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"Camera!"

[The Digest of the Motion Picture Industry]

Los Angeles, California Saturday, April 14, 1923 Price 10 Cents

RAYMOND McKEE, WHO WILL BE SEEN IN ELMER CLIFTON'S MASTERPIECE, "DOWN TO THE SEA IN SHIPS"

Enjoying the laugh in Mabel Normand; behind the post is Hank Mann; the little girl below is Ida May McKenzie, who is to play Abe's sister in the historical film, "Abraham Lincoln," and in the corner is Barbara La Marr.

Hollywood and Return, or A Personal Disappearance

By AL MARTIN

It was on Main Street of Paris, and this being my first trip to Illinois, I was thrilled to think of being so far from home. I was thrilled again in the same place when I saw a sign on a moving picture theatre which told all that Francis Z. Fairford, the famous screen star, was appearing personally at that theatre.

After I was comfortably seated next to some girl who had parked her gum on the arm of my chair, the theatre manager announced Francis Z. Fairford. Francis jumped up on the stage with his hat in hand, and was all out of breath as though he had ran all the way from California. He told the audience how glad he was to be with them, and how much he enjoyed working in pictures. Also he hoped they would like him in his new pictures as well as they did in his old. All together it was a wonderful speech, and when he told the audience he was going right back to California they all applauded to their full strength.

He didn't go back to California as he had promised, for I saw him in the lobby of the theatre shaking hands with people, and answering their foolish questions. When it came my turn I told him how wonderful I thought he was, but he didn't seem at all surprised. I also told him I expected to go to California shortly, and asked him where I could get a pass to Hollywood, as I would like to see how pictures are made. He laughed right out loud at my question, and as he laughed, I had sufficient time to notice that his tonsils were out.

He then explained to me that there were other things in Hollywood besides motion pictures, in fact it is a regular city, being just ten cents worth of car-fare from Los Angeles, he emphasized.

After my confab with Francis, I went to a restaurant nearby, and over a saucer of coffee I managed to get an idea. Most people like to see motion picture actors in the flesh, so I figured I would go to Hollywood, get in a motion picture, and then, I would return east and make personal appearances with it. The people in the smaller towns would think I was a star because I would not only admit it, but I would have a picture to prove it. However, I could improve on the speech that Francis made, and I don't believe I would rush on the stage like he did, but might run off, which, of course, would depend on my audience.

It is so seldom I get an idea that when I do I sure make use of it, so two weeks later finds me sending post cards from Hollywood to my friends back home in Kokomo. I tried very hard to get work in pictures, but found it is not a very easy thing to get. Every place I went it seemed as though all the work was done, which was good for them, but not so nice for me. It didn't take me long to get on my feet as I wore my shoes out, and did the wire act, telegraphing home for money.

I made up my mind that I was going to get work in pictures, but it seemed as though all the directors had made up their minds that I wouldn't. Finally, one day for no reason at all, a man stopped me on the street, and asked me if I wanted work in his picture. His question took my breath away, and as soon as I was able to speak I said, "Lead me to it." I know this is not the way to talk to a director, but I couldn't think of anything else to say at the time.

He took me to the studio, and as we passed the gate-man I looked over my shoulder expecting him to speak gruffly to me and call me back, but he didn't do either, in fact he laughed at me. The director showed me my dressing room and left me alone with my thoughts. I had just taken off my hat when a man, who I later learned was the assistant director, rushed in the room and said, "Aren't you ready yet?"

As I wasn't I told him no, so he left me, telling me to hurry. Then I took off my collar, and another man entered. He also gave me the rush act. I told him I was hurrying as quickly as possible, and as he left I realized that they were waiting for me.

Strange, for so long I have been trying to get in the moving pictures, and now that I've got a job the whole company waited. The chances are that I am playing the lead, thought I, but was interrupted again right there, this time it was the director himself.

Before he had a chance to tell me to hurry I said, "It won't be long now." He then told me to take my time as Jerry was having his lunch, and seeing that he was the star he must be humored.

After he said that I knew I wasn't playing the lead, but as long as I worked in a picture I was satisfied, and as I looked at the director I noticed he had a slip of paper in his hand together with a pencil with which he was making notes.

He then asked me several questions as one would expect when he has their life insured, such as my name and address, where I wished my body shipped in case of death, and a few more pleasant ones. He didn't scare me a bit with these questions, or the sober expression on his face, and to prove this I started to whistle. I just started, for he jumped up as though he were shot and said, "Don't you know it's bad luck to whistle in a dressing room?"

I don't believe in superstitions unless it's for good luck, so I laughed at him, which laugh was not returned, as he seemed to gaze into space. He continued to do this as he turned to me and said, "Well, let's get it over with."

I followed him into the studio, and just as I thought, everyone was waiting for me. He introduced me to the entire company, which didn't take long, and then he said,

(Continued on Page 22)

Sheiks and Sheikesses, Beware and Be Careful

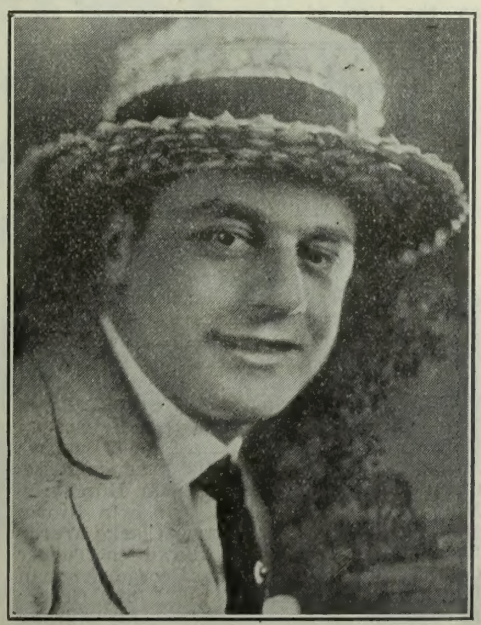
Fresh from conquests of the hearts of San Francisco's flappers comes Reggie Morley (Morelli).

The usurper of the crown so long worn by Rodolph Valentino has just completed a series of twelve Plum Center Comedies in which he created the character of "Dude Bisbee." This, of course, was one of Reggie's lighter moments. He now feels the urge of Sheiking and hereby gives notice to all other aspirants to the laurels of Valentino that his bandana, or whatever it is that sheiks wear around their heads, is in the ring.

When Rodolph established his prior claims to the title of "Pioneer Sheik of America," Morelli was in the east. As soon as he heard of the "Four Horsemen," Reggie came out to the coast, but Valentino had retreated to the east.

One of Reggie Morley's early roles, in which he demonstrated conclusively that he was a coming Sheik, was "Love's Comet." In this vehicle Reggie played the part of a negro preacher in support of Ora Carew. So you see even in those early Mack Sennett days he leaned toward the dusky hero roles.

For the benefit of the sighing maidens and signing producers Reggie announces that through the aid of the Motion Picture Players Association, he has located a harem and can be reached on the phone by dialing 435-252 and 435-253.



REGGIE MORLEY

In a truly Sparkplugish vein Reggie says, "Don't overlook any bets. I am ready to go, and will go and won't stop until Hollywood Boulevard is called 'Morley's Lane.'"

STARS TO ENTERTAIN STARS

Stars of the motion picture world are to be hosts and hostesses at many important social events in July when the Monroe Doctrine Centennial will be celebrated in Los Angeles.

Many distinguished educators will visit the Exposition in Los Angeles on their way home from the meeting of the National Education Association, which is to be held in Oakland and San Francisco the end of June.

Famous men and women of the South American countries are to be invited to speak at a series of conferences which will be held at the American Historical Revue and Motion Picture Exposition.

California universities have been engaged for some time in research work that will enable the directors of the pageants at the Monroe Doctrine Centennial to adhere strictly to historical facts. As all the episodes are to be filmed as educational pictures the importance of exactness in even minor details is recognized.

Gossip from New York

By RAYMOND McKEE

Persons here are asking the question, "Are the rumors true about the Miller-Pickford match?" The persons who usually buzz about other people's business are now sending out on the underground radio that although smothered under banks of flowers the affections between the two are not as cordial as they once were. We dunno!

Hooray! Spring has cub! Without a doubt! The Ringling Brothers and Barum and Bailey Show, "Bigger and Better Than Ever," is in town. Monday night the General Equestrian Director, of the "Greatest Show on Earth" blew his whistle and lohundreds of people, elephants and things snapped into somersaults, twisters and whatnots, while Mr. and Mrs. New York sat on the "Blues" and ate peanuts.

Mme. Petrova obtained $5,000 for the injury sustained when struck by a New York trolley. It was settled outside court. She sued for $35,000.

Marion Davies bobbed her hair for the part of Pat O'Day in her next Cosmopolitan picture, "Little Old New York." 'Tis said she spends an hour a day oiling and brushing the locks in order to take out the permanent wave.

"Enemies of Women" has opened at the Central for an extended run. It is by Vicente Blasco Ibanez, the author of the "Four Horsemen," and "Blood and Sand." It is presented by Cosmopolitan and features Lionel Barrymore and Alma Rubens.

Joseph M. Schencke this week paid $55,000 in purchasing "Secrets" from Sam H. Harris for screen production with Norma Talmadge.

"The Covered Wagon" at the end of its first week at the Criterian Theatre drew $10,873. This is an astonishing record considering that the theatre has only 608 seats and only two performances a day were given.

The following sign appeared over a New York theatre last week: "Larry Semon," "The Christian."

Johnny Hines is by this time enjoying the Hollywood ozone. He, with his brother as assistant, and Charlie Gilson to turn the crank, are there to work for Warner Bros., on their screen adaptation of "Little Johnny Jones." C. C. Burr is largely responsible for the success of the Hines pictures.

Neal Sullivan will replace Chas. Gilson behind the camera at the Glendale studios, and turn on the Charles Murray—Raymond McKee Comedies.

Charles Harris, miniature scenic artist, not with the brush but miniature in size, is laughing on the other side today. It seems Charlie is a Mason and has been looking forward to the initiation of Harry Keifer, which happened the other night. Now Harry is "some husky," and as we said before Charlie the reverse Annie, whoa! Harry is doing the laughing today, and Charlie, sorta walks with a limp.

Anthony Paul Kelly was next to the best man at Raymond McKee's marriage to Marguerite Courtot, says Mrs. McKee.—Raymond McKee.

From U to You

By BEN WESTLAND

At last the secret is out regarding the marriage of Edward Laemmle, world adventurer and film director, who left Los Angeles recently to enter the state of matrimony in Chicago at the home of an uncle, Louis Laemmle. The story involves a romance cradled in the old world through the first job held by Carl Laemmle, now president of the Universal Pictures Corporation.

When Carl Laemmle was a little boy he went to a small town in Bavaria and apprenticed himself in the business of Aaron Heller, a Saxon who had a big wholesale paper business there. Between the boy and his first employer a strong friendship grew which outlasted the severance of their business relations a few years later. Ten years ago Mr. Laemmle, then a film producer on the road to prosperity in America, returned to Bavaria and visited the Heller family. When he came back to America he brought with him a daughter of Aaron Heller, who was to live for a time with the Laemmle family in America.

A short time later she married a brother of Carl Laemmle, Louis, living in Chicago.

A year or so ago Mr. Laemmle again visited the Heller family in Bavaria. Another daughter of Aaron Heller, Peppi Heller, was invited to come to America. She went to live with her older sister, Mrs. Louis Laemmle, in Chicago.

Then Edward Laemmle visited his uncle Louis, and there met Peppi Heller. A romance developed rapidly, and when Edward returned to Universal City to take up his duties as a director, it was only to make one more picture. Upon the completion of that, "The Oregon Trail," he packed up "the old kit bag" and returned to Chicago, where Peppi Heller will become Mrs. Edward Laemmle on April 8.

Edward Laemmle is the son of Joseph Laemmle, who resides near the Universal studios at Universal City.

If Carl Laemmle had not chosen to enter the wholesale paper business in Bavaria as a boy, "the story might have been different."

A band of Universal cowboys and several cars of friends accompanied Edward Laemmle to the train in Los Angeles when he left for Chicago.

Duke R. Lee, who was "Buffalo Bill" in Universal's film version of that doughty pioneer's life, and Ruth Royce, who has played in a half dozen of the recent historical serials, have important roles in the chapter play which is being made at Universal City today, immortalizing the figure of Daniel Boone. Their roles are in support of Jack Mower and Eileen Sedgwick, who co-star in the picture. Frank Messinger and Jay Marchant co-direct the filming.

At Universal City there is one comment on the lips of everyone who has seen "Merry-go-round," the film spectacle of love and war in the old world which Rupert Julian directed, as it has been previewed in rough form. That comment is, "A new star has come to the screen."

Mary Philbin, picked out of a Chicago beauty contest two years ago and taken from high school to start her training in pictures, is one member of the big all-star cast of "Merry-Go-Round." Such fine artists as Norman Kerry, Cesare Gravina, Dale Fuller, Maude George, Lillian Sylvester, George Hackathorne, George Siegmann, Anton Vaverka and Dorothy Wallace, give their full measure of sincerity in dramatic portrayals.

But little Miss Philbin exhibits an emotional-interpretive ability which has astounded experts at Universal City and caused predictions of a spectacular career for her. The role she plays is far from being a straight romantic one. It is sad, vibrant with the pathos of eternal love and brightened by the great beauty of faith, faith in the seemingly impossible.

This girl of whom they speak has never met the tragedies of life's "Merry-Go-Round" and the understandings she shows remains an inexplicable mystery.

A preview of "Drifting," the latest completed Universal-Jewel starring vehicle of Priscilla Dean, which the editorial department at Universal City has nearly finished editing, has disclosed the fact that the star's excellent performance is supported by some unusually fine characterizations, conspicuous among them the portrayal of a Chinese girl of high caste given by Anna May Wong.

Miss Wong was mentioned in a recent issue of Photoplay magazine as having given the best individual performance on the screen during that month, and friends believe her work in "Drifting" superior to any previous portrayal. The role is a tragic one, imbued with the wierd, mysterious spirit of the East.

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Casts of the Week

"SCARAMOUCHE"
Story by Rafael Sabatini
Adaptation and Continuity by Willis Goldbeck
Directed by Rex Ingram
Photographed by John F. Seitz

CAST

Andre-Louis Moreau	Ramon Novarro
Aline de Kercadiou	Alice Terry
Marquis d'Azyr	Lewis Stone
Climene Binet	Edith Allen
M. de Kercadiou	Lloyd Ingraham
Philippe de Vilmorin	Otto Matiesen
Mme. de Plougastel	Julia Swayne Gordon
Binet	Lionel Belmore
Madame	Lydia Yeamans Titus
Chevalier de Chabrillane	Wm. Humphrey
Mme. Benoit	J. Edwin Brown
Mme. Benoit	Carrie Clarke Warde
Le Chaplier	Bowditch Turner
Geo. Jacques Danton	George Seigman
Polichinelle	John George
Rhodomont	Joe Murphy
Inkeeper	Snitz Edwards

Taking Chances on Being Movie Actors

By RAY H. LEEK

Steeplejacks who gambol on the pinnacles of skyscrapers lead soft, pampered existences, as compared to those laid out for the male players in productions now under way here.

For hair raising thrillers the sort that used to be performed by the luckless "double" have been the order of the week. And in every case the players whose names appear in electric lights were those who braved the perils laid out by imaginative script writers.

Within a few days Milton Sills submitted to a spectacular beating that would have chilled the ardor of any ring champion. Walter Hiers clung, head downward, from a parachute several hundred feet above the ground, while Kenneth Harlan provided the climax to the thrills by crashing from the clouds in an aeroplane, through the roof of a house and landing right side up with care, almost in the arms of a Spanish senorita.

Sills took his trouncing in the interest of the second production of "The Spoilers," in which the Goldwyn organization is attempting to outdo the famous fight originally staged by William Farnum and Tom Santschi. Noah Beery's idea of making the fistic encounter realistic was to hurl Sills over his head three times in the course of the fight—a bit of unexpected violence that kept Sills in his bed for two days after the struggle.

Hiers' thriller is a feature of "Fair Week," being filmed by the fat comedian as his newest Paramount picture. The story calls for a rescue scene in which the hero all but loses his life. If the good natured Walter's statement may be accepted at its face value this is just what occured. At any rate, it is hardly likely anybody will be able to persuade him to leave the ground for many days to come.

But it remained for Kenneth Harlan, experienced aviator that he is, to provide the real breath taking thrill. "The Broken Wing," in which he is playing a featured role, calls for the collapse of an aeroplane in mid-air, a drop through a roof and the wrecking of everything in sight but the intrepid Harlan, who is needed for fresh hazards in later episodes.

When the production was seen on the speaking stage in New York and elsewhere the crash was pictured largely in the words of the player rather than in fact. But in the Tom Forman production it was agreed that it would be visualized down to the last broken bolt of the aeroplane.

The drop, which carried Harlan and a pet dog through the tiled roof and log-covered patio of a Méxican home, was figured out with mathematical precision in advance. Engineers who weighed and balanced the plane assured Harlan that there was no chance of his meeting death in the fall.

"A broken arm or leg at the most," was the reassuring statement of the cheerful experts.

So the fall was taken the other day amid a roar of timber and rending steel. And Harlan didn't break so much as the mere leg or arm that the experts had figured

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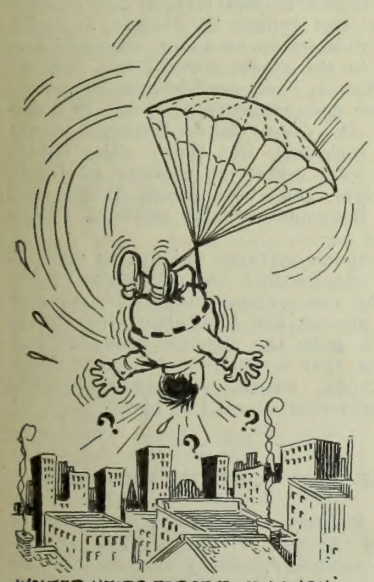


WALTER HEIRS FORGETS TO LAUGH IN ONE EPISODE OF "FAIR WEEK"

MILTON SILLS SACRIFICED SEVERAL INCHES OF SKIN TO MAKE THE FIGHT IN "THE SPOILERS" REALISTIC

KENNETH HARLAN PROVIDES REAL THRILL BY A WELL CALCULATED AEROPLANE CRASH FOR "THE BROKEN WING"

LITTLE JACKIE HAS BORROWED VICTOR SCHERTZINGER

ETHEL SHANNON SAYS SHE KNOWS WHAT THEY MEAN - BUT KEEPS THE SECRET TO HERSELF

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

"The Covered Wagon" as it finally comes to the picture-going public of Southern California in the midst of the alluring environments of Grauman's Hollywood Egyptian Theatre, is a superb cinema achievement worthy of the highest encomiums. Slight imperfections, chiefly in the assembling, have been eliminated since its premiere showing here several weeks ago and, as the picture stands now, it is well-nigh the maximum in true art. Los Angeles critics seem to agree that Ernest Torrence takes the top honors although Tully Marshall is given credit generally for offering one of the most brilliant performances the screen has had in some time. J. Warren Kerrigan as the hero and Alan Hale as the villain have also registered personal triumphs while Lois Wilson does some of her best work as the heroine. James Cruze is entitled to much praise for the directorial genius he displays. All in all, "The Covered Wagon" constitutes another history-making high mark in screen history and there is every reason to believe it will stay in Hollywood prosperously for several months.

Although there is plenty of room in which to take exception to some of the revelations" in "Souls For Sale," Rupert Hughes is given credit for the creation of a motion picture sensation—one which is pretty sure to attract throngs to any theatre any place. With a total of twenty-five principal characters in the hands of twenty-five well-known photoplayers, it would seem Mr. Hughes put himself to the disadvantage of an unwieldy cast, but close scrutiny of the results of his assemblage of talent reveals traces of masterly handling and consummate skill in dove-tailing characterizations so as to prevent the confusion to be expected. By all means, "Souls For Sale" is a picture for the audience—it will ingratiate itself with most any class of people. It is replete with class and it is devoid of serious faults. It is an eloquent example of the tendency of the times. That tendency is to reach out and do something different.

"Success" is a daring title for a photoplay inasmuch as it gives the punsters too wide a latitude in which to poke fun in case the picture does not live up to its name. This one made by Metro is blessed with enough commendable qualities to keep it quite out of the class of the unsuccessful and it is in reality exceedingly interesting, because it neither sags or drags and in it is unfolded an intriguing story of stage life. Suspenseful moments abound after the picture gets away to a slow start and no one is liable to walk out before the word "Finis" is projected. Ralph Ince directed this picture and did a very good job of it, all things considered. Brandon Tynan and Naomi Childers, to whom are intrusted the two principal roles, do excellent work and add interest to the feature by virtue of their intelligent interpretations of two interesting characters. "Success" is especially suitable for neighborhood theatres.

"Slippy McGee" slips into the going with something of a pleasing rush and it is destined to return a fair profit because it offers a new twist or two which lift it out of the rut of the common-place. It is rather unfortunate that there should be so much of the hackneyed in some of the situations in this film, because if this occasional element could have been avoided, the whole story would have come under the wire as a novelty. As it is, it's only half novel. Wheeler Oakman and Colleen Moore carry the bulk of the responsibilities of the story although Sam De Grasse and Edmund Stevens handle their roles with artistic finesse. Wesley Ruggles directed with a great deal of ability, but overlooked some good points. However, for a crook story with a sufficiency of human interest, "Slippy McGee" sizes up well and with its memorable dramatic climax it is bound to send a good percentage of any audience away talking favorably.

"Foreign production is now at a rather low ebb, in great contrast to the activity one sees in the California studios. We think in larger terms over here, with more self-confidence and assurance, knowing, as everyone does who has made pictures on both sides of the Atlantic, that Los Angeles easily maintains its supremacy as the world-center of motion picture production."

This is the report of Joseph J. Cohn, Goldwyn production manager, who has just returned to the studio from a two months' trip to Europe, on a confidential mission.

Although not primarily in search of entertainment, Mr. Cohn visited Europe's gayest capitals, including the three cities which vie with each other as centers of Continental night life, viz: Paris, Berlin and Vienna. His itinerary also included Venice and Rome.

"If European pictures are not as good as the American product," he says, "one reason is that the Los Angeles-made pictures now showing abroad are just about four years old. This puts the foreign producer and public just that far behind American ideas and methods, which, as practically the whole world admits, set the pace."

TENDENCIES TERSELY TOLD

British-made films are coming into the United States in increasing numbers just now and although the quality excels that attained by the Britons five years ago, the general concensus of opinion among New York critics seems to be that the American standard is still untouched by several notches. The British idea of the cinema seems to be too stifled by old traditions of the London stage. Therefore, there is no trend toward serious competition for American producers from English sources.

Reference to the soul is unusually common among current photoplays. Rupert Hughes' "Souls For Sale" and Thomas H. Ince's "Soul of the Beast" are only starters of a list of about a dozen new pictures in which "soul" creeps into the titles.

Although there is a decided inclination on the part of most producers to do something different in the way of producing pictures, still they seem hog-tied by a reluctance no doubt inspired by the men whose responsibility it is to sell the pictures to the exhibitors. These salesmen shudder at the mere suggestion of trying to sell exhibitors something unlike they have been accustomed to buying. Could this means that fogyism grapples with the exhibitors? And how could they possibly fail to realize that the public literally craves something different?

There is still a determination in some quarters to make a reality of practical talking movies. Elias E. Ries, a New York electrical engineer, is the latest inventor to get into the limelight with an alleged perfection of a device making possible the utterance of words as the motion picture is being projected. But why all this seeking to obliterate the silent drama? It is more than likely that a vast majority of the "fans" would prefer a continuance of the omission of spoken words from screen entertainments. If they want the spoken drama, there is plenty of it to be had in the legitimate theatres.

Adolph Zukor and Jesse L. Lasky deny the trust charges preferred against them by the Federal Trade Commission, although they admit the acquisition of additional theatres. We have no opinion whatever as to the merits of this case, but we do commend the Federal Trade Commission for being so active in efforts to restrain monopolistic tendencies in the motion picture business. A trust is something which simply must not infest Filmland.

The fruits of film-making labors continue to come in pairs. Simultaneously with the release of "The Girl Next Door" comes the Victor Schertzinger production of "The Man Next Door." Guess we will have to call them neighbors.

BORZAGE HAS FOREIGN AMERICANS!

Frank Borzage, directing "Children of Dust," for Arthur H. Jacobs, has an all-American company, but by the sounding of their names one might think them all-abroad.

The list below demonstrates this fact:

Italy, Frank Borzage, art director.
Holland, Tristram Tupper, author.
Ireland, Frank Dazey, scenarist.
Scotland, Johnnie Walker, star.
France, Pauline Garon, star.
Germany, Frank Ormston, art director.
England, Howard Bretherton, cutter.

JACK COOPER ASKS QUESTIONS

Jack Cooper, who is playing the leading comedy role opposite Doris Eaton, in the Century Comedy in which the famous Gorham Follies appear, wants to know if studio employes are heartless

—if they KILL a set
—if they TRIM a light
—if they UNDRESS a set
—if they THROW a spotlight
—if they DRESS the stage
—if they SHOOT a scene
—if they BREAK DOWN film

Cooper asks these few simple questions, and believes anyone correctly answering these questions deserves a front seat at the theatre showing Century Comedies in which the dazzling Gorham Follies appear.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, APRIL 14, 1923

WOMEN ARE ZEALOUS IN SUPPORT OF EXPOSITION; CLARA K. YOUNG TO TALK

Although preparations for the American Historical Revue and Motion Picture Exposition have not yet advanced to a stage where the women's part in the great enterprise is definitely worked out, their clubs are taking a great interest in the Monroe Doctrine Centennial.

In response to an urgent invitation from Mrs. David A. Fraser, president of the San Diego County Federation of Women's Clubs, Miss Clara Kimball Young will talk on the significance of the centennial celebration at the convention to be held next Wednesday and Thursday in Balboa Park Auditorium, San Diego. Miss Young is peculiarly gifted as a speaker and probably is more often invited to appear before women's clubs than any other motion picture star. As a representative of the Revue and Exposition she will do much to interest residents of San Diego county in the international celebration, which opens in Los Angeles, July 2.

The exhibition bungalows, the first buildings to be erected in Exposition Park, made good headway this week and by May 1 it is expected the Spanish-Colonial city will be well along, so that an idea of its beauty when completed can be obtained. Plans for the buildings to be placed at the disposal of women's organizations include a beautiful court that will be the center of hospitality. Here will be a tea-room that will afford a pleasant resting-place in the course of sight-seeing and it is to be conducted on novel lines.

The work of landscape-gardening is to be most extensive and the recent rains have meant much to the elaborate scheme that is to be carried out on the grounds.

The Momus Special, dedicated by the Southern Pacific to the American Motion Picture Revue and Motion Picture Exposition, made a triumphal trip to New Orleans, arriving Tuesday evening. Many friends went to the station to bid godspeed to Miss Ruth Roland, who represented the Monroe Doctrine Centennial on the eastern journey, and from the first stop onward there proved to be the sort of enthusiasm that satisfied even such an exacting publicity man as Garrett Graham, who personally conducted the eventful tour.

Crowds awaited the train at every station. Bands played and there was much cheering as the distinguished Angelenos appeared. The mayors of many cities responded to the radio advance announcement of the coming of the "Special" and received the invitations from Mayor Cryer who urged attendance at the Premiere and subsequent five weeks of entertainment which the Revue and Exposition will offer.

Despite the counter attraction of a Confederate reunion in New Orleans an immense crowd assembled to welcome Miss Roland and the other Californians. School children almost mobbed the train in their demand for pictures of the star and the newspapers were all represented. Not even a President of the United States, or a presidential candidate could have drawn better than the Monroe Doctrine Centennial and its motion picture envoy, Miss Roland.

"ALICE ADAMS" PRINTS IN LOS ANGELES NOW

Rowland V. Lee, who directed, titled and edited "Alice Adams," starring Florence Vidor, was informed, on his return from Catalina Island yesterday, that the first prints of "Alice Adams," which he also adapted from Booth Tarkington's 1921 Pulitzer Prize novel, had been received by the Associated Exhibitors of Los Angeles.

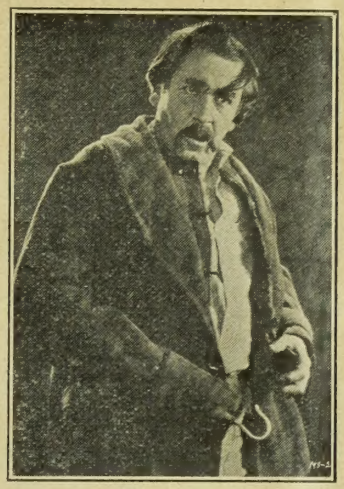
Mr. Lee had been on Catalina Island for several days, recuperating from an attack of the flu, which for several weeks held up work on "Desire" which he directed for Metro release.

Tom Moore With Viola

Tom Moore has been engaged to play opposite Viola Dana in "Rouged Lips," the first of her new series of Metro special productions on which filming will start in the near future. Harold Shaw will direct Miss Dana in the screen version of this story of the stage written by Rita Weiman.

Mr. Moore, who with his brothers, Owen and Matt, form one of the most widely known film families, has come west especially to appear in this picture which is his first with Miss Dana.

NOAH'S ART



No, not Noah's Ark, but Noah's Art. And Noah Beery long since won distinction as a great cinema artist. Here he is in one of his prize characterizations---in "Main Street". He is also the villain in the new version of "The Spoilers", and, well, he is in most of the big pictures.

"ETERNAL THREE" IS 4TH NEILAN-URSON PICTURE

With the completion of Marshall Neilan's "The Eternal Three," at the Goldwyn Studio, this producer celebrates the fourth production directed by himself in collaboration with Frank Urson.

Mr. Neilan's system of direction has always been marked by the collaboration of a co-director and is based on the ancient adage that two heads are better than one. It is Mr. Neilan's contention that no single director can do full justice to a story and that the collaboration of another mind in the directorial phase of picturemaking is highly essential. The record of consistent successes which have marked Neilan's past performances seems to confirm his belief.

Mr. Urson was affiliated with Mr. Neilan a year ago following the production of many Paramount successes in which the former directed the foremost stars of that organization. "The Eternal Three," it is said, will illustrate examples of achievements made possible only through the association of two directorial minds on the production of a photoplay.

WHAT'S WHAT AT WAMPAS FROLIC APRIL 21

The second annual "Wampas Frolic and Ball," to be given on the evening of Saturday, April 21, under the auspices of the Western Motion Picture Advertisers, an association of motion picture studio publicists and theatrical press agents, will be held on the world's largest studio stage recently completed at the Warner Brothers' studio.

A majority of the big cinema stars, producers, directors and others making up the personnels of the various studios in Los Angeles and vicinity will be in attendance, making the assemblage one of the most celebrated gatherings ever grouped under one roof.

Thirteen potential stars, selected and sponsored by the "Wampas," will be presented in a novel pageant at the big "Frolic." They are Eleanor Boardman, Evelyn Brent, Dorothy Devore, Virginia Browne Faire, Betty Francisco, Pauline Garon, Kathleen Key, Laura La Plante, Margaret Leahy, Helen Lynch, Derelys Perdue and Jobyna Ralston. These "stars of tomorrow" want to meet you in person at the ball.

And the thirteen present-day luminaries, who made their formal debut at last year's "Wampas Frolic," also will be present at this year's big joyfest. These include Lois Wilson, Maryon Aye, Jacqueline Logan, Bessie Love, Louise Lorraine, Lila Lee, Colleen Moore, Mary Philbin, Kathryn McGuire, Claire Windsor, Patsy Ruth Miller and Helen Ferguson. These charming young "stars of today" will appear in the costume of some one role they made famous on the screen during the past few months.

Fred Niblo, who was master of ceremonies at last year's ball, will officiate in the same capacity at the 1923 frolic. He will introduce the numerous celebrities to the audience and will also see to it that no speeches are made.

An elaborate entertainment program is now being arranged for the "Wampas Frolic and Ball." Three well known orchestras, a mammoth pageant and fashion parade to be staged under the supervision of J. K. Gorham, well known producer, a gorgeous ballet presented by Ernest Belcher, unique dancing numbers by Marvel and Curtyne Engler, and a score of other features will be offered preceding the dancing.

SOCIETY GIRL IS WINNING WAY IN FILMS

Another high society girl is making a successful conquest in Filmland. Martha Marshall is this latest one to score as a result of abandoning a life of ease in the midst of luxuries to embrace opportunities for a screen career.

Up to a year ago, Miss Marshall was a leader of Chicago's Smart Set. Now after a year of persistent effort, she has angled herself into that enviable position from which she bids fair to travel to leadership in film circles.

During her brief career as a photoplayer, she has won admiring friends for her promising histrionic work in such notable productions as "The Covered Wagon," "Adam's Rib" and in support of Betty Compson in "The Rustle of Silk," under the direction of Herbert Brenon.

Miss Marshall's next engagement will be in I. W. Irving's production of "Trapped," a sea story just about to be filmed at the Goldwyn Studios.

All those familiar with her talents predict a brilliant stellar future for her and she seems destined to go far in a short space of time.

Fay Forges Forward

Little Fay McKenzie has been and continues to be as busy as the next one. Her most recent career reads like a hasty tour of the whole studio district. No sooner had she finished in the Palmerplay, "Atonement," at the Ince Studios, than she was rushed into Marshall Neilan's cast appearing in "The Eternal Three" and the minute she completed this characterization at the Goldwyn Studios, she hurried over to the Rockett company to play Sarah Lincoln, the lamented Abe's baby sister in the historical photodrama of "Abraham Lincoln." Incidentally, Fay's sister, Ida, will play the part when the story calls for a lapse of time and she is supposed to be older.

Goulding Kept Busy

Edmund Goulding is rapidly finishing the script on "Broadway After Dark," and it will go into production soon under the personal supervision of Harry Rapf for Warner Brothers. The director has not yet been selected. Goulding was personally selected by David Belasco to do the adaptation of Belasco's famous play, "Tiger Rose," to the screen and he will start work on it within the week. Sidney Franklin will direct "Tiger Rose" and Lenore Ulrich will play the leading role. Actual production will start about the first of June.

MAE MARSH HAS A TITLED DADDY IN "PADDY"

Those who see Mae Marsh in the new British film, "Paddy the Next Best Thing," will scarcely realize that her film father in this production is Sir Simeon Stuart, a distinguished soldier and English aristocrat.

Just for the sake of the film, this fine old English gentleman forgot his title and disguised himself with a moustache.

Stuart, by the way, is one of the few titled people who has achieved his position in filmland by sheer hard work and determination, coupled with the very essential dramatic ability. He has been playing in films for three years only, but when at Magdalen College, Oxford, he was a very active member of the O. U. D. S., and played a great many leading parts for this society, which were always well applauded.

It was after he was demobilized at the close of the recent war that Sir Simeon cast his eye around to discover into what niche he could fit himself in order to maintain a flow of money into his almost empty coffers.

The stage attracted him, but the stage was overcrowded and so he determined, as have so many thousands of others, to try his luck in filmland. He is one of the fortunate ones, for he has gone far and not on account of his title, because until quite recently no one in the industry knew that Sir Simeon Stuart, the good-natured film actor was none other than Lieutenant-Colonel Sir Simeon Stuart.

At heart he is Bohemian, and although he is proud of his title, (for he is the seventh holder of the baronetcy, which was created in 1660), he never utilizes it in connection with his business.

As a soldier he has had a very distinguished career, for as a Major and D. A. A. G. he served in South Africa where he obtained a medal and three clasps and was many times mentioned in dispatches. During the recent war he commanded the Second Company of London Imperial Yeomanry in France and was several times gassed.

To see him with Paddy is to realize that a man is only as old as he feels, for he enters into the majority of Paddy's escapades with heart and soul.

HOLLYWOOD'S NEW MYSTERY OF THE FILMS

While watching a vaudeville show recently, Director Fred Caldwell of the L. K. C. Productions, discovered Gene Metcalfe, and through Dr. Frank E. Metcalfe, arranged an interview for Gene with William Jenner, west coast representative of the American Releasing Corporation.

Gene was introduced to Mr. Jenner as Mr. Palmer, who had been selected by Mr. Caldwell to play the juvenile lead in some forthcoming pictures. Mr. Jenner expressed the opinion that Mr. Palmer was just the type.

The following day Director Caldwell introduced a Miss Hamilton to Mr. Jenner, who was duly impressed with the well-dressed young woman's appearance. Then Miss Hamilton made some reference to a conversation she had held with him on the day previous. He was sure he had never before laid eyes on her.

"How much will you bet you didn't meet me in this office yesterday?" inquired Miss Hamilton.

"Only my right arm — and maybe a couple of teeth," was the answer.

"How about Mr. Palmer, whom you met yesterday?" she asked.

"Well, I'll be——" exclaimed Mr. Jenner. "Say, which are you, a man or a woman?"

"Sssh—— I'm a——"

Gosh, guess we'll have to wait for the next carload of notices from Gene Metcalfe's agent before the mystery is solved.

YOUTH'S BUSINESS ACUMEN WINS APPROVAL

Frank Borzage was busy one afternoon this week directing scenes with half a dozen youngsters of the street in his new picture, "Children of Dust," for Arthur H. Jacobs.

One of the juveniles had a bright idea for some diversion between scenes, so went outside and found some children who were anxious to see the studio.

"Wanna git in?" questioned one of the urchins.

"Sure—how kin we?"

"Gimme a penny an' I'll take yer troo. Yeh kin see Broza-gee and all the acteers; they're makin' real movies from Noo York."

Soon the director noticed that his gang of Gramercy Park youngsters had mysteriously grown from six to nearly thirty-six.

"Hey, Bunny," he yelled to his assistant, "where'd this regiment come from?"

Then Bunny went on a still hunt for a hole in the wall, but came upon the youthful financier working his Barnum speech outside.

When Bunny went to oust the children he met with such remonstrance that Borzage allowed them to remain and watch the shooting.

"MEANEST MAN" IS GETTING QUICKLY ONTO FILM

Principal Pictures Corporation's "The Meanest Man in the World" is in its fourth production week with filming progressing at a rapid pace. The production is being made at United Studios under the direction of Eddie Cline, and a cast of exceptional merit will be seen in the many characters made famous by George M. Cohan.

Sol Lesser, president of Principal Pictures Corporation, is now in New York conferring with Irving M. Lesser on general distribution matters pertaining to this comedy feature and all other Principal Picture products for the present and coming season.

According to Lesser, "The Meanest Man in the World" will be a comedy feature de luxe. No time nor expense is being spared in giving the screen a truly big picture in every sense of the word.

The cast now includes Bert Lytell, Blanche Sweet, Bryant Washburn, Maryon Aye, Helen Lynch, Carl Stockdale, Warde Crane, Forrest Robinson, Frances Raymond, Lincoln Stedman, William Conklin, Victor Potel, and others of equal merit.

Camera work is being done under Arthur Martinelli with Fred Eldridge acting as first assistant and Frederick C. Clarke in charge of still photographs.

The company will soon leave for Fresno, where many of the rural episodes of the former Cohan stage play will be filmed. Two huge stages at United Studios and many exterior settings occupy that spacious studio "lot" and no little amount of interest is being attached to the production by the film colony of Hollywood.

Lytell is ideally cast as "the meanest man" and the other artists have been selected with utmost care for the various portrayals in the comedy feature which is scheduled for release immediately after the summer months.

MOST BEAUTIFUL ARMS ARRIVE IN FILM COLONY

The world's most beautiful arms have arrived in Los Angeles. They were accompanied on their trip from Spokane by the body of the latest aspirant to the title of "America's Most Beautiful Woman." Both the arms and body are the personal property of Mrs. Veta L'Ehmann who comes to Los Angeles on a business trip in the interests of her husband, who has invented a moving picture device. Besides her great beauty, Mrs. L'Ehmann is one of the fastest swimmers on the Pacific Coast, being the holder of many medals. She looks like a bright possibility for a motion picture career.

"Big Boy" Williams has made such a hit in Charles R. Seeling's pictures of Western life that he's going to make a second series. It's the East that likes him best.

SUTHERLAND ADDED TO "GOLDEN WEST" CAST

Dick Sutherland has been assigned an important role in Edwin Carew's current production, "The Girl of the Golden West," now in the course of filming at the United Studios. Sutherland, who will be long remembered for his remarkable characterization of the ugly tramp in Harold Lloyd's screen success, "Grandma's Boy," is one of filmdom's most interesting characters, inasmuch as he seems to be alone in his field, even surpassing the facial features of Bull Montana in ugliness so intriguing. He will portray the role of the half-breed Mexican in "The Girl of the Golden West."

Trio of Stars Corralled

Estelle Taylor, Rod LaRoque and Kathryn McGuire compose the star triumvirate which will share stellar dramatic honors in Richard Thomas' newest six-reel thriller, "Other Men's Money," now in production at the Hollywood Studios. The comedy players are headed by Tom Wilson, delineator of negro types and famous for his work in "Reported Missing."

Vacations in Volcano

"Here I am in the crater of a volcano," says Kate Lester, "grande dame of the screen," who is taking a short rest from her duties at the Goldwyn studios at Coso Hot Springs. Miss Lester, who has appeared in grandmother and dowager roles in scores of pictures, is taking her first vacation in more than two years. She plans to return to the Goldwyn studios April 16.

Sells Chinese Story

Treve Collins, Jr., of Brooklyn, who divides his time between writing short stories for popular magazines, and writing screen originals and continuities for independent producers, says he has just sold the motion picture rights to his Chinese story "The Idol of Men Lip San," for production abroad.

AFTER TRYING 'EM ALL, BILL RETURNS TO FILMS

No doubt a great many of the present screen favorites have attained their prominence through their efforts in pictures, but the truly interesting character is the one who graduated into the film world from the hard school of experience. No more glaring example of this class can be recalled than William A. Carroll who is one of the high lights of the present cinema year.

The old-timers will doubtlessly remember Bill Carroll of the Rice and Dixey days. The same Bill Carroll who attained fame over-night at the old Bijou Theatre in "Adonis" and as quickly disappeared from the public eye. For the benefit of those who did not subsequently learn what became of him, it is fitting to explain that Mr. Carroll, even at that early date, realized the importance of varied experience to the true actor. At the conclusion of "Adonis," Mr. Carroll entered musical comedy, in which field he remained only long enough to make the managers fight for his services.

From musical comedy he took a fling at circus work. Here, as in all his endeavors in the amusement field, he was acclaimed. Not satisfied that he had tried all the branches of the theatrical business, Carroll left the Leon W. Washburn Circus and enrolled with the Ralph Cummings Dramatic Stock Company in Canada.

During his long stage experience Mr. Carroll has appeared in all varieties of plays, ranging from ' 'The Mummy and the Humming Bird" to "Dr. Wainright."

When he reached the pinnacle of success in New York he sighed for new worlds to conquer. He would probably still be sighing were it not for the advent of moving pictures. Here, again he was a pioneer, having been identified with Gaston Molies, the first person to use a human being in cinematography. He later joined the Biograph company and would have been happy in this field had not someone reminded him of the fact that he had never played vaudeville.

He completed a tour of the Pantages circuit and again resumed work in moving pictures.

Among his more recent roles are: Henry Drew in "House of Fifty Candles; John in, "Yellow Men and Gold;" Phillip Ashton in, "Gas, Oil and Water" and in support of Herbert Rawlinson in "Confidence."

BLUE SPEAKS FOR MAN WHO LIKES HIS BOSS

Monte Blue, Warner Brothers star, who just lately appeared as Doctor Kennicott in "Main Street," went up north last week to visit the various film exchanges and put a little personal note into the business.

During Monte's stay in Seattle he was requested to visit a small town near there. When he reached the town he found it in the throes of political warfare. Monte was requested to speak in behalf of one of the candidates, but declined until he found that the man was very much in favor of Warner Brothers' pictures; then he said: "Well, sir, any fellow who likes those pictures should make a good mayor, so I'll speak for him."

A mass meeting was called for that evening and everything was hurriedly arranged.

Truly Rolled by Experts

"For surprises, spend a day in pictures," says Truly Shattuck, former vaudeville headliner who is now playing in the Gasnier production, "Daughters of the Rich," at the Schulberg Studios.

"The assistant director told me to 'get into negligee' the other morning. I donned a particularly handsome Irish lace affair. On the set, specialists from a Parisian beauty shop, according to the story, had to roll me up and down the carpet and give me reducing exercises. Now, I remember these scenes by a torn bit of finery—and corns on my hips."

BULL WILL MAKE "THE UNCOVERED WAGON" NOW

Florence Gilbert has been resigned by Hunt Stromberg to play in Bull Montana's new burlesque on "The Covered Wagon." The comedy will be known as "The Uncovered Wagon" and will follow the great film epic as closely as "Rob 'Em Good" did "Robin Hood."

Miss Gilbert recently finished important roles in "Snowed Under" and "Breaking Into Society," and it was her excellent work in these comedies which won her the cherished ingenue role in the burlesque on Emerson Hough's historic photoplay.

This makes Miss Gilbert's fortieth two-reel comedy, although she has twenty-four features to her credit, also.

Returns From Frisco

James Farley, the well known heavy, has just returned from San Francisco, where exterior scenes from the new Paramount Picture, "The Woman With Four Faces," starring Betty Compson, under the direction of Herbert Brenon, have been filmed for the past week.

Why Ralph's Thankful

Ralph Lewis is feeling very happy over the fact that in the F. B. O. production of "Blow Your Own Horn," he does not die or get killed off. It is his first production for several months in which he does not get his life snuffed out before the final fade-out.

Johnny Walker is always on the run from one picture to another. His popularity is to blame. He has just finished the leading role in Frank Borzage's "Terwilliger", and is back at the R-C Studios.

COUPLE RETURNS FROM EUROPE TO ENTER FILMS

Among the most recent interesting arrivals in California are Mr. George D. Colovos and his beautiful American wife, Mrs. Colovos, or, to be more exact, Mme. Septimus Valistoke Colovos, who is the daughter of one of the finest southern families and is a true southern type.

M. and Mme. Colovos have just arrived from Europe, where they have charmed on the screen and stage for several seasons. Their work took them to all the principal cities of Europe, but both claim they have never seen anything to compare to the beauty of California.

Kent Has Real Life Double

Have you a double? Are you called to account for the sins of another?

Kraufurd Kent, playing a leading role in the Gasnier production, "Mothers-in-Law," faces this predicament, but with this advantage—his double is a perfectly behaved friend.

For years past, Kent has been confused with Frederick Tiden, an actor well known in New York. Even brother members of the Lambs Club constantly mistake one for the other. At Grauman's Theatre, recently, Kent accompanied Reginald Denny to a Sunday morning concert. After a careful rendition of several selections, a number of people waited to congratulate him as "my old friend, Frederick Tiden!"

Actor Gets New Tooth

Theodore Hays looks natural once again. The tooth which was knocked out during a recent film fight at the Hollywood Studios has been replaced with one of the dentist's products, and once again Mr. Hays can chew a complete mouthful.

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, April 9.—Gibson Gowland, Zasu Pitts, Fanny Midgley and Frank Hayes aal arrived in San Francisco last week to join Eric Von Stroheim's production of "Greed" for Goldwyn. Chester Conklin and Jean Hersholt are still to come, when the cast will be complete. The company is working very hard day and night on their set at Hayes and Laguna Streets, with a little location work. Having been drowned in the cold, dark waters of the bay on Friday night, Ceasare Gravina has almost finished his part in the picture, and will return to Los Angeles in a day or two.

Paul Powell, director, is editing "The Fog" made by the Graf Productions, at the Pacific studios at San Mateo. The shooting of the picture was finished on Thursday after a little more than seven weeks' work.

Joseph Kerr has severed his connection as publicity director for the Paul Gerson studios on Page Street and returned to Los Angeles.

The Victor B. Fisher Productions began work at the Hollywood studios last Monday on the filming of "Youth Triumphant." Ward Crane, lately with Lasky in "Within the Law," and William Boyd have been added to the cast. David Chaplin, business manager of the corporation, and Iverson Blake went south, from the office here, on Sunday to remain during the shooting of the picture.

The Rellineo Film Syndicate, of which Dr. Orlando E. Miller is the head, and who has offices in the Chronicle Building, has started the filming of their first picture in a southern studio. The story is as yet unnamed, but it will be a picture with a physchological punch. Louis W. Chaudet is directing.

John Arnold, cameraman on "The Fog," is returning to Los Angeles in a day or two. He says he has enjoyed every day of his ten weeks' stay in San Francisco, and will always be more than willing to come back. His next picture will be at the Metro studio under Harold Shaw's direction, the story by Rita Wellman.

The Famous Players-Lasky company making "The Woman With Two Faces," put off their expected coming to San Francisco for a week, but they really arrived on Sunday morning. They will do some jail and other location work here for several days. The company includes Herbert Brenon, director, Harold Schwartz, assistant director, James Howe, cameraman, Betty Compson, Richard Dix, Gladden James, Theodore von Eltz and some dozen other members of the cast and staff.

With Eric Von Stroheim's outfit now filming "Greed" is what is probably the highest paid actor for his size in captivity. A large black raven with a friendly disposition, but seemingly little conversation, who is drawing the merry little salary of $75 dollars a week.

San Francisco people have had the unusual opportunity the last week of seeing a favorite star either in person or on the screen, as Elsie Ferguson was playing "The Wheel of Life" at the Columbia Theatre, while her picture "Outcast" held the screen at the Royal.

ANOTHER FOOTBALL HERO TO BECOME FILM HERO

Three years ago Robert Cosgriff, full-back of that famous Oregon football team which played Harvard off her feet, to finally lose the game on a fluke play, at Pasadena, visited Hollywood.

When he returned to college his mind was made up that some day he would return to Hollywood, equipped to take some part in the great motion picture industry which has its home here.

A course in dramatic art was the result. Graduating, Cosgriff's ability was recognized immediately by leading stock companies of the Northwest. More lately he has been featured in a series of pictures made in Portland and released by Pathe.

He has now come to Hollywood, where he has been assured of leading roles by some of the most prominent producers.

He will probably be seen first in Irving Cummings' next all-star production.

ROBERT COSGRIFF

FROM WITHIN FILMDOM'S INNER PORTALS

Gladys Walton has just started her starring vehicle, "Sawdust," at Universal City under the direction of Jack Conway.

It is a story of the old time circus days when the appearance of the big tents in a community was the occasion of a general holiday. It was adapted to the screen by Hugh Hoffman from a magazine story by Courtney Riley Cooper.

She will be supported in the cast by several well known and popular screen players, including Niles Welch, Edith Yorke, William Robert Daly, Frank Brownlee and Mathew Betz.

Extensive improvements have been made in the property department at Universal City, where nineteen companies are dependent upon one studio's facilities, not counting the outside firms that lease space there.

Under management of A. E. Rosenberg, the department has been considerably enlarged, "Props" to the value of twenty-five thousand dollars have been added to the stock and ten thousand spent on general improvements.

"The Hunchback of Notre Dame," the spectacle film starring Lon Chaney, following several other specials of unusual magnitude, made such demands upon the existing stock that enlargement and improvement were necessary. "The Hunchback of Notre Dame" is not only the biggest motion picture undertaking in history, but, due to its period and locale, the most exacting in costuming and investiture.

With the recovery of William Duncan, incapacitated for several weeks past by a broken hand, work will start within the coming month on "The Steel Trail," Universal's big railroad story, by George Plympton and George Pyper.

Duncan was the victim of one of the oddest accidents in the history of Universal City. While riding his horse in a thrilling "Rescue scene" he stretched his hand out over the animal's head as it reared sharply. His hand, weighted by a heavy revolver, was forcibly hit by metal on the bridle, and a shattered bone resulted.

Despite his pain the actor finished the scene.

"The Steel Trail" marks a reunion between actor and playwright.

While filming some very dangerous fire scenes for "Now You See It," an R-C picture, which pames W. Horne is directing, Virginia Fox, who plays the leading feminine role, was uninjured. In fact, startling excitement remained completely away.

Tom Gallery, the hero of the screen story, made no daring rescues except those ordered by the director.

This story is quite unusual because it is against all stereotyped rules of press-agentism.

Following several weeks at Universal City the author will return to Oakland, having recently purchased a new home on Lake Merritt, and thenceforth plans to gravitate between studio and home.

"The most amazing thing to me," said Beaumont on his arrival at Universal City, "is the immensity of the film capital of America. After going over the gigantic 'Hunchback of Notre Dame' settings and the great Vienna street setting of 'Merry-Go-Round,' and seeing the big productions in the making, I was almost breathless with amazement. It gives one a thrill for the first time to see crowds of several thousand directed with the precision of an army,—a thrill almost akin to awe."

FISHER JOINS IN INDEPENDENT FILMING

The ranks of independent producers have been augmented by the formation of a new concern, Fisher Productions, which plans to produce a series of offerings, the first of which will be "Youth Triumphant," from the story by George Gibbs, which ran serially in the Green Book magazine. An all-star cast is being assembled at the Hollywood Studios, where the company will operate.

Victor B. Fisher will supervise the making of each production and attend to the business affairs of the organization. Mr. Fisher was for two years general manager of Associated Photoplays. Prior to that he was associated in Super Art Productions and concerned in the Production of "Bubbles" with Mary Anderson, and other photoplays.

San Francisco capitalists are numbered among the officers and members of the directorate of Fisher Productions. Aaron L. Jaffe, manufacturer of the northern city, is president; S. L. Blake, formerly affiliated with the Anglo-California Trust Company of San Francisco, has the post of secretary, and Victor B. Fisher is treasurer.

Lillian Ducey will direct "Youth Triumphant" under Mr. Fisher's supervision. Mrs. Ducey has had wide experience, having been associated with Allan Dwan, Eric Von Stroheim and Maurice Tourneur. "Blind Husbands," "The Christian," "The Scoffer," "Deep Waters" and "The Forbidden Thing,' are among the pictures she has worked on in the past.

Dryden Tells of India

Wheeler Dryden, young English actor-playwright, read a paper entitled "Dramatic Art in India," at a meeting of The Playcrafters, held on Sunday, April 8, at the home of Sydney Sprague, president of the organization. Mr. Dryden illustrated his talk with a number of "still" photographs brought by him from Bombay, India. In these pictures Mr. Dryden posed as the hero and the villain (a dual role) of a novel published in Gujerati, the native language of the Bombay presidency. Mr. Dryden also exhibited a copy of the novel itself, in which reproductions of the photographs were used as illustrations. The novel bears the dedication to Mr. Dryden in the personal handwriting of its author, Mr. P. J. Marzban, a noted Parsee dramatist and philosopher. This is the second time Mr. Dryden has read his interesting paper on Indian dramatic art, the previous occasion being at a meeting of the Ebell Club in Los Angeles.

MURIEL SHOWS US UNIQUE WAY TO STEAL PICTURE

There are all kinds of ways to "steal a picture," but Muriel McCormac's way is absolutely the most certain and the most effective. She simply hides her rival for camera honors just as the camera starts. Here's proof of the proclivity of the winsome little Miss for just such extreme measures. It happened when she was playing opposite little Mickey McBan in Gasnier's "Poor Men's Wives." Muriel decided she was to have a scene all to herself despite Mickey's protestations in favor of staying in camera range. Hence down dropped a big Turkish towel and all of Mickey that was left to be photographed was Mickey's feet, which he is not featuring at all.

"I hated to do it, but it was my scene and Mickey wouldn't move out of it," Muriel says.

Muriel and Mickey did so well as the Heavenly Twins in the Gasnier picture that now William Fox has engaged them to be twins in the Dustin Farnum picture which is scheduled to start early next week.

Muriel McCormac's head and Mickey McBan's feet.

HOW NIBLO GETS RESULTS FROM ACTORS

Fred Niblo became even more firmly entrenched in the front line of directors with the beginning of "Captain Applejack," his second independent production for Louis B. Mayer and Metro release.

Not only because he has a big story with an all-star cast and a studio of his own, but because he revealed the secret of his success in a two minute conversation with one player.

Thomas Ricketts, admirable old character star, is playing the role of "Lush," the sparklingly funny British butler of the story.

Mr. Ricketts asked Mr. Niblo's suggestions for one bit of action. Mr. Niblo told him and then asked what he thought of it.

"You know more about the role than I do," he said, "You are a splendid actor and you are living the role of 'Lush.' I will welcome every suggestion from you to make the character the outstanding role of the production."

Mr. Ricketts is one of an all-star cast which includes Matt Moore, Enid Bennett, Barbara La Marr, Mrs. Mathilde Brundage, Robert McKim and Otto Hoffman.

MOVING DAY SOON TO COME FOR WARNERS

Moving day is rapidly approaching at the Warner Brothers Studio. Files, desks and all sorts of paraphernalia are being assembled so that they can be moved into the new executive offices. Equipment is beginning to arrive. Part of the library which S. L. Warner contracted for on his recent trip to New York is beginning to come in. The Warner Brothers expect to be comfortably settled in their new offices within two weeks. Several new systems of office work have been worked out by J. L. and S. L. Warner and they will be put into effect when the new studio opens.

"We are doing out utmost to get our studio down to a firm business basis and run it as systematically as any other business," says J. L. Warner. "And to that end all the experts in business procedure necessary have been obtained to launch our new offices. There is no reason why a studio cannot be systematized and placed on a basis the same as any business, that is, of course, the office; it wouldn't be so easy to keep the directors and actors down to a business schedule, as they are continually making changes and for various reasons cannot arrange things too far ahead."

MAX GRAF SIGNS MILDRED FOR LONG TERM

It is nothing less than terrible the way everybody keeps pestering Mildred Harris these days. And the sad, sad part of it is that all of them are endeavoring to force money on her—money and jobs—"engagements" in theatrical parlance.

Motion picture producers, vaudeville producers, musical comedy producers and dramatic producers — all of them have lately discovered that Mildred Harris is a lady of versatile possibilities. She, however, also knows what she wants—namely, to be a sure-enough photoplay star. A happy career during which her name has blazoned in electric lights, exclusively as a photoplayer, has convinced her that the articulate theatre does not offer sufficient opportunity for reaching out to the great multitude who have learned to love her.

Miss Harris became convinced of this when a month ago she left the vaudeville stage to play the leading feminine role in "The Fog," which is being produced in San Francisco under the personal supervision of Max Graf.

After a year of vaudeville, Miss Harris finds her present work far more interesting. "It affords you a chance to give play to your emotions. It is much less wearing on the nerves, and consequently one is able to keep in better health."

This last item is a matter of considerable concern with the fair Mildred, which is why she spends her hours of recreation far from the glare of the studio lights, motoring with her mother near San Francisco. She does not worry about the pestering offers—not she. She has signed a contract to appear in the future under the exclusive management of Max Graf, if you please, and now she is letting that gentleman do the worrying.

Esmelton Demurs

Fred Esmelton, playing the role of the whimsical butler in Goldwyn's "Three Wise Fools," says he does not think it is fair for those eastern welfare workers to send out queries to women asking how much spooning they did before marriage without saying something to the men. Esmelton is going to take it upon himself to send a thousand queries to married actors, electricians and travelling salesmen, asking how much spooning they did prior to the marriage ceremony.

Harry Burns Recovers

After being confined to the Culver City Hospital for eight weeks, Harry Burns is at his home again and almost entirely recovered from his serious illness. He resides at 1428 Gordon street.

Who's Who and What's What in Filmland This Week

Eva Novak has completed "Temptation" for the Wilnat Production Company.

Michael Dark has completed his role of Lord Balfour in the Charles Brabin production "Six Days."

Arthur Stuart Hull is finishing his role in the new Clara Kimball Young production tentatively titled "La Rubia."

Lillian Lawrence has completed her role of the mother in the new Vitagraph production starring Alice Calhoun.

Ernest Butterworth, Sr., actor and author, has again taken up the pen and joined forces with the Harry Edmondson unit.

Eva Novak's series of articles now published in book form will be off the press in a few days. The title is "Beauty Hints For the Blonde."

Nelson McDowell has just completed his role of "Sonora Slim," in the Edwin Carewe production of "The Girl of the Golden West."

Taylor Graves has completed "Only 38," under the direction of William de Mille. Others in the cast are Elliott Dexter, May McAvoy, and Lois Wilson.

Huntly Gordon is in Catalina making water scenes for the new Lasky production, "Bluebeard's Eighth Wife." Gloria Swanson is starred in this production.

Cullen Landis has returned from San Mateo where "The Fog" was made for Metro. The entire production was made "on location" and at the Pacific studios there.

"Bull" Montana, Metro's cave man comedian, led the orchestra on the occasion of the opening of his burlesque, "Rob 'Em Good," at Loew's Warfield Theatre in San Francisco.

Ethel Grey Terry is at work on the new Jack Dillon production, "A Self-Made Wife." Miss Terry is playing the title role under the direction of Mr. Dillon at Universal City.

Myrtle Stedman is again playing a "modern mother" role in the new Goldwyn production, "Six Days," now in process of production under the direction of Charles Brabin.

Carl Gerard has completed his role of the juvenile in the new Cosmopolitan production featuring Anita Stewart. The title is "The Love Piker," and was written by Frank R. Adams.

Myrtle Stedman is playing Olive Kingston, mother Corinne Griffith, in the Charles Brabin production, "Six Days," from the pen of Elinor Glyn.

Taylor Graves has completed the juvenile role in the William De Mille production "Only 38." The production was made in twenty-two working days.

Huntly Gordon has returned from Catalina, where water scenes were made for the next Gloria Swanson production, "Bluebeard's Eighth Wife."

Nelson McDowell, having finished with "The Girl of the Golden West," has gone over to the Universal lot to play a minister for Richard Stanton in his Northwestern production.

Harold Shaw, who will direct Viola Dana in Rita Weiman's "Rouged Lips," while in England directed Cyril Maude in the only motion picture in which this famous stage star ever appeared.

Lionel Belmore and Lillian Leighton have been added to the cast of "Other Men's Money," under the direction of Richard Thomas, which is in production at the Hollywood Studios.

Mae Murray's portable dressing room built especially for her use during the filming of "The French Doll," for Metro, is quite as elaborate and bizarre as some of the dazling settings in this picture.

Metro has dispatched "location scouts" to Wyoming to choose the natural settings to be used in the filming of Katharine Newlin Burt's "The Eagle's Feather," under the direction of Edward Sloman.

Otis Harlan has been assigned the role of a Chief Eunuch, in the forthcoming Maurice Tourneur production, "The Brass Bottle," now under way at the United Studios for First National release.

Margaret Landis has returned from Truckee, where snow scenes for the new Harry Carey production were made. The title of this new Carey production for Robertson-Cole is "The Miracle Baby."

Fred Huntly, well-known character actor, and Charles Stevens, one of the screen's "dirtiest guys," have been added to the cast of "The White Silence," which Chester M. Franklin is directing for the Warner Brothers.

"Main Street" which has just been completed at the Warner Brothers studio, is going forward rapidly under the guiding hand of Director Beaumont and film editor Lewis Milestone.

James Kirkwood, who is now enacting the leading male role in Mrs. Wallace Reid's anti-narcotic film, "Human Wreckage," this week branded the report of his engagement to Lila Lee as "idle gossip."

Lincoln Stedman is playing the role of Barth, the office boy, in the Sol Lesser production of "The Meanest Man in the World." This is the screen version of the George M. Cohan production.

Lincoln Stedman is busy these days playing the role of the office boy in the Sol Lesser production "The Meanest Man in the World." Eddie Cline is directing this screen version of the George M. Cohan hit.

Edwin Moulten, who played important parts in the Universal serial, "The Phantom Fortune" and Roy Stewart's "Blue Blood and Red," is supporting Ann Little in "The Eagle's Talons," Duke Worne's latest serial for Universal.

B. P. Fineman has announced the signing of House Peters, sterling dramatic actor, for the leading part in "Don't Marry for Money," the production which will mark Mr. Fineman's return to West Coast activities after an absence in the East of a year.

E. de B. Newman and Robert Thornbury of the Courtland Productions are filming "The Man from Ten Strike," a Guy Bates Post special, on the Thomas H. Ince lot. The story was written by James Oliver Curwood. Fred Myton arranged the scenario.

Not only does Viola Dana have to perfect herself in some difficult chorus steps for her new Metro picture, but she must also learn the Highland Fling and the Irish reel for "Rouged Lips," Rita Weiman's story of the stage which will be the first of her new Metro starring pictures.

Burnell Manly, who scenarized "Women Wake Up" for King Vidor, adapted Daniel Frederick Whitcomb's original screen story, "Other Men's Money," for Richard Thomas, which the latter is directing at the Hollywood Studios. Like the other Thomas features, "Other Men's Money" will be published in six-parts.

Three of the costumes that Lewis Stone wears in his portrayal of the Marquis de La Tour d'Azyr in Rex Ingram's production of "Scaramouche," weigh 30 pounds apiece and are typical of the sartorial accouterments of a French Nobleman in the Eighteenth century.

George O'Hara completed this week a thrilling fight faction in "The End of a Perfect Fray," tenth in the Witwer "Fighting Blood" series, his adversary being Morry Lux, noted ring veteran. The new vehicle has some delightful home scenes, comedy touches and the usual charming romance. Mal St. Clair directs.

Joe Butterworth, brother of the well-known juvenile, Ernest Butterworth, has been engaged by the J. K. McDonald company at Hollywood Studios. He is playing the part of Sam in the First National attraction, "Penrod and Sam," while Ben Alexander enacts the role of Penrod.

Harold Lloyd has purchased the site of the old Pass school, located at Sunset Boulevard and Gordon Street for a price of $55,000. In contradiction to circulated reports, the property was purchased as an investment, and will not be the location for a new studio to house future Lloyd activities.

Madeline Hurlock, leading lady to Ben Turpin in Mack Sennett comedies, was granted a divorce from her husband, John Sterling, on the grounds of cruelty and desertion. Miss Hurlock termed her husband a "love pirate," and declared he had married Florence Wright of New York, under the pretense that he had been divorced.

Senorita Marina Vega, the Mexican girl who attempted suicide recently at the home of Charlie Chaplin, will be returned to Mexico City by officials of the county charities, under whose observation she has been since her arrest, when information was received from Mexico to the effect that sensational attempts at suicide were an obsession with her.

Cinema stars will play a big part in staging the "Charity Circus," which will be held at Praeger Park, May 4 to 13 inclusive. Cecil B. DeMille, Douglas Fairbanks, Charles Ray and Tom Mix will act as aides to Capt. George K. Home. Marian Fairfax and Mrs. Cecil B. DeMille will have charge of the presenting of the "King Tut Harem," in which many of filmdom's most prominent and beautiful ingenues will appear. Mrs. Charles Ray has been assigned the position of supervising balloon sales at the circus.

THIS NEW STAR OF DAWN SHINES BRIGHTLY

Arthur Trimble has finished his second two-reel comedy under the direction of Jack Dawn, who also wrote the stories.

The first story is centered around a youngster who dreams of the days of King Arthur. Arthur Trimble portrays the youngster who dreams he is a prince. The new boy star is supported in this picture by Bessie Love.

The second comedy is centered around a regular kid, who is mistreated by his foster family. The titles are now being written by Max Abramson, who titled many of the Jackie Coogan pictures.

Trimble is one of the most promising stars of the ultra juvenile sphere, and is not yet seven years of age. Exceptional talent, big stories and splendid direction is going into every one of these pictures.

New stories are being whipped into shape by Director Dawn, who will continue to direct little Trimble in the others to follow.

The comedies are being made at the Century Studio.

FATE CONSPIRES TO MAKE LITTLE GIRL AN ACTRESS

The old saying that "Some are born great, some achieve greatness, and some have greatness thrust upon them" has found a Betty Giles, little ten-year-old school girl from New Orleans, is having opportunities to become a screen actress literally thrust upon her. She never intended to be an actress. In fact, her parents were in opposition to a professional life.

Fate started dealing her a helping hand when Betty took part in the Carnival of the Woodcrafters of America at the Hollywood Bowl. Betty was the screen stars' choice as the winner. Later she was watching a Harold Lloyd comedy being filmed on the street, and the director drew her out of the crowd to play in the picture. Lastly, when visiting at the Charles Ray studio, Betty was snatched up to play "the big sister" to the Pilgrim children in "The Courtship of Miles Standish." She has had several other offers since then. So little Betty is finding herself an actress in spite of herself.

Holmes Needs No Home

Stuart Holmes probably is the busiest man in Hollywood these days. During the daylight hours, he carries one of the featured roles in "Daughters of the Rich," a Gasnier production being filmed at the Schulberg Studios. At night, the Universal Company is employing his talents.

CALNAY ENGAGES STAGE STAR FOR NEW PICTURE

Arthur Beckman, a delineator of character roles on the American and Canadian speaking stage, since his eighth year of age has played opposite such celebrities as Kessler, Morrison, Madame Waxman, and many others, before he entered screen work. He is now engaged by the West Coast Productions to play the difficult part of the condemned man, whose execution in "Why Do We Live?" is expected to arouse such sympathy even in the hearts of the staunchest believers of capital punishment. The picture is designed to awaken the conscience of all the nations against what it holds to be the barbaric and unworthy law of legal murder.

"There is no more promising artist on the screen today," said Mr. Calnay, "than Arthur Beckman, capable enough to depict a role so sympathetic as this, yet with sufficient villainy to deserve the supreme penalty."

NEW ASSOCIATION IS SIGNING PLAYERS UP

Gordon Maloney, formerly of the Knickerbocker Stock Company of Chicago, yesterday, through the excellent work of the Motion Picture Players' Association, was signed to a long-term contract as leading man by the Jack Laughlin productions.

Mr. Maloney has been a trooper for fourteen years and one of the first members of the Motion Picture Players' Association. He leaves for Fresno, the home of the Jack Laughlin productions, and expresses his delight at the fine way in which the Motion Picture Players' Association co-operated with him.

Carol May, formerly ingenue of the road company of "Abie's Irish Rose," has also received favorable recognition and has joined Eddie Lyons Comedies.

Marjorie a Busy Actress

Since completing a part with the Charles Ray company in "The Courtship of Miles Standish," Marjorie Warfield's activities have been many and varied, including parts at the Goldwyn and Lasky studios, at Universal City, and with the Monte Banks company. In Herbert Brenon's "The Rustle of Silk," at the Lasky studios, Miss Warfield is said to have done some excellent work, which likewise applies to her characterization of an office girl in the Herbert Blanché production, "Twenty Dollars," starring Herbert Rawlinson and Doris Pawn at Universal. At present Miss Warfield is working with Monte Banks in his latest comedy, "Please Arrest Me."

Town Talk Boosts Brown

Otheman Stevens, purveyor and conveyor of Town Talk in the Los Angeles Examiner, blossomed forth last week with an exceedingly complimentary paragraph anent Sedley Brown. It seems some little bird put a word in Town Talk's ear to the effect that a certain motion picture producer was negotiating to secure Mr. Brown's services as a director for forthcoming productions. He ended by saying, "Any producer who wishes to make the pictures Will Hays ask for, entertaining, brilliant and clean can have them if he lets Sedley direct."

FINEMAN SIGNS BROWN TO DIRECT "REDEEMER"

Clarence Brown, for years assistant to Maurice Tourneur, and who won his spurs as director of "The Great Redeemer," "The Light in the Dark," and other big pictures, has been signed by B. P. Fineman to direct "Don't Marry for Money," the picture which marks this producer's resumption of West Coast activity after a year's absence in the East.

Charles Dorian, who was also with Tourneur for some years, will occupy the post of assistant director. Frank D. Ormstrom, responsible for the effects in "Kismet" and "Within the Law," is art director.

Silvano Balboni, the cameraman for "Quo Vadis," "The Last Days of Pompeii," and other great foreign spectacles, will make his American debut as chief cameraman for "Don't Marry for Money." Balboni is recognized abroad as pre-eminent in his field.

Unique Last Rites

Marie Prevost is reported to have said that she will never again don a bathing suit for a motion picture. The post mortem with her famous garment took place recently at the Warner Brothers studios in Los Angeles following the completion of "Brass," when the star, with shovel in hand, dug a grave and buried her once priceless treasure.

Big Figure at U

What is believed to be a new pace in the electrical phase of motion picture production is being set at Universal City, where H. D. Brown, chief electrician, is utilizing 100 electricians to supply the proper lighting effects for the filming of "The Hunchback of Notre Dame." The light reflected by all the Kleigs and sun-arcs totals approximately 100,000,000 candle power. More than 1200 extras are being used each evening, during the filming of the night scenes in this production.

Lloyd Bacon, son of the late Lightin' Frank Bacon, has arrived in Filmland and will devote his undivided time to directing a series of one-reel comedies for Universal starring Walter Forde, the English comedian.

JACKIE COOGAN'S $50 IS IN THE RING

Even the kiddie stars of filmdom are desirous of participating in the second annual "Wampas Frolic and Ball" to be held Saturday evening, April 21, on the monster stage now under construction at the Warner Brothers' Studio in Hollywood. Comes Jackie Coogan with a $50 bill in his pudgy little hand and lays it on the counter for a box at the affair.

But Jack Coogan, Jr., was not the first to secure one of the muchly prized loges for the publicists' big entertainment. Manager E. C. Bostick of Loew's State Theatre, has the distinction of being holder of Box No. 1, while close at his heels were B. P. Schulberg, Edwin Carewe, Al Christie, Joseph Henaberry, Abraham Lehr, and a host of other equally well-known members of the film colony who had to satisfy themselves with boxes bearing higher numbers.

Upon learning that the "Wampas" had opened the seat sale for their second annual frolic, B. P. Schulberg, producer of many big screen successes, wired his protege, Ethel Shannon, who, by the way, is one of the "stars of tomorrow" recently selected by the publicists, to reserve one of the box admission tickets she was selling for him.

According to Joseph Jackson, president of the "Wampas," it will be necessary to hang out an "S. R. O." sign on the evening of Saturday, April 21, if not before, providing the ticket sale continues as it has begun. Every present indication points toward a capacity "house" at the frolic and arrangements to handle the crowd are being made accordingly.

Preceding the ball, an unique entertainment will be staged at the advertisers' frolic, on the program of which will appear many celebrated stars of the cinema and legitimate stage. A pageant, in which the stars introduced at last year's "Wampas Frolic" will take part, will be one of the many big features of the evening. In this novel prelude, the thirteen original artistes sponsored by the publicists will appear in costumes worn by them in their greatest film triumphs of the past few months. The individual stars will be presented to the assembled crowd in this manner while the "stars of tomorrow," the latest aggregation of potential screen luminaries to be taken under the "Wampas" wings, will be introduced in an equally effective manner.

Raymond McKee and Margaret Courtot, stars of "Down to the Sea in Ships," were married last week in New York.

ANN'S CONSCIENCE ADDS TO HER DANGERS

If there is any one thing that Ann Little wants to impress upon the minds of picture fans, it is the fact that she does not allow a double to perform the precarious stunts she is called upon to do in various photoplay thrillers.

"To allow another girl to enact the dangerous stunts that I am given credit for would be gaining admirers under false pretenses," Miss Little says. "I have been nick-named 'the most daring girl on the screen,' and I want to prove, at least, that the thrills and dangerous scenes interpolated in my pictures are provided solely by myself."

So Ann is setting about to prove it all—this week.

The Universal company now filming the serial, "The Eagle's Talons," in which Miss Little is being starred, has left for Redlands, where the final scenes of the fourth episode will be "shot."

The public at large will be invited to the scene of action when Miss Little will perform several of the most dangerous stunts of the entire serial, one of which will necessitate her jumping from a speeding train onto her horse.

Duke Worne, director of the serial, has pleaded with Miss Little to allow an experienced stunt actress to perform these risky feats, but has met with no luck.

Miss Little is adamant whenever she is asked to refrain from the practice of enacting hazardous scenes, sticking to her firm belief that a person should not accept glory resulting from another's efforts.

Barry's Plans Changed

"The Printer's Devil," an original story by Julien Josephson, will be the first picture for Wesley Barry at the Warner Brothers' Studio upon his return from his personal appearance tour. The Warner brothers had intended making "Little Johnny Jones" from the George M. Cohan, of which they own the screen rights, first, but because of the merit of Josephson's story and its particular adaptability to Wesley Barry, they have decided to make "The Printer's Devil" first. William Beaudine will direct. None of the cast has been selected.

Dog Joins Free-lances

Brownie, the former Century Comedy wonder dog, is now a free-lance actor. He got his release from Century March 28, and two days later went to work with Fred Hippard, taking eleven of his pals along with him. Here Brownie interrupts: "Oh, Boy! Am sure having fun!"

MARY PICKFORD'S LIBRARY

Convalescing patients in hospitals and the dear old ladies at the Los Angeles County Poor Farm will no longer want for reading matter when Mary Pickford's new library plan gets going. All magazines and newspapers subscribed to by the Pickford-Fairbanks studios are now being read with the utmost dispatch and then collected by the little star and distributed to hospitals and the poor farm. Practically every publication of any consequence in this country as well as abroad is subscribed for by Miss Pickford, and since only a few days is required to read them each month when they arrive, they can then be sent to hospitals while their contents are still a matter of current news.

V. F. Joins R.-C.

Virginia Fox, screen comedienne and one of Hollywood's "baby stars," has been placed under a long term contract by the Robertson-Cole organization. Her first work under her new contract is the leading woman in "Now You See It," which has just gone into production, with James Wesley Horbe directing. Her role in "Now You See It" represents Miss Fox's first serious characterization. Heretofore, comedy has been her forte. She has appeared for two years in Mack Sennett comedies, has played opposite Buster Keaton for two and one-half years and appeared in a Fox picture with Lupino Lane.

Sidney Making Farce

The Christie organization is working on a fast farce comedy featuring Bobby Vernon, under the direction of Scott Sidney. The new film will be called "Take Your Choice," and is by Frank R. Conklin. Five leading ladies are in the picture, including Charlotte Stevens, Duane Thompson, Natalie Johnson, Margaret Cloud and Gladys Baxter.

Noted Dancer in Film Debut

Della-Vanna, nationally-known terpsichorean artist, who recently scored a sensational hit in the Greenwich Follies in New York, has been signed by Finis Fox to present an eccentric dance number in the cabaret scenes of his latest picture, "The Man Between," according to announcement made by Robert R. Beaty, general manager of the company. This will be the first time that Della-Vanna's dances have been recorded by the motion picture camera.

Finishes With Roach

Sidney D'Albrook, who also claims the "Old Biograph Days" as his family tree of the pictures, recently played the character heavy in the Halperin production of "Tea—With a Kick." He has just completed the part of "Hal" in Jack London's "Call of the Wild," which Hal Roach is producing under the direction of Fred Jackman.

GLANCES AT THE PAST

King Vidor probably has the distinction of having started in pictures more celebrities than any other director. He gave first parts to Mildred Davis, Florence Vidor, Lloyd Hughes, Za Zu Pitts, Robert Gordon and David Butler. He also persuaded Corinne Griffith to leave a little town in Texas and seek fame before the camera.

Erich von Stroheim's first theatrical experience was with a vaudeville sketch which he wrote, produced and acted. He says he was "whistled out" of the theatre. Von Stroheim now has a Goldwyn contract and is preparing to direct Frank Norris' great novel, "McTeague."

Frank M. Norcross Signs

After an absence of two years in New York, Frank M. Norcross has just returned to Hollywood. Mr. Norcross immediately closed with James Horn, of the Robertson-Cole Studios, to play a role in the forthcoming feature, "Blow Your Own Horn." When last here Mr. Norcross appeared with Charles Ray in "19 and Phyllis" and in "Garments of Truth."

Where Filming is Work

Four and one-half miles to location each day. This is what the Trimble-Murfin Company is up against in the land of ice and snow, where the only means of travel is skiis or dog sleds. The company, under Director Laurence Trimble, is now working at Lake Louise, in the heart of the Canadian Rockies, where Strongheart's next starring vehicle, "The Phantom Pack," is being made. They are now "shooting" at Lake Louise glacier and have to travel a mile and a half across the ice of the lake and three miles up the mountain on skiis. "Our greatest winter sport," writes Walter Perry, "is carrying in our own water and coal. We have taken over some summer cabins and they haven't all 'the comforts of home.'"

NOTICE

Beginning on April 21, 1923, the subscription price of CAMERA! will be revised to a normal standard, the current rates having been an error of a former management. Hereafter the rates will be $2 for six months or $3.50 for a year in Los Angeles county, and for outside zones the rates are $2.50 for six months and $4 for a year.

CLARA HAS WHOLE VILLA BUILT ON STAGE

Something new in motion picture settings has been introduced for the production of "In Old Madrid," Clara Kimball Young's newest starring picture which is being produced for Metro by Harry Garson under the direction of Thomas Heffron. The novelty is the construction of an entire ten-room Spanish villa on a studio stage.

It is the usual custom to build each room separately and only in unusual cases to have two or three rooms adjoining. For instance, it is not unusual to see a living room at one end of a stage and the dining room supposed to adjoin it at the other end—or perhaps on another stage.

It was decided to try the plan of building the entire house in one unit. The chief difficulty was in arranging it in order that it might be lighted properly, an engineering feat, the credit for which goes to Joseph Wright, the designer.

The house—or villa—contains ten rooms and has a second story. Because of its completeness considerable more time was required in the building. One of its interesting features was a marble paved patio in the center containing a fountain, flowering plants, dwarf orange trees and scarlet hibiscus.

Probably the chief advantage of this marked departure from the customary is the fact that scenes may be photographed from any angle.

Those appearing in support of Miss Young in "In Old Madrid" include Lewis Dayton, Albert Roscoe, Wedgewood Nowell, Louise Bates, Arthur Hull, Lillian Adrian and others.

Peggy Finishes "Orphan"

Baby Peggy has just finished the final scenes in "The Orphan," at the Century Studios under the direction of Alf Goulding, with her fond papa, J. Travers Montgomery, directing the Jitney Juliet in her individual scenes. She will soon start work at Universal on her first seven-reel special.

Prisoner Respects Lewis

Ralph Lewis has just received a fan letter of which he is quite proud. It is from a life prisoner at San Quentin prison who said that he had just seen Lewis in "The Birth of a Nation," and added that he would hate to run up against Ralph in trying to make a getaway from the police, as he felt that Lewis certainly handled the southern mob in the Griffith classic in a very wicked manner.

Pulse of the Studios

For Week Starting Monday, April 16

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	2d Week
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	2d Week
Ben Wilson Productions (Federated release)						
Monty Banks	Monty Banks	Wm. Nobles	McGough		Comedies	Schedule
BOYLE STUDIO.						**Phone Boyle 6368**
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
Sunset Productions. A. J. Xydias, Mgr. 518-162.						
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
H. and B. Productions						
Cliff Smith	All-Star	Thompson		Eugene Vogt	5-Reel Drama	3d Week
Arthur Hilton	All-Star	Titus	Wotherspoon	Harry Burns	Comedy-Drama	Editing
Kelpine Productions						
Kelpine	Kelpine				Comedies	Preparing
BURBANK STUDIO. Burbank, Cal.						**Burbank 54-R**
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
Century Comedies (Universal release).						
Archie Mayo	Eaton-Cooper	Victor Sherrick	Charles Lamont	Gorham-Mayo	"Gorham Follies"	Editing
Al Herman	Jack Cooper	Billy Williams	Mark Sandrich	Herman-Neufeld	"Sky High"	3d Week
Alf. Goulding	Baby Peggy	Jerry Ash	Leslie Goodwin	Harry Edwards	"The Orphan"	
Harry Edwards	Fred Spencer	Billy Williams	Wm. Quinlan		"Hay Hay"	3d Week
Arthur Trimble Productions.						
Jack Dawn	Arthur Trimble	Roland Price	Alex Alt	Jack Wagner	Comedy	Schedule
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
Regent Film Company. (United Artists release).						
Charles Chaplin	Edna Purviance	Rollin Totheroh	Eddie Sutherland	Monta Bell	"Public Opinion"	20th Week
CHESTER STUDIO. 1438 Gower St.						**Holly 2693**
Phil Goldstone Productions. (State Rights release).						
W. K. Howard	Wm. Fairbanks			Staff	"What Women Want"	Casting
Fred'k Robinson	Snowy Baker	Cronin	Eugene Lowry	Staff	"White Panther"	1st Week
CHOICE STUDIO. 6044 Sunset Blvd.						**439-764**
Choice Productions						
Tom Mills						Preparing
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Al Christie	Jimmy Adams	Nagy	Hagerman	Walter Graham	2-Reel Comedy	Editing
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr.						**Wilshire 2115**
I. W. Irving Productions. (B. P. S. release).						
Paul Hurst	All-Star	Joe Walker		Irving	"Blood Barrier"	1st Week
Harry Reveir Productions. Joe Murphy casting.						
Joe Murphy	All-Star	Amos			"Supreme Test"	1st Week
Shell Craft Productions. Edwin Smith, Gen. Mgr.						
R. D. Saunders	Ted Henderson	Kermit Wood	A. Olsen	Hattie Carson	2-Reel Comedies	Schedule
Jack Carlisle	All-Star	G. E. Kline	Thayre Roberts	Ben D. Meadors	2-Reel Comedies	Schedule
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						**598-165**
Fred Caldwell Productions.						
Chas. Mack Productions. (Western Pictures Exploitation).						
Jess Robbins Productions. (Vitagraph release)						
Halperin Productions.						
Hugh Deirker Productions. (American release)						
Sacramento Pictures Corp. Forrest White, Vice.-Pres. & Gen. Mgr.						
Clifford S. Elfelt Productions.						
Clifford S. Elfelt	All-Star				"Dangerous Men"	Casting
Finis Fox Productions						
Finis Fox	All-Star	Sam Landers	Irvin Van Osdell	Lois Zellner	"The Man Between"	Editing
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave.						**Holly 3000**
Buckingham	Stock			Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff		Comedies	Schedule
Jim Summerville	Clyde Cook	Jay Turner	Arthur Cohn		Comedies	Schedule
Jack Blystone	Tom Mix	Dan Clark	Eugene Forde		"Tempered Steel"	3d Week
Bernard Durning	Jones-Mason	Don Short	Wellman		"Eleventh Hour"	9th Week
Erle Kenton	Stock					Preparing
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
Metro Release.						
Thomas Hefron	Clara K. Young	Charles Richardson	Jack Boland	Frank Beresford	"Larudia"	4th Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
King Vidor	All-Star	Charles Van Enger	David Howard	King Vidor	"Three Wise Fools"	12th Week
Clarence Badger	All-Star	Rudolph Bergquist		Carey Wilson	"Red Lights"	12th Week
Marshall Neilan	All-Star	David Kesson	Thomas Held	Carey Wilson	"The Eternal Three"	14th Week
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Von Stroheim	"Greed"	San Francisco
Charles Brabin	All-Star		Raybock	Ouida Berfere	"Six Days"	5th Week
Lambert Hillyer	All-Star			Rex Beach	"The Spoilers"	6th Week
Cosmopolitan Productions.						
E. Mason Hopper						
George W. Hill	All-Star	Leroy O'Connell	George Berthelon	Frances Marion	"Daughter of Mother McGin"	5th Week
HORSLEY STUDIO. 6050 Sunset Blvd.						**Holly 7945**
Bob Horner Productions (Independent release). 1442 Beachwood Drive. 438-740.						
Fashion Features. G. W. Gibson, 1442 Beachwood Drive.						
G. W. Gibson	All-Star	E. Gibson	Geo. D. Erskine		News Weekly	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Big Boy Williams	Le Picard	W. Seeling	J. Natterford	Western Special	Casting
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr. Holly 1431						
Richard Thomas Productions.						
Richard Thomas	All-Star	Jack Fuqua	Norval MacGregor	Burnell-Manley	Underworld Drama	1st Week
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Lloyd Ingraham	Douglas MacLean		Geo. Crone			Preparing
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
Irving Cummings	Cummings		Edw. Sinclair			Preparing
Victor B. Fisher Productions.						
Lillian Ducey	All-Star	Glen McWilliams	Jack Voshell		"Youth Triumphant"	2d Week
J. K. McDonald Productions						
Wm. Beaudine	Ben Alexander	Ray June	Geo. Webster	Loring Leighton	"Penrod and Sam"	6th Week
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
W. P. S. Earle	All-Star	Joe Cronjager	Dick L'Estrange	Blanche Earle	Egyptian Story	5th Week
Supreme Art Productions.						
Chas. J. Hall						Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. 761731						
Associated Authors, Inc.						
Chester Withey	All-Star	Joe Walker	Claude Mitchell	Frank Woods	"Richard, the Lion Hearted"	3d Week
Palmer Photoplay Productions.						
Del Andrews	Lloyd Hughes	Max Dupont	Frank Gereghty	Kate Corbaley	"Judgment of the Storm"	11th Week
Cortland Productions						
Robert Thornby	Guy Bates Post	Harold James	Frenchie de Ruelle	Jas. Oliver Curwood	"Man From Ten Strike"	5th Week
Mrs. Wallace Reid Productions						
J. Griffith Wray	Mrs. Reid	Henry Sharp	Ross Lederman	C. Gardner Sullivan	"Human Wreckage"	6th Week
Trimble-Murfin Productions.						
Jane Murfin	All-Star	King Gray	Justine McCloskey	Corbaley-Van Upp	"The Sign"	Casting
Laurance Trimble	Strongheart	C. B. Dreyer	Cyril Gardner	Donna Darrell	"Phantom Pack"	Canada
					"White Fang"	
KEATON STUDIO. 1025 Lillian Way. Holly 2814						
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. Holly 2400						
Paramount Pictures. (Famous Players-Lasky Release.)						
Jerome Storm	All-Star	Ded Jennings	Frank Brandon	Beulah Marie Dix	"Children of Jazz"	3d Week
Herbert Brenon	Betty Compson	Jimmy Howe	Harold Swartz	George Hopkins	"Woman With Four Faces"	5th Week
James Cruze	Non-Star	Karl Brown	Vernon Keys	Thomas Geraghty	"Hollywood"	9th Week
Sam Wood	Gloria Swanson	Alfred Gilks	John Waters	Sada Cowan	"Bluebeard's 8th Wife"	6th Week
Geo. Fitzmaurice	Pola Negri	Arthur Miller	Frank O'Connor	Ouida Bergere	"The Cheat"	8th Week
Wm. de Mille	All-Star	Guy Wilky	Geo. Hippard	Clara Beranger	"Only 38"	Editing
Geo. Melford	All-Star	Bert Glennon	Si Klegg	Waldemar Young	"Salome Jane"	3d Week
Charles Maigne	Joy Moore			Sada Cowan	"Scarlet Partner"	3d Week
Rob Wagner	Walter Hiers	Bert Baldridge	Leo Pierson	Walter Woods	"Fair Week"	4th Week
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. Lincoln 2120						
Louis B. Mayer Productions. (Metro release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	Monte Katterjohn	"Law Bringers"	5th week Canada
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Broken Wing"	5th Week
Louis Gasnier	All-Star	Carl Struss	George Yohalem	Olga Printzlau	"Daughters of the Rich"	6th Week
Vic Schertzinger					"Mansion of Aching Hearts"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. Holly 4485						
Harold Shaw	Viola Dana	John Arnold	Frank Strayer		"Rouged Lips"	1st Week
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	5th Week
Hunt Stromberg Productions. (Metro Release).						
Edward Sloman Productions.						
Edward Sloman	All-Star			Winifred Dunn	"Eagle's Feather"	Casting
PACIFIC COAST STUDIO. San Mateo, Cal. C. L. Fallon, Casting.						
Sereostopic Productions. (American release).						
Walter W. Bell	Palmer-Miller	Elmer Dyer	Chas. L. Fallon	Walter W. Bell	"Pair of Hellions"	2d Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901						
United Artists Release.						
Ernest Lubitsch	Mary Pickford	Charles Rosher	Jim Townsend	Edw. Knoblock	"Rosita"	7th Week
R-C STUDIO. Melrose and Gower. 780 Gower St. Holly 7780						
Individual Productions. (Film Booking Offices.)						
Val Paul	Harry Carey	Wm. Thornley		Bernstein-Jappard	"The Miracle Baby"	3d Week
Mal St. Clair	All-Star	Lee Garmes	Moreno	Beatrice Van	"End of the Fray"	4th Week
Jas. W. Horne	All-Star	Jos. Du Bray	Art. Flaven	Owen Davis	"Blow Your Own Horn"	1st Week
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. 598-141						
ROACH STUDIO. Culver City. Warren Doane, Mgr. 761-721						
Hal Roach Comedies (Pathe release).						
Newmeyer-Taylor	Harold Lloyd	Walter Lundin	Robert Golden		5-Reel Comedy	16th Week
Parrott-Fay	Snub Pollard	Roach Doran	Hackmey	Hutchison-Parrott	2-Reel Comedy	Schedule
Howe-Pecar	"Paul" Parrott	Frank Young	Henecke-Brandle		Comedies	Schedule
McNamara-McGow	All-Star	Len Powers	C. Morehouse	Hal Conklin	"Our Gang"	Schedule
Jeske-Pembrook	Stan Laurel				2-Reel Comedy	Schedule
SENNETT STUDIO. 1712 Glendale Blvd. Wils. 1550						
Mack Sennett Comedies. (First National Release).						
Wm. Seiter	W. Bryson-R. Grave	Lyman Broening	Jim Wright	Mack Sennett	"The Extra Girl"	6th Week
Roy Del Ruth	Billy Bevan		George Bordeau		"Mud Pies and Puddles"	4th Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting. Holly 4080						
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Fred Niblo	All-Star	Alvin Wyckoff	Doran Cox	Bess Meredith	"Captain Applejack"	3d Week
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Frank Borzage	All-Star	Chet Lyons	Bunny Dull	Johnston-Dazey	"Children of Dust"	8th Week
Edwin Carewe Productions. (First National release).						
Edwin Carewe	All-Star	Sol Polito	Wallace Fox	Adelaide Heilbron	"Girl of Golden West"	Editing
Joseph M. Schenck Productions. (First National release)						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Weil	Frances Marion	"Ashes of Vengeance"	4th Week
Sidney Franklyn	Constance Talmadge	Norbert Brodin	Millard Webb	Emerson-Loos	"Dulcy"	4th Week
James Young Productions (Associated First National release).						
James Young	All-Star	George Benoit	James Ewens	Richard W. Tully	"Trilby"	5th Week
Maurice Tourneur Productions. (First National release).						
Tourneur	All-Star	Todd-Evans	Scotty Beal	Tourneur	"Brass Bottle"	4th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
Principal Pictures Corporation. (First National release).						
Eddie Cline	All-Star		Norman Manning		"Meanest Man in the World"	5th Week
UNIVERSAL STUDIO. Fred Datig Casting.						570-081
Universal Film Manufacturing Co. (Universal Release.)						
Edmund Mortimer	Herb. Rawlinson		Barry	Charles Kenyon	"Thicker Than Water"	1st Week
George Marshall	Jack Hoxie		Tom Regan	George Hively	"Don Quick-Shot"	2nd Week
Messinger-Marchan	Mower-Sedgewick				"Daniel Boone"	Serial
Jack Dillon	All-Star		Brochey		"Self-Made Wife"	1st Week
Robt. Hill	Wm. Desmond		Cohn	Harvey Gates	"McGuire of Big Snows"	4th Week
Duke Worne	Little-Thomson		Jay Marchant		"Eagles' Talons"	9th Week
Jack Conway	Gladys Walton	Ben Reynolds	Leo McCarey	Harvey Gates	"Sawdust"	2d Week
Edward Sedgwick	Hoot Gibson		Wm. Pummel	Edward Sedgwick	"Blinky"	5th Week
Wm. Watson	Neely Edwards	Warren Lynch	A. Thompson		Comedy	Schedule
Wallace Worsley	Lon Chaney	Charles Stumar	Dugan-Sullivan	Sheehan-Lowe	"Hunchback"	16th Week
Harry Pollard	Reginald Denny		Harry Webb	Staff	Leather Pushers	Schedule
Stuart Paton	Roy Stewart		Ernst Laemmle		"Burning Words"	5th Week
Joe Rock Productions. Leon Lee, Prod. Mgr.						
Jimmie Davis	Joe Rock	Reggie Lyons	Murray Rock	Davis-Rock	2-Reel Comedy	Schedule
Renco Productions						
Dallas Fitzgerald	All-Star	Ross Fisher	James Kilgallen	James Colwell	"After the Ball"	2nd Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Victor Schertzinger	All-Star	Steve Smith, Jr.		Vincent McDermot	"Man Next Door"	6th Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Chester Franklin	All-Star	Homer-Scott	Millarde Webb	Franklyn-Myton	"Wolf-Fangs"	9th Week
Herman Raymaker	All-Star	E. B. Dupar	Sandy Roth	Davis-Moyston	Sarazen Series	Editing
WILNAT STUDIO. 6070 Sunset Blvd.						Holly 7940

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Thos. H. Ince Studios, Inc.
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Mary Pickford Company
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Robertson-Cole Studios, Inc.
Hal E. Roach Studios
Rockett Film Corporation
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Selznick Pictures Corp.
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FROM U TO YOU

(Continued from Page 6)

Besides Miss Wong, the cast includes Matt Moore, Wallace Beery, J. Farrell McDonald, William V. Mong, Rose Dione and others of note. It is expected to surpass preceding Dean vehicles in the appeal of its polished artistry.

Reginald Denny, who a short time ago completed Jack London's "The Abysmal Brute" under Hobart Henley's direction, and who is now battling his way through six more two-reel classics of "The Leather Pushers" series, is essentially the fighting, red-blooded type.

Side by side on one Universal City stage Roy Stewart and William Desmond are starring in motion pictures of the Northwest and the Royal Mounted Police. Each plays a rough-cut hero of the outdoors with no sign of the dancing idol characteristics popular among screen heroes of the yesterday. Stuart Paton directs Stewart and Richard Stanton directs William Desmond.

Hoot Gibson has returned from a warm dash through the sun around San Diego and the Mexican border in "Blinky," a story of the cavalry and the making of a man, directed by Edward Sedgwick. Gibson is the world's champ horseman and has never shown a "softy" characteristic.

Jack Hoxie is masquerading before the camera as "Don Quickshot of the Rio Grande" under George Marshall's direction. There is nothing namby-pamby about the hard-hitting, fast-shooting "Don Quickshot."

Herbert Rawlinson, the screen's athletic hero of mystery romances, whose physique and training enable him to play "he-man" roles to perfection, will be in action in a few days in "Thicker than Water," in which he will be directed by Edmund Mortimer.

Lloyd Bacon, son of the late Frank Bacon, famous character actor of the stage who scored such a tremendous hit in "Lightin'," and himself a well known comedy director, has been engaged to direct single reel comedies for Universal. The comedies are featuring Walter Forde, a well-known English comedian. Production of the first will start at once.

The new Bacon unit is one of three which will be in operation under the general supervision of Tommy Gray, famous song writer, vaudeville actor and scenarist.

Gerald Beaumont, former sporting editor of The Oakland Tribune, and now one of the most famous writers of sporting fiction in America, is the latest author to hear the lure of the celluloid. Beaumont arrived two days ago at Universal City, where he will consult with scenarists and directors, and personally collaborate in the direction of his stories of "The Information Kid" and others of his celebrated characters.

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TAKING CHANCES

(Continued from Page 7)

might be lost. He did announce that any cameraman who suggested a retake of the scene "just to make sure," would be clubbed to death without a moment's warning.

For even the experts have been known to make mistakes. And though Kenneth seems willing to flirt with death, he is averse to making the stunt a daily occurrence.

Victor Schertzinger, known to music lovers the nation over as a composer, to picture fans as an understanding director, and to his friends as a lover of children, is one of those individuals who is credited with a real understanding of the childish mind. It probably is due to this fact that he was sought as the director of Jackie Coogan's next picture, "Long Live the King," by Mary Roberts Rinehart. The arrangement was made by special agreement with B. P. Schulberg, who has consented to delay the making of the next Schertzinger production, "A Mansion of Aching Hearts," in order to permit this association with the child-star.

The Holy Land seems to be growing rapidly in favor as a background for picture production. With C. B. De Mille proposing a trip to Palestine for the filming of his new picture, "The Ten Commandments," Lawrence Weingarten discussing the plans for the making of a new series of Biblical pictures there, and another body of financiers announcing a series of scenic productions to be "shot" there, the censors seem likely to lose their hold on our celluloid entertainment.

Ethel Shannon, filmdom's tiniest starlet, has gone the King Tut fashion makers one better by obtaining an entire wardrobe of hand painted gowns. One striking negligee shows what seems to be a band of Egyptian natives chasing a lotus leaf down the bank of the Nile. Another appeared to have been constructed of building blocks. Miss Shannon likes them, however, and insists that she knows what the strange figures mean.

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FROM U TO YOU

Imagine walking about all day carrying a hundred pounds in dead weight!

If you can picture that, you may appreciate what Norman Kerry is undergoing at Universal City where he has to wear a suit of full armor in "The Hunchback of Notre Dame."

First Kerry has to don a suit of mail, which completely covers all portions of his body, and over that he wears heavy steel breast, leg and thigh plates. The entire suit weighs one hundred pounds and to add to the discomfort the actor's body is kept perfectly rigid by the metal encasement.

Kerry's suit of armor was carefully selected by Perley Poore Sheehan, who is supervising his adaptation of Victor Hugo's romance, and Colonel Gordon Magee, technical director, who are both authorities on fifteenth century Paris.

Somebody discovered among the extras playing in a Siberian scene in "The Fog" the other day, no less a person than Floyd Glotzbach, much advertised ex-husband of Margaret Matzenauer. He says he likes the game and when "The Fog" is done he is going to Hollywood to try to break in.

HOLLYWOOD AND RETURN

(Continued from Page 5)

"The first scene is where you and the lion meet."

I heard him all right, but realized that he wasn't talking to me even though he was looking over in my direction. I wondered who he was talking to, however, so I looked behind and all around me, and saw nobody, so I again realize, by this time he was talking to me, and I tried hard to answer him. At first the words that came from my mouth meant nothing to the naked ear, but finally managed to say "When?"

As soon as I said that I knew I should have said "What?"

So I corrected myself very quickly. I was very nervous and was getting more so every second, and the director noticed this, as I had no control over my lower limbs which were knocking together something terrible, so he explained that Jerry was really very gentle, and anyway wouldn't be hungry for awhile yet.

I was very anxious to work in a picture, so that I could carry out my plans and make personal appearances with it back east, and with that thought and many others I entered the cage with Jerry.

The lion looked funny at me, and I guess I looked funny at him, then very playfully he started to chase me around the cage, the director yelling at me not to hurt Jerry, and I yelling at him to let me out. As I ran, I remembered whistling in the dressing room, and that the director told me it would be bad luck, so I made up my mind right there that if I got out of this thing alive I would stay clear of dressing rooms.

Everything comes to an end, and when Jerry got me in a corner with no chance of escape I didn't move, but was breathing very hard, that is, when I did breathe. Jerry came very near, in fact too near, for when he got a whiff of the garlic I had eaten previously he fainted, doing a Chaplin grin as he hit the floor.

Seeing that Jerry was out temporarily the director took quite a few scenes, in fact finished me in the picture.

I asked the name of the picture, as that was most important to me, and was told it was to be called, "The Lyon Fool." I then told the director how much I enjoyed acting for him, and he gave me five dollars for my work. Of course five dollars wasn't much, but it was enough to wire the manager of the Grand Theatre in Kokomo to run "The Lyon Fool" at his theatre, and that I would appear personally with it. I also sent a wire to my Dad for car-fare home, and told him to tell all my friends that I was a full-fledged movie actor, and they would see me soon, on the screen and off.

Three weeks later a train pulled into the station at Kokomo, and the whole town was there, as I was a passenger. The fire department and his assistant were there, together with all the girls I ever knew and a few extra ones, the mayor and my folks. They were very proud of me, to have gone to Hollywood, returning to them a regular movie actor.

Of course I had to answer many foolish questions, but the worst one I believe was, "What kind of vaseline does Valentino use?" Of course I answered them as though I really knew what I was talking about, but anyhow everyone was glad to see me, and a parade followed in which they marched me down to the hotel, where a banquet was waiting. After the eats were devoured we all went to the Grand Theatre, and sure enough, there was a sign with my name on. The hardships I had gone through in Hollywood were for some good after all, because now that I was started making personal appearances I would do the same in other towns.

The wonderful moment of my life had arrived when the manager made his speech introducing me, and telling all how proud they should be of one reared in their town.

I came on the stage with my hat in hand as Francis had done, and a half-hour later, after the applause had discontinued, I told them how glad I was to be with them. I also told them that I would explain my part in the picture, and motioned for the operator to start to work, which he did almost immediately. Sure enough there was the picture that I was in, but as the picture advanced I didn't see myself in it. The audience didn't either, evidently, for they yelled, "Where are you?"

"That's what I want to know," I answered, and thought the chances were they cut some of my first scenes out. After every picture is finished it is given to a film editor, who cuts the bad parts out to make it more presentable. By this time the picture was half over and I hadn't appeared on the screen, the audience giving me the well-known "razz" with variations.

They now thought that I never worked in a picture at all, but was just trying to kid them, and they didn't hesitate to tell me what they were thinking about. As they were yelling, I wished that I was any place but where I was, even the cage with Jerry would seem like Heaven. Now that I was thinking fast I remembered meeting the editor that cut this picture, and when I told him about going east and my plans, he laughed at me. I remembered his laugh, and I bet with myself that he had cut me out of the picture.

For the first time in my life I was right, as the picture finished, all my friends gave me the horse-laugh and other things. I tried to explain, but there was so much noise it was useless, and jumping off the stage I ran through the audience ashamed of myself. They said many things disagreeable to hear, but as I reached the door, above every other wise crack I heard someone yell, "The lyin' fool."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of Camera! The Digest of the Motion Picture Industry, published weekly at Los Angeles, Calif., for April 1, 1923.

State of California, County of Los Angeles—ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared S. W. Lawson, who, having been duly sworn according to law, deposes and says that he is the publisher of Camera! The Digest of the Motion Picture Industry, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. W. Lawson, Los Angeles, California.

Editor—D. E. Davenport, Los Angeles, California.

Business Manager—S. W. Lawson, Los Angeles, California.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

S. W. Lawson, Los Angeles, California.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. W. LAWSON,
Signature of Publisher.

Sworn to and subscribed before me this 6th day of April, 1923.

(Seal) S. W. BUGBEE.

(My commission expires Nov. 17th, 1926.)

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In assuming responsibility for the success of the American Historical Revue and Motion Picture Exposition, more tersely referred to as the "Monroe Doctrine Centennial," the Motion Picture Industry has taken an important step towards becoming definitely and permanently identified with the civic destiny of Los Angeles. The people of this city have implicit confidence that the Industry will stage one of the most entertaining and spectacular expositions ever held in America. The entire city of Los Angeles has assumed, as a matter of course, that the Exposition will be an unqualified success if the Motion Picture Industry is back of it. This is a compliment to the Industry which should not be taken lightly by those who are at the head of affairs in Filmdom.

All great expositions are predicated upon some momentous event in history; and this one is no exception. Hence the name, "Monroe Doctrine Centennial." When President Monroe promulgated his famous doctrine Los Angeles was a sleepy little Spanish settlement completely foreign to the sturdy American republic then heroically struggling to hold aloft the banner of Liberty and Territorial Independence in the Western Hemisphere. No one living in that age, on either the Atlantic or Pacific coast, dreamed of the wonderful transformation the little City of the Angels was to undergo during the hundred years to come. And now, at the ending of the greatest century in all history, Los Angeles, grown into a world metropolis, is selected to be hostess on the momentous occasion of celebrating the One Hundredth Anniversary of the Monroe Doctrine. And immediately Los Angeles proves her confidence and faith in the Motion Picture Industry by intrusting to its leaders the full management of this historic function.

It is not necessary to add that this faith is not misplaced. The Motion Picture Industry will prove to be more than equal to the task.

Fill out this blank application and mail to Exposition Department, 1005 Hollingsworth Bldg., Sixth and Hill Sts., Los Angeles.

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For the purpose of taking part in the First Annual American Historical Revue and Motion Picture Industrial Exposition to be held in the City of Los Angeles during the year 1923 in commemoration of the One Hundredth Anniversary of the Monroe Doctrine. I hereby make application for .....Patron's Coupon Book..... of Admission Tickets to the Revue and Exposition, for which I agree to pay the sum of ten dollars each, payments to be made as follows:

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"Camera!" [The Digest of the Motion Picture Industry]

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Vol. VI. SATURDAY, APRIL 21, 1923 No. 2

From Within the Editorial Sanctum

If you want to see a lot, go on any studio lot.

The trouble with too much continuity is it continues too long.

And the Wampas "wamped" again, "wampingly" and triumphantly.

Culver City is growing. Reason: all of its studios are going—full blast.

The price of carpet sweepers is going up. Just to help clean out the family man?

It is to be hoped the Prohibitionists won't get the wrong impression and try to ban "Captain Applejack."

Fortune smiles on the cinema as never before. May the cinema smile back with ever-increasing quality.

L. A. stands for a lot more than Los Angeles. It stands for more dangerous criminals than it should.

Maybe there will be four or five new theatres built in Hollywood all at once. Evidently what is meant is ample amusement.

Misunderstanding! Ye gods, will human beings never learn to understand each other? We've been misunderstood so much this week that we can't understand it at all!

It begins to look as if even the most confirmed pessimist will be forced to look up to the wholesome, prosperous conditions now obtaining in the motion picture industry.

During the early part of a late photoplay, the climax of the story comes too soon and so the chances of success for the film goes before it's well started. Thus it goes.

Universal has reached a high crest of activity with something like thirty companies working. Better still this top-crest tendency is getting more and more universal every day.

If you are not actively boosting the forthcoming Motion Picture Exposition, you are overlooking a chance to help boost the greatest amusement project ever essayed in Southern California.

After producing a picture called "The Real Thing," Johnnie Walker licked the director he hired to do the picture. Perchance he wanted to be sure of having the real thing in all ways possible.

There is an agitation against calling the screen the screen. Shadow stage is claimed to be more elegant. What's the difference what you call it so long as the pictures projected on it are good?

Someone suggests making a picture under the title of "Don't Mention It to Your Wife." In most cases, a man couldn't mention much of anything to his wife without being accused of being rude for interrupting her.

Society girls are becoming more numerous in pictures every day and in many cases are making good as actresses. Is it that they just naturally know how to act? All society girls do—in society, or else, they wouldn't stay in it.

Some of the best pictures of the whole decade are now in the course of production in Hollywood studios. What with "Scaramouche," "Trilby," "Three Wise Fools," "The Meanest Man in the World," and "The Hunchback of Notre Dame" as mere starters, could anyone ask more in the way of a grand array?

Kings will continue to occupy their share of the screen. Wallace Beery will show us more of the character of Richard, the Lion-hearted and Alan Hale will play king in Jackie Coogan's first Metro feature, "Long Live the King." Indeed his Royal Highness may not be as popular in Europe as he used to be, but he's sure going to make a brave fight to retain his prestige on the screen.

William Humphrey, the well-known director who is now acting for a change (and of course the change) in "Scaramouche," is of the opinion that nick-names would be better if abolished. Although he admits they generally denote endearment, he believes a discontinuance of the use of them would aid in improving our manner of talking by encouraging people to stop corrupting the English language. Now, Bill, you don't expect us to ever stop calling you Bill, do you, Bill?

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"Selected Pictures" of Interest to Everyone Interested in Any Way in Motion Pictures

That there are 703 motion pictures of 1574 submitted to the National Board of Review during 1922 and now available, which constitutes worth while entertainment is revealed by the 1922-23 catalog entitled "Selected Pictures" just issued. This catalog, which is compiled by the National Committee for Better Films, affiliated with the National Board at 70 Fifth Avenue, New York, lists pictures of feature length, short comedies, scenics, cartoons, reviews and various entertainment-educationals chosen by the disinterested colunteer committees of the Board at the time the pictures come before it for possible editing and action as to passage.

Exhibitors, schools, churches, community houses and others using motion pictures find this catalog valuable, as do also libraries, clubs, better films committees and the individual movie patron. "Every effort has been made," writes the secretary of the committee, "to make this catalog accurate and serviceable. The name and address of the producer or distributor from whom the films can be obtained is given, the number of reels, the "star" or "stars," a brief description or characterization of each film and the published source when not based on an original scenario. This information is of particular interest to schools and libraries. And above all, although we do not expect everyone to agree with these selections—as people's opinions differ so much on motion pictures—it is nevertheless the testimony of those who use our catalogs and supplementary lists year after year, that the selections are reliable.

"In this connection I should point out that one of the most valuable features of the catalog is its designation of age-group suitability for each film listed. 340 films suitable for young people, in age from 13 up and 10 up, are specially marked, thus affording a guide to the selection of pictures for special young people entertainments and for the patronage of children as supervised by careful parents. These are the ideal 'family group' films, as everyone both young and old can understand and enjoy them. Most of the remainder we say are also suitable for the family group, where children are accompanied by intelligent adults who can explain pictures and regulate their attendance with a thought to the child's temperament and development. Only eight of the films listed in the catalog are advised for strictly adult audiences only.

"Thus, by means of the catalog and our Photoplay Guide issued weekly and monthly, which supplements it, people can be apprised, in advance of seeing them, of the better pictures, while another publication, 'Exceptional Photoplays,' supplied under our popular plan of membership, will actually contribute to their enjoyment and appreciation of the finer pictures critically reviewed in its pages. Just as one must first hear good music and then study it, in order to thoroughly enjoy it, so must one *see* the good pictures (as listed in our catalog and Photoplay Guide), then study and analyze them (as can be done by reading 'Exceptional Photoplays'), in order to discriminate and fully appreciate the best. A quarter only sent to us by mail will procure the catalog for anyone anywhere in the country, together with complimentary specimen copies of our three monthly membership publications—The Photoplay Guide and Exceptional Photoplays already mentioned, and an interesting bulletin-magazine for members exclusively entitled 'Film Progress.' Membership in the National Committee is on a popular basis, open to anyone who desires to join."

Communications should be addressed to the secretary of the National Committee for Better Films at 70 Fifth Avenue, New York City. Officers of the Committee are: Clarence A. Perry, chairman, Associate Director Department of Recreation, Russell Sage Foundation; W. D. McGuire, vice-chairman, executive secretary National Board of Review of Motion Pictures; Dr. Myron T. Scudder, head of the Scudder School for Girls; and Alice Belton Evans, secretary of the Committee. Members-at-large of the executive board comprise leaders in social and civic work, educators, ministers, clubwomen, etc.

The membership creed of the National Committee is as follows:

I BELIEVE that the best way to improve motion pictures is to select, patronize and advertise the best.

I BELIEVE—

In special performances for boys and girls and special "family nights."

In educating parents to study their children and to regulate their attendance at motion pictures with intelligent care.

I BELIEVE in the maintenance of the highest standards in the conduct of the motion picture theatres which I will attend.

I BELIEVE in telling the exhibitor when I like his program and why, as well as when I don't like his program and why.

I BELIEVE in the motion picture theatre as a community institution and in community co-operation with the exhibitor.

I BELIEVE in the vast educational, cultural and recreational values of the screen, and in my own ability to add a little to the forces working for its constant elevation.

Can Screen Adaptations Ever Satisfy Authors?

"Yes," Says Creator of "Brass"

"I came prepared to curse. I came away pleased and marvelling a bit."

In these words Charles G. Norris, author of "Brass," the best-seller that deals with marriages and divorces, describes his reaction before and after attending the premiere showing of the screen adaptation of his novel.

So enthusiastic did he become watching his puppets live on the silver screen that he wrote, in the first flush of pleasure, to Harry Rapf, the producer.

Mr. Norris had made the transcontinental trip from California to New York City for the express purpose of sitting in the darkened theatre auditorium and observing his story of modern American life in celluloid version.

"I reached New York," he explains, "and the first thing I did was to go and see 'Brass.' I confess I went with some trepidation. I had no idea how I should like my 'child' in other clothes, but I confess I was pleasantly surprised. The spirit of the book, its reason, is there, and what more has an author a right to ask. On the whole, I think you have made 'Brass' a big picture and I congratulate you."

By thus revealing the pleasure the photoplay afforded him, Mr. Norris proves himself an exception to the general rule. In ninety-nine cases out of a hundred, authors experience emotions ranging from contempt to disgust when viewing the mutilations and changes suffered by their brain children at the hands of motion picture producers, this proceeding sometimes so far that their work is unrecognizable.

His stamp of approval on this Warner Brothers classic of the screen sets a fashion that can only be for the best in its influence upon motion pictures. It would be easy to bring example on example of writers who forsook the silver screen medium as hopeless, or who sell the movie rights to their novels with a shrug of indifference and never take the trouble to see their finished product on the silent sheet. That this novelist could sanction the film version is a tribute to the rare skill of those responsible for this production directed by Sidney Franklin.

Norris, as he himself puts it, is a harsh critic, particularly where his own work has been altered or edited.

"For an author to see his puppets that have originated in his mind and lived there," he remarks, "strutting about on the screen is a hard, tough and may I say, at best an unpalatable experience. In many ways you have accomplished the impossible —you have transferred the spirit, the lesson, the purpose of the book on to the screen. In places it is a beautiful picture. In spots, it has moments of bigness. Never is it bad. Let me say here that I am a harsh critic, particularly where my own work has been altered or edited, and so, what I have said of the photoplay you have made of 'Brass' is high praise from me."

Much of the picture's success he attributes to Irene Rich, whose successful playing of the role of Mrs. G. won her a long-term contract with Warner Brothers following the release of the picture.

Fred Thomson, world's champion all-round athlete and latest advent into the ranks of screen actors, will not appear before the camera for several days, as the result of a peculiar and spectacular accident that marred one of his sensational "stunts." Thomson, in attempting to swing on a rope between two buildings at Seventh and Main Streets in Los Angeles, slipped, fell with a jerk to the limit of the slack of the rope, and suffered a badly sprained ankle.

Thomson was doing the rope swing as a feature of "The Eagle's Talons," being produced as a chapter mystery play at Universal City.

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL., April 16th.—Zasu Pitts has been confined to her apartment at the Fairmount Hotel most of the past week with a bad attack of tonsilitis, but she now is improving, and hopes to be able to begin work in a few days in Eric Von Stronheim's production of "Greed."

Marjorie Bennett, sister of Enid Bennett, and herself a star of the stage and screen, arrived in San Francisco from Australia on the "Sonoma" last Tuesday. She, during the last year in Australia, has been leading woman for Louis Bennison, well-known American actor in his play, "Benvenuto." Miss Bennett spent part of her short stay in town seeing her sister Enid in "Robin Hood," and later went on to Los Angeles for a visit with her mother and sister.

Gibson Gowland is now playing the dentist in "McTeague's" very lifelike office on Von Stroheim's set at Hayes and Laguna streets, where the picture is making fine progress. Off the set Gowland probably attracts more attention than any other man in San Francisco, as McTeague had to be a blonde, so he has had his fine and curly crop of hair bleached a wonderful light, bright yellow, with the result that he looks like a very large and lively yellow crysanthemum.

Leigh Smith, assistant director on "The Fog," has finished his work here and went to Los Angeles on Thursday night.

On the bill at the New Portola Theatre last week was a most delightful travelogue of Holland made by the Castle Film Corporation of San Francisco, who have offices in the Spreckles Building. The Castle Films have been making good and successful travelogues and educational pictures for several years, but so modest is the management, and so successfully have they hidden their light under a bushel that few people in San Francisco even know there is such an organization. Judging, however, from this picture their output is well worth seeing.

Al Christie of Christie Comedy fame, Dorothy Devore, Vera Steadman, Hademan, assistant director, and several other members of the company, spent last Saturday in San Francisco en route to Westwood, a lumber camp in the mountains, where they will do location work for the next Christie Comedy.

N. Ragomanovich, head of the West Coast Films, went to Los Angeles on Thursday last to spend the week-end and attend to some business for the company.

Mildred Harris having finished her work in "The Fog" which the Graf Productions are just completing at the Pacific Studios at San Mateo, left for New York last Monday night. She will go to London for a short holiday, and return to play the lead in the Graf's next production, "The Grain of Dust."

Robert Warwick beloved of cinema as well as stage fans, made his first appearance Sunday of last week as a visiting star at the Fulton Theatre in Oakland. The present play is "The Masquerader," to be followed by several others during Warwick's stay of five or six weeks. His fine looks, charming voice, and good acting won him a very warm reception in his first appearance in this part of the country in several years.

(Continued on Page 21)

From U to You

By BEN WESTLAND

Tom Santschi has been signed for the "heavy" role in the new play soon to be made at Universal City under the direction of Harry Garson, famous as the producer of Clara Kimball Young's best known films. The play, a story of Java, will present J. Warren Kerrigan and Anna Q. Nilsson in the leading roles. The title has not been decided upon yet.

"The Daughter of Crooked Alley," one of the best known stories of Jack Boyle, has been purchased for screen use, according to announcement at Universal City. This is one of the "Boston Blackie" stories, several of which have proven decided screen hits. Adrian Johnson is now working on the continuity, and an all-star cast is to be assembled for the production.

Walter Whitman, one of the pioneer character actors of the screen and who is perhaps best remembered as the priest in "Hearts of the World," has been engaged to play the role of Father O'Shea in "McGuire of the Mounted," a production of the Royal Northwest Mounted Police, starring William Desmond, now being made at Universal City.

"McGuire of the Mounted" is an original story by Raymond L. Schrock, head of the Universal scenic department, and was written especially for Desmond. It is Desmond's first starring vehicle under his new contract with Universal which calls for feature production only.

With preliminary research work practically finished, designing of costumes and scenery for Frances Hodgson Burnett's "A Lady of Quality," is about to be commenced at Universal City. Hobart Henley is to direct the quaint story of the London of 1700. An important cast will be chosen, in which Virginia Valli will be introduced, and also Milton Sills.

Ann Little and Herbert Fortier, photoplay favorites, and Al Wilson, famous "stunt aviator," had narrow escapes from injury, Bill Noble, cameraman, was partially scalped and his valuable camera damaged, and Duke Worne, director, caught a flying grease cup neatly with his left eye, as the result of an odd mishap in one of the "stunts" filmed at Universal City.

The actors were in an automobile that was to have sped over a specially made track covering a pit in which the camera was placed, on a level with the ground.

Following the accident repairs were made to the auto, camera and cameraman's scalp and the "stunt" repeated successfully.

Jack Dillon, who directed Mary Pickford in "Suds," and who has directed many other notable screen successes, has been engaged by Universal to direct the "Self Made Wife," which will be produced with an all-star cast. Production has just started.

"The Self Made Wife" was written as a serial for the *Saturday Evening Post* by Elizabeth Alexander, and later published in book form. It was adapted to the screen by Edward T. Lowe, who wrote the continuity for "Under Two Flags," "The Prisoner" and "The Hunchback of Notre Dame."

Among the well known screen players who have already been chosen for the cast of "The Self Made Wife" are Ethel Gray Terry, Crauford Kent, Virginia Ainsworth and Dorothy Cummings.

Mary Philbin, whose clever characterization of the little hand-organ girl heroine in "Merry Go Round" furnished one of the surprises of the season at Universal City, is to have an important role in "A Lady of Quality." This was announced at Universal City yesterday by Hobart Henley, who is to direct the play. Miss Philbin will be seen in support of Virginia Valli in the new picture.

"A Lady of Quality" is a filmization of the famous novel by Frances Hodgson Burnett, and will be presented at Universal City by a large and important cast, and in an elaborate setting of historical as well as technical interest.

The world's youngest film star has "arrived." She's not quite four years old yet—but she's now a "great big star," with one of the best known directors in filmland. She won it all through clever acting.

This is the news from Universal City, with the announcement that Baby Peggy is to make her debut in a big feature play.

Raymond L. Schrock, scenario editor at Universal City, and King Baggot, famous actor and director, are now engaged on the story in which she is to play, and King Baggot himself will direct the offering, to be released as a Universal-Jewel photoplay. The title has not been announced yet. A big cast of well known "grown-up" actors and actresses will support the diminutive star in a seven or eight-reel elaborate special.

(Continued on Page 22)

Casts of the Week

Richard Walton Tully presents
"TRILBY"
Director, James Young
Assistant Director, James Ewens
CAST

Trilby	Andre Lafayette
Little Billee	Creighton Hale
Svengali	Arthur Edmund Carew
Taffy	Philo McCullough
The Laird	Wilfred Lucas
Gecko	Francis McDonald
Zouzou	Maurice Cannon
Mme. Vinard	Martha Franklin
Dodor	Max Constant
Durien	Gordon Mullen
Laundress	Rose Dione
Orchestra Leader	Clifford S. Saum

Artists in Springtime and Miss Dupont for One Time

By RAY H. LEEK

This is the season of the year when screen idols, stage players and literary lights sojourning here turn to planting and pruning of fig trees, delving into vineyards and irrigating their orange groves.

Visitors at the film capital daily report the conflicting sensations resulting from a glimpse of the romantic Bert Lytell hoeing potatoes, Barbara La Marr shaking a table cloth over a back porch, or Charlie Chaplin in the very serious business of looking into the possibilities of city property.

Just now the conversion of a modern Apollo to domesticity is the wonder of those who make up the "seeing-filmland" tours. For Orville Caldwell, the six-feet-three of muscular activity whom Morris Gest called "a modern reincarnation of Apollo," and whom Elinor Glyn calls "the most physically perfect man of stage or screen," is engaged in the completion of a pretentious foothill home and the setting out of the ever-present shrubbery that is of greater importance than the mere house here.

In the semi-privacy of overhanging trees Caldwell's bulk has been glimpsed in the rear of his house in the same abbreviated costume that made him famous as a discus thrower and all-round athlete during his university days at Oakland, a few years ago. And those who have been curious enough to peep between the trees insist that the domesticated Caldwell is just as interesting as the romantic figure in "Mecca" which first attracted the attention of Miss Glyn and several million women who saw him in person or in the widely circulated pictures of the picturesque sultan of the extravaganza.

Miss Dupont, she of the economical name but unstinted allurements to the masculine eye, is the latest to sign a B. P. Schulberg contract. Although the present contract is merely for one role—an important one in the Tom Forman Production of "The Broken Wing"—it has been the occasion for numerous rumors.

"Is Miss Dupont called 'the most beautiful blonde in America', often characterized as a 'more vivacious edition of Katherine MacDonald', being groomed to follow in the footsteps of the retired Katherine?"

The youthful producer, however, has failed thus far to enlighten those asking the question. It is known, however, that when he concluded the contract under which Miss MacDonald was starred a few weeks ago, he announced his intention not to make any more "star pictures." He has kept his promise, thus far, by concentrating on productions like "Shadows," "Thorns and Orange Blossoms" and "The Hero," in which all the roles were assigned to players who seemed best to fit the parts.

* * *

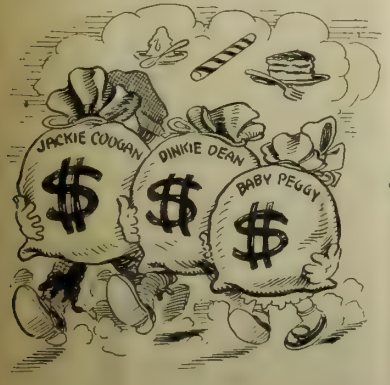
Good news for the boys—those whose ages range from six to sixty. A local statistician has just reported that not fewer than six pirate pictures either are under way or are about to be filmed. Captain Kidd will figure in person, or under some easily recognizable alias, in all of them. Probably the most important of the cutlass crew will be Doug Fairbanks, who is letting his hair grow to the proper piratical length in anticipation of his contribution to the series of maritime thrillers.

* * *

One way to gauge the activities in picture productions is to watch the transactions in favored players. During the lulls of the summer months the agencies that handle these loans usually report no re-

(Continued on Page 20)

RUMOR HAS NAMED MISS DUPONT AS SUCCESSOR OF KATHERINE MACDONALD AT SCHULBERG STUDIOS



YES, THE INFANTS ARE IN THE INDUSTRY WITH A VENGEANCE—

APPOLO HAS BEEN DOMESTICATED AND IS KNOWN HERE AS ORVILLE CALDWELL

KENNETH HARLAN AND GASTON GLASS, BUSIEST PLAYERS ON THE COAST, ARE WORKING IN TWO STUDIOS AT ONCE

DOUG IS ONE OF THE SIX PRODUCERS MAKING PIRATE PICTURES FOR US BOYS

From Typewriter's Click to Camera's Click

By PETE SMITH

A bathing suit.

A letter of introduction.

A Broadway stage success.

All of these have been the medium by which pretty girls have gotten onto the screen.

But Marie Campbell chose a typewriter.

She told about it yesterday between scenes at the United studios where she is doing her first bit in Maurice Tourneur's "The Brass Bottle."

"I had four years coaching in dramatics when I was in the Waco High School," she said. "I took part in all of the high school plays and later in dramatic society presentations at the University of Minnesota. My teachers all urged me to go on the stage or the screen.

"Girls who had tried told me how hard it was to attract attention in Hollywood; told me of the tens of thousands of extras striving to exist on a day or two of work a week. I resolved to wait until I had a plan.

"I spent two years in Oklahoma as secretary to a bank president in Sepulpa, and a Y. W. C. A. secretary in Tulsa. Then one day I had an inspiration. That week I quit my job and came to Los Angeles."

Once here Miss Campbell made the rounds of the studios, seeking a place as secretary to a studio executive. She got it.

For two years Miss Campbell was secretary to M. C. Levee, president of the United studios. She made the acquaintance of producers and directors by the score. She handled scenarios. She watched pictures in the making. She became familiar with all departments of the studio, with all the details of production.

Those were two bad years for pictures. There was little production. But Miss Campbell had a good salary.

Business picked up. The script of "The Brass Bottle" passed through Miss Campbell's hands on its way to Mr. Levee. It had an opportunity in the part of the maid, for a beginner; an opportunity which would allow of recognition on the screen.

Miss Campbell asked for a chance and got it. She left the typewriter for the make-up box. She has a bit, a good bit. She can get an audience with directors and producers. She has assurance of enough work to keep her busy.

Her typewriter made a place on the screen for her.

Calling Feminine Slackers Downright Parasites

"Today there would be much less unhappiness and fewer divorces if the man who really loves his wife and daughters would, instead of trying to keep them in idleness as a sop to his own vanity, see to it that they do their share of constructive and interesting work.

Thus did Idah McGlone Gibson, noted author and war correspondent, sum up her views of the modern domestic upheaval which is sending husbands and wives in veritable droves to the divorce courts throughout the land.

Mrs. Gibson was prompted to discuss the feminine slackers by the role her son, Kenneth Gibson, is playing in "Daytime Wives," an F. B. O. production which flays in scenes of stirring drama the pampered and petted wives of the rich who neglect their husbands and spend their time at bridge tables and jazz palaces where lowered lights and lounge lizards are the chief attraction.

"Every foreigner who comes over here," continued Mrs. Gibson, "is greatly surprised to find that most American men consider it a disgrace to let the women of their households work. It is every man's ambition to make his wife and daughters only walking advertisements of his business acumen and prosperity.

"Consequently, although she does not own it to herself, it is the ambition of every mother to marry her daughter to at least a limousine, if not a steam yacht, with all the accompanying appurtenances of great wealth. The man doesn't count very much, provided he has enough money to make greenback plasters for his deficiencies.

"It has always seemed to me that those ancient writers of tradition who, when describing the lives of our first father and mother after they had, through idleness and its attendant vices, been expelled from the Garden of Eden, make a great mistake.

"They intimated that work was a curse. 'In the sweat of thy brow shalt thou eat bread until thou return to the ground,' was a part of the supposed curse put upon humanity.

"It was not a curse, but a splendid privilege that God gave to man when He made him earn his bread by work instead of picking up his sustenance from the foot of the tree.

"To hear many a young married woman talk you would think that she was the most injured individual in all the world because she is made to do her own housework when she is married.

"She rails against the fate that made her fall in love with a poor man, or rather the fate that did not put her in a position where she could meet a man—any kind of a man—as long as he had money.

"There is no reason why a healthy young woman should not keep her part of a bargain and do her own housework. It should make any housewife blush when she tells of her martyrdom in keeping a house comfortable for her husband.

"The idle young woman of today has little interest in her house either before or after marriage and her parents are more to blame than she is for this state of affairs.

"These parents who make such great sacrifices to keep their daughters in idleness have not been kind to them for there is no more reason why a young woman should be a slacker than a man.

"The war did one thing that illumined the false idea regarding women's physical strength and real working capacity. It showed that a healthy young woman was as capable of hard work as a healthy young man.

"She found that working in the fields was a splendid health-giving exercise. She took men's places in every branch of endeavor and made good with little effort."

Movies and Millions—They Go Together

The day when a producer may spend as much as a million and a half dollars, and wisely, on a single picture, is approaching in the opinion of Joseph M. Schenck, film magnate, whose stupendous expenditures as producer of Norma Talmadge, Constance Talmadge and Buster Keaton photoplays in the past, give weight to his predictions.

Picture expenditures, thinks Schenck, is "in its infancy." Mr. Schenck at present is spending more than half a million dollars on one picture, "Ashes of Vengeance." One scene in this sixteenth century French costume drama cost more than $100,000 to build and film.

"The expenditure on superproductions is not going to stop within the limits of the capacity of the cinema to get results," says Schenck. "A picture is worth every cent the returns justify."

Schenck was one of the few producers bold enough to declare publicly that "Doug." Fairbanks was justified in spending a million on "Robin Hood" if it showed in results.

Schenck looks forward to the time when superfilms will enjoy continuous runs of two and three years, like the biggest of the stage successes.

A new era in the showing of pictures is at hand, according to the producer of Talmadge and Keaton films. An era when the real big films will play the big city theatres from three months to a year or more and then be taken on the road like stage plays. Ordinary program pictures then will have their first runs at neighborhood picture houses.

Of course these great "more than a million" productions will necessitate the charging of higher prices of admission.

"There's no need to worry about the public's willingness to pay such higher prices," says Schenck. "It already has demonstrated its willingness to pay higher for superior things in films."

"In spite of the thousands of screen actors that have been developed, there is a scarcity of real talent," he says. "Perhaps there always will be, because the screen is more exacting than the stage in the appearance of actors. On the stage a woman of 35 may very well make up to create the illusion of 20. But that can't be done on the screen, and so we are robbed of the experience of years when we must have a girl of 20 play a character of her own age."

The technical advancement of the films has outstripped the other branches, and the producer expects that further development must come more gradually.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, APRIL 21, 1923

EXPOSITION CONSTRUCTION IS SPEEDED AS DEMAND FOR EXHIBIT SPACE INCREASES

Record speed in building will mark the erection of the Spanish-Colonial city, which will open its gates, July 2, to receive visitors to the American Historical Revue and Motion Picture Exposition. Work began this week under the direction of Frank S. Brown, construction engineer in charge, who put on a double shift of men.

The exposition buildings will cover approximately 1,000,000 square feet of ground space. The principal ones will face the wide Esplanade leading to the Coliseum where the floats and pageants will be presented on a mammoth stage. Half way between the peristyle of the Coliseum and the main entrance, the Esplanade will widen into a Court of Honor, which will be one of the most picturesque places in the grounds. Here there is to be a beautiful central fountain and the great circular plaza will be surrounded by colonnades.

Demand for exhibit bungalows has been exceedingly brisk the last week, many of the choicest sites having been taken. It is reported that long before the Premiere there will not be a bungalow or even a square foot in the beautiful exposition city for rent, even the smallest spaces being coveted for novel exhibits. The fact that the keynotes of the displays are to be quality and originality rather than the quantity gives promise of real variety.

"The Location," the section given up to the exhibits of the various motion picture studios, is to be the most remarkable attraction ever offered by any exposition. Here all the mysteries of picture-making will be revealed and the most wonderful entertainment will be assured. There will be a great rivalry for original effects among the studios, each of which is to have a bungalow of special design, all conforming to the general style of architecture, which will make the exposition beautiful and colorful.

Plans for the elaborate pageantry that is to be more gorgeous and more important historically than anything previously attempted in this country are well under way. The research departments of the various California universities have been long engaged in obtaining data for various episodes based on scenes in the history of all the Americas. At a meeting last week the historical commission of the exposition including Dr. E. C. Moore, Dr. Rufus von KleinSmid, Dr. Harry W. Wright, Dr. Victor L. Duke, Dr. J. A Blaisdell and Mrs Martha Nelson McCan, conferred on the program for the Historical Revue.

TO FILM WILDEST OF UNCLE SAM'S WILD 'UNS

America's least civilized inhabitants are to become motion picture players.

They live in the Tonto Basin, Arizona, and will play in the mob scenes in the filming of Zane Grey's famous novel "To the Last Man." Mr. Grey, who will supervise the production of the picture; Victor Fleming, the director, and Lucien Hubbard, production editor, have left Hollywood for the Tonto Basin, where they will look over the ground.

Actual production will begin April 30, and the cast will journey 100 miles by horseback into this rugged valley from Payson, the nearest railway station. The story is that of a feud between sheepmen and cattlemen in which both factions were wiped out literally to the "last man." The tale is based on fact and the actors in this drama of the primitive west will include descendants of this last man.

The country where the picture will be filmed is said to be the most rugged in America. It abounds in big game and is heavily timbered on the ridges which in some places rise sheer above the valley for several thousands of feet.

Mr. Grey wrote the story at his ranch in the Tonto Basin and will provide the tame bears, several horses and sheep for use in the making of the picture.

This will be the first of Mr. Grey's novels to be produced by Paramount under Mr. Grey's contract which arranges for the production of photoplays from all his current and future works.

THREE STAR DIRECTORS JOIN EXTRAORDINARY ARRAY OF STARS IN "HOLLYWOOD"

Desmond Finishing Another

Final scenes are being taken at Universal City by Richard Stanton on William Desmond's latest starring vehicle, "McGuire of the Mounted," a story of the Northwest Mounted Police, in which alluring Louise Lorraine is seen opposite the former dramatic stock matinee idol. Despite bad weather Stanton has made an enviable record for combining speed and dramatic artistry in the production.

HAS FIRST NATAL DAY PARTY AT LATE DATE

Scott R. Beall (Scotty) was host at the first birthday party of his life last Saturday. Members of the cast of "The Brass Bottle" and of the staff of Maurice Tourneur Productions filled the parlor of his home at 1383 North Ridgewood while he was away on an emergency call to Mr. Tourneur's home. "Scotty" is assistant director and production manager of Maurice Tourneur Productions.

"A member of a theatrical family, I've been on the move all my life and hardly ever have lived long enough in one place to become acquainted with people, so that they would know my birthday," Mr. Beall declared after he had recovered from his surprise. He was presented with a silk lounging robe by the cast and staff and a gold wrist watch by Mr. Tourneur.

Among those present, besides members of his family and relatives, were: Mr. Tourneur, Harry Myers, Charlotte Merriam, Ford Sterling, Arthur L. Todd, Mr. and Mrs. Milton Menasco, Louise Lester, Fred Pelton, Nan Collins, Aggie Herring, Clarissa Selwynne, Edna May Strauss, Buddie Erickson, Anna Manee, Wealey Jones and Frank Evans.

Christie Girl Ill

Hazel Deane, new Christie leading lady, is seriously ill at the Clara Barton hospital, suffering from peritonitis. She was taken sick suddenly on the day when a new picture was to be started.

With James Cruze's production, "Hollywood," nearing completion at the Lasky Studio, Paramount has announced the complete list of players who will appear in this picture. Among those who will have conspicuous parts in the unfolding of the drama is Mr. Cruze himself, but the producer of "The Covered Wagon" will not be able to be the sole representative of the directorial profession, for Cecil B. DeMille, director general of Paramount, and Alfred E. Green, producer of all of Thomas Meighan's late pictures, who recently completed the production of Rex Beach's "The Ne'er Do Well," both make their debuts as screen actors.

The list of prominent players eclipses even that of Cecil B. DeMille's "The Affairs of Anatol," which set a hitherto unapproached record in the way of all-star casts. "Hollywood" includes Thomas Meighan, Agnes Ayres, Jack Holt, Betty Compson, Leatrice Joy, Walter Hiers, Lila Lee, Jacqueline Logan, George Fawcett, Nita Naldi, J. Warren Kerrigan, Elliott Dexter, Charles Ogle, Lois Wilson, Mary Astor, Hope Hampton, Will Rogers, Gertrude Astor, Laurance Wheat, Ben Turpin, Kalla Pasha, Jim Finlayson, and many others.

In no sense propaganda or, on the other hand, a travelogue, or "trip to the movie studios," this picture, Paramount states, is a straight human-interest drama, adapted by Tom J. Geraghty from Frank Condon's absorbingly interesting novelette, "Hollywood, and the Only Child." The theme undoubtedly carries the most widely popular appeal for the average picture audience that could be conceived, for it is the intimate drama of the hopes and aspirations and the trials and disappointments of a girl whose consuming ambition is to gain fame and fortune in the movies—the prototype of perhaps a million screen-struck American girls not only of the small town but of the big city.

The four or five dominate characters are played by people unknown to screen audiences but all carefully chosen for type by Director Cruze. All of them, moreover, have had previous stage experience.

TECHNICOLOR HAS COME WEST TO MAKE FILM

Unusual interest has been manifested among local film folk over the announcement the Technicolor Motion Picture Corporation of Boston has established itself in Hollywood, under the management of C. A. Willat, brother of Irvin Willat, who has been prominent in film work for the past eighteen years.

The Technicolor process has been in development for the past seven years, and according to report $1,250,000 has been spent in perfecting it. The personnel responsible for its development is composed of Dr. Herbert T. Kalmus, formerly Professor of Physics at the Massachusetts Institute of Technology and Queen's University of Canada; Dr. Daniel T. Comstock, who also was a Professor of Physics at Massachusetts Institute of Technology; Dr. Troland, president of the American Optical Society and associate professor of Harvard University; Dr. Proctor, professor at Dartmouth College; Mr. Weaver and Mr. J. A. Ball, graduates of Massachusetts Institute of Technology, and C. A. Willat

The first picture shown by the Technicolor company was "The Gulf Between," which was exhibited at the legitimate houses of Klaw & Erlanger. At that time a special projector was necessary for the screening of these pictures, and it was not possible to exhibit in a motion picture theater. Since that time they have worked on the process until today they can show their films in any cinema house. This was accomplished a year ago and their first picture was "Toll of the Sea," which was released through Metro and is now reported to be enjoying an extensive run throughout the country.

Technicolor is now establishing itself here to offer its process to producers. They also intend to produce a complete picture here for autumn exhibition. It is interesting to note that the Technicolor process has no limitations as to double exposing, dissolving, or stop motion, and its action in this is the same as that of an ordinary camera. The local establishment is under the direct supervision of Mr. Willat and Mr. Ball, and under their management should enjoy rapid expansion.

Mae Busch Wins Again

Victor Seastrom has chosen the first player for his first American motion picture. The noted Scandinavian director has selected Mae Busch to play Bessie, the persecuted heroine of "The Master of Man." It will be Mae Busch's second Hall Caine heroine. She went to England with Maurice Tourneur to play Gloria Quaile in "The Christian."

WHO'S WHO AND WHAT'S WHAT IN FILMLAND

The largest stage in the world is being used by Norma Talmadge in the ballroom scene of "Ashes of Vengeance," a forthcoming First National attraction.

Dagmar Godowsky, appearing in the Goldwyn production, "Red Lights," made her debut on the stage at one of the leading theaters of Moscow. She is an accomplished pianist.

While in New York, Charles G. Norris had an opportunity to view the Warner Brothers screen version of his brainchild, "Brass," and reports have it that he was immensely pleased.

The "Six Days" Elinor Glyn writes about in the original story Charles Brabin is directing for Goldwyn are none of them week days, according to our war correspondent at the Goldwyn front.

Florence Vidor sailed recently for Honolulu for a short vacation after portraying the role of Carol Milford in the Warner Brothers picturization of Sinclair Lewis' novel, "Main Street."

Johnnie Walker, who plays the leading role in "Children of Dust," Frank Borzage's new picture for First National did his bit during the war. He enlisted as a gob and came back a commissioned officer.

Rodolph Bergquist, cinematographer for the Goldwyn "Red Lights" company, has just completed a series of the most unusual night scenes ever taken of the interior of a Pullman coach. domo of the palace.

David Belasco, the famous theatrical producer, has placed his approval upon the scenario of "The Gold Diggers," which will be produced by the Warner Brothers. The play was adapted for the screen by Grant Carpenter.

Ford Sterling and Aggie Herring, the last members of the cast to report for work, were before the camera this week for their first scene of Maurice Tourneur's forthcoming First National release, "The Brass Bottle." Sterling has sacrificed the two inches of brush he has had to keep matted on his face for "The Spoilers."

Pauline Starke and Charles Clary were the first two players to be selected for parts in Emmett Flynn's first Goldwyn production, "In the Palace of the King." Miss Starke will play Inez, a blind girl, one of the most emotional roles of her career. Mr. Clary has been chosen for the part of Don Ruiz Gomez de Silva, villainous minister in the court of King Philip II, of Spain, and majordomo of the palace.

Gordon DuMont, "heavy" in many of Ruth Roland's screen successes, declares he has $5,000 invested in personal wardrobe. He is at present portraying the role of a slippery crook in Richard Thomas' newest six-reeler, "Other Men's Money."

Claude Gillingwater, who is playing in "Three Wise Fools," besides being a distinguished actor on the stage and the screen is also an author. He has written more than twenty-five successful one-act plays, several of which he has played in vaudeville himself.

Ray Enright, who has been assistant director and cutter at the Mack Sennett studios, has been promoted to chief cutter. He has just completed assembling "She Loves Me Not," first Sennett comedy to be released through Pathe, under the supervision of F. Richard Jones.

George Marion, venerable character actor, wanted to die, slashed his wrists; but lived. He couldn't get work. Fred Niblo engaged him today for a small part in "Captain Applejack." He said he was glad to get such an excellent actor. The sun came out as Mr. Marion went to get his wardrobe.

Myrtle Owen has been added to the cast of "The White Silence," being produced at the Warner Brothers studios. Rin-Tin-Tin, the dog actor and featured player, recently won the high jump in a police dog show held at the Beverly Hills Hotel, Los Angeles.

Miss Bess Meredyth, scenario editor of Fred Niblo's unit and adapter of "Captain Applejack," characterized a solemn British footman in her script but couldn't name him. Someone suggested that "Dibbles" described the part. Gilbert Clayton, fine character player, will have the role. He is remembered in "Blood and Sand," which Fred Niblo directed.

Malcolm Stuart Boylan, director of publicity for the Fred Niblo unit of Louis B. Mayer productions, has been made correspondent of the Chicago Evening Post and the six other newspapers of the Shaffer group. He is contributing a weekly column of Hollywood news which, while controlled by the Shaffer publications, is being widely syndicated to other papers.

From Lake Louise, Alberta, Canada, comes word from Director Laurence Trimble that his company, which has been in Canada since last December filming scenes for two forthcoming Strongheart starring vehicles, "The Phantom Pack," and Jack London's "White Fang," expects to finish the location work and start immediately for Hollywood, where the interiors of both pictures will be made.

BABY BETTY WILL BE BUSY LADY HENCEFORTH

Professionals and the non-professionals attending the Wampus Frolic held last year at the Ambassador Hotel will well recall Baby Betty in the closing number of the evening's program. Being an occasion for "Baby" stars the youngest infant in the profession followed the presentation of the other "Baby" stars. Fred Niblo, Master of Ceremonies, introduced Baby Betty as "Movieland's Youngest Celebrity," she being fourteen months of age at that time.

Baby Betty will attend the Wampus Frolic again this year at the Warner Brothers Studio tonight, accompanied by James Connery, life-long pal and associate of Will Hay. She has added another twelve months of thrilling experience since her debut a year ago and during that time she has supported many of the greatest stars in Filmdom, including famous and popular Jackie Coogan.

Joseph A. Eliason, producer for World Educational Films, will leave for Yosemite and points north to make "The Forty-Niner," a special featuring Baby Betty. Upon her return the little starlet is under contract to make a super-six-reel poetic masterpiece adapted from a poem from America's foremost poet. Following the closing of the Monroe Centennial and Motion Picture Exposition the Baby will leave for a ten months' tour around the world, leaving Washington, D. C., the last of August. Twenty-six one-reel Educational Gems will be produced on this trip. The entire series will be released in June, 1924.

In "The Magic Skin"

Bessie Love and Carmel Myers have been engaged for roles in "The Magic Skin," to be made at the Goldwyn studios by Director George D. Baker for Achievement Films. Miss Love will play the leading role, that of Pauline, and Miss Myers has been cast as "The Countess."

The story has been taken from one of Balzac's best known novels, "The Magic Skin."

Work will start on the picture soon.

May Allison "Comes Back"

Entering the motion picture field as a producer-director, Jane Murfin, noted playwright, has started work at the Thomas Ince studio on the screen version of "The Sign," a play written by Mrs. Murfin and Jane Cowl. May Allison, who has just returned from a tour around the world, will again be seen on the screen in the leading feminine role, that of Claudia Bigelow, a daring and emotional young society leader whose regeneration is the theme of the story.

LEW CODY ADDED TO GOLDWYN'S STAR LIST

Lew Cody is the latest celebrity to be added to the ever increasing Goldwyn stock company. Announcement was made this week that a long-term contract had been signed with the star in New York, where he is now playing in a picture.

Cody's excellent work as the villain in Rupert Hughes' "Souls for Sale" is responsible for his engagement. He will return to the coast as soon as he completes his present engagement and will have an important role in one of the big productions now in preparation.

Cody has been in pictures for nine years and has been starred and featured most of the time. He has played for nearly all the leading companies. Before going on the screen he was a well-known stage actor in New York and in stock. He was born in Berlin, N. H., and educated at McGill University, Montreal.

The Goldwyn Studios have created a sensation in film circles by the signing of such a large number of distinguished players. The stock company now consists of the following:

Frank Mayo, Mae Busch, Claire Windsor, Eleanor Boardman, Helene Chadwick, Raymond Griffith, James Kirkwood, George Walsh, Hobart Bosworth, Conrad Nagel, Patsy Ruth Miller, Kate Lester, William Haines, Cecil Holland, Lucien Littlefield, Aileen Pringle, Kathleen Key, Jean Haskell, William Orlamond, Ted Edwards, and the latest addition, Lew Cody.

This is Jack Parker who refuses to be called Jackie because he is adverse to appearing in the light of imitating Jackie Coogan. Jack is six years old and has been in pictures 3½ years. "To Have and to Hold" was one of his best releases.

LURE OF HOLLYWOOD DEPRIVES HOLLAND OF PLAY

Because motion pictures are made in Hollywood ,the people of Amsterdam, Holland, will not be able to see Peer Gynt this year.

Although this statement may seem ambiguous to some and unimportant to others, it bears a deep significance because it shows to what extent the foreign field is being drawn upon for artists and artisans by the American film industry.

Six months ago, Svend Gade, celebrated Danish producer and designer, came to America from Copenhagen, Denmark, to stage "Johannes Kreisler," rated as the most unique and revolutionary theatrical productions ever seen on Broadway where it enjoyed a long run this season.

When Douglas Fairbanks and Mary Pickford were in New York last fall, Miss Pickford decided to engage Svend Gade to design the settings for her next production because he had brought something new to the theatre and she believed he could do likewise for the screen.

Gade is now busy on designs for sets for the new Pickford picture.

"Film work is so new and so interesting," said Gade, "that I have decided to remain a long time in Hollywood."

And that is why the people of Amsterdam, Holland, will not see Peer Gynt this year.

Gade was under contract to produce this famous Ibsen play at the royal theatre in Amsterdam, where it was to be presented for an unlimited run, starting May first. Because of his desire to remain in America, the Peer Gynt production has been postponed a year.

COMEDIAN GETS SHOCK IN FORM OF GOLD MINE

Returning from Balboa, California, where he had been "shooting" scenes for his forthcoming Fox production, Al St. John, comedy star, arrived in Hollywood recently to learn that he was the owner of a potential gold mine. For the past few years the comedian has been associated with a syndicate of Los Angeles business men who have been buying city and farm properties in California, and St. John gave power of attorney to his associates recently when he expected to be away from the city for several days. During the comedian's absence, the syndicate purchased an eighty-acre tract of land which at one time was considered a valuable gold claim, and at Al's suggestion the group will now endeavor to rejuvenate the once-famous property. A crew of miners will be dispatched to the discovery within the next thirty days and a new shaft will be sunk to bedrock.

CALL FOR IRISH TYPES DREW MOTLEY MOB OF 'EM

The Fine Arts Studio was stormed this week by a mob that gave the appearance of a Hollywood invasion by Irish insurrectionists. The cause was a call sent out by Director Fred Caldwell for Irish types to appear in the comedy feature he is about to start, entitled "Hogan in Hollywood," an original story by J. Stewart Woodhouse.

Inasmuch as the script calls for a whole Irish family the mob varied from old men and women down to babes in arms, and there was a continuous flow of sons and daughters of Erin into the offices of the Caldwell company from nine a. m. until five p. m.

Mr. Caldwell says he doesn't expect to be able to talk without a brogue for a week or ten days.

DEL ANDREWS ADDRESSES PALMER INSTRUCTORS

Del Andrews, of Thomas H. Ince's staff of directors, last week addressed a meeting of the entire educational staff of the Palmer Photoplay Corporation in the Palmer Building, Hollywood. While Mr. Andrews took one of the weekly "speech-making" dates on which prominent directors, producers or writers regularly hold forth to the Palmer instructors, taking up subjects of professional interest, his talk concerned "Judgment of the Storm," the first Palmer screen production, which has just been completed under his direction. The story for the production, written by Mrs. Ethel Styles Middleton of Pittsburg, had been discovered by the Advisory Bureau, and the instructors were vitally interested in the high praise given the original story by Mr. Andrews.

Wilson-Bailey, who after a long career on the stage and screen returned to her high society life in Washington, D. C., only to yield to the lure of studio life again. Now she is in Hollywood in pictures again.

MISS NORMAND TO PLAY "EXTRA GIRL"

Mabel Normand, inimitable comedienne of the cinema, is one of the busiest stars of the day. And she has plenty of work to look forward to, for while she is at present being photographed in the title role of "The Extra Girl," plans are already being formulated to launch into a big production of "Mary Anne," immediately upon the completion of the present vehicle. Both stories are from the pen of Mack Sennett and ideally suited to Miss Normand's individuality.

The story of "The Extra Girl," embodies a big wholesome theme, and is estimated to prove an ideal vehicle for Miss Normand, star of such previous classics as "Molly'O" and more recently "Suzanna."

In her present vehicle, "The Extra Girl," Miss Normand will enjoy ample opportunity to further demonstrate her wistful charm, with one of the best all-star casts ever assembled, including such artists as Ralph Graves in the male lead, George Nichols, Dot Farley, Anna Hernandez and Vernon Dent.

F. Richard Jones, supervising director of Mack Sennett productions selected William A. Seiter to direct this latest classic. Homer Scott, well known as one of the best photographers in the profession, and an expert on lighting effects, is in charge of the cameras, cranking first camera himself, as he did with previous Mack Sennett productions starring Mabel Normand.

Work is continuing on the filming of the interior scenes in the home of "The Extra Girl," a setting which has been declared a marvel of realism, and which took four weeks until completely constructed in every detail. Phylis Haver had started in this picture, but, according to report, a disagreement brought about the substitution of Miss Normand.

POLICE CHIEF OAKS AID MRS. REID ON HER FILM

Chief of Police Oaks not only gave Mrs. Wallace Reid permission to film a number of scenes for "Human Wreckage," her anti-narcotic film, in and around the Los Angeles city jail but also loaned her a squad of policemen to work in the picture and assist in handling several hundred "hop-heads," drug addicts and "types" who appear in the scenes. Chief of Police Oaks, as a member of the organization committee of the Los Angeles Anti-Narcotic League which is sponsoring the Reid film, has been deeply interested in the development of the production and has visited the Ince studios many times to confer with Mrs. Reid about the picture.

MAYER INCREASES EFFORTS TO CORRAL

In order to keep up with his increased program of production and to further establish his position as an independent film producer, Louis B. Mayer is gathering together a number of stage and screen celebrities who will be placed under long-term contracts for featuring in the all-star productions made by the John M. Stahl, Fred Niblo, Reginald Barker and other units now assembled under the Mayer banner.

Jack Roach, popular leading man in the East, is the latest to sign his name on the dotted line, having been engaged by Mr. Mayer immediately upon the latter's arrival in New York last week. While no definite announcement has been made as yet, it is rumored that he will take the colorful and romantic role of the Portuguese in the old New England classic, "Cape Cod Folks."

The starring contract with Mr. Roach followed closely upon a similar one recently awarded by Irving G. Thalberg to Robert Fraser who is now playing in "The Desert Healer" at the Goldwyn Studio opposite Anita Stewart.

Among the other stars who have been placed under contract to play in Louis B. Mayer productions are Renee Adoree, a former Broadway favorite who is giving an excellent performance in the leading role of Reginald Barker's new picture, "The Master of Woman;" Norma Shearer, selected by John M. Stahl for one of the principal parts in "The Wanters;" and Huntly Gordon, signed as a result of his striking success in Fred Niblo's "The Famous Mrs. Fair." Mr. Gordon is working at the Lasky studio at the present time, having been loaned by Mr. Mayer to play the lead with Gloria Swanson in "Bluebeard's Eighth Wife."

Takes Over Faire Contract.

Associated First National Pictures announce that the company, this week, took over the long-term contract which Virginia Browne Faire recently signed with Richard Walton Tully. Miss Faire will not immediately appear in First National pictures, however, as the casts for the early pictures to be made by this company have already been engaged. It is very probable, according to information from the First National studio offices, that Miss Faire will be seen in a number of independent productions before given a role in a First National picture.

Victor Seastrom considers his best picture was a tragedy of Iceland called "Eyvind of the Hills," made in 1917. It has never been shown in America.

TRAVESTY BECOMES THE FAD AMONGST COMEDY PRODUECRS

With the completion of "Where Is My Wandering Boy This Evening?" the initial Ben Turpin comedy which Mack Sennett will release on the Pathe program, the producer announced that he has plans for the continuation of this caliber of screen satires, based on the popular sob-stuff drama, which will insure for lovers of the comedy a series of travesties such as have made the name of Sennett a byword the world over. Under this classification is included the popular "Shriek of Araby" and the second of Ben's new comedies, on which production was started this week under the direction of Herman Raymaker, is to be a sequel of "Where Is My Wandering Boy?"

It will deal with the Boy's adventures in the city while the first relates his downfall and subsequent parting from home and mother. The working title is "Pitfalls of a Big City."

Mack Sennett's plans include filming several other travesties of some of the famous multiple reel cinema sensations. His scenario department in conference with F. Richard Jones, supervising director of all Sennett productions, is now working out two or three stories based upon "sob-stuff" dramas.

THAIS FINDS OUR LANGUAGE A PUZZLER

Thais Valdemar, a young Russian lady recently escaped from the land of the Bolsheviks, is one of the many extra people appearing with Bert Lytell and Blanche Sweet under Eddie Cline's direction in the Principal Pictures production of "The Meanest Man in the World." Though an actress of recognized standing in her home land, Mlle. Valdemar has trouble with the English language even in its meagre use in pictures.

Director Cline, recognizing the young artist's native ability, picked her for a small role and was rehearsing her in the action. She was supposed to speak a line which, after she had "lipped" it, was to be used as a substitute on the screen; but the lady's voicing of the sentence was so very far from coinciding with the words to be flashed on the screen that the discrepancy became humorous, as when one would be supposed to say, "Oh, yes," and the words would appear "Gracious, no."

After several ineffectual efforts at getting a proper registration, Mr. Cline suggested to the young lady:

"Never mind speaking the words that way; say it in pantomine."

"Say it in what?" the lady enquired.

"In pantomine," repeated Eddie.

"I could say it in French, or Russian, or German, but of that language Pantomine I know not one word."

"Here," says Eddie, "is a modest actress, for like most Russians she is most eloquent in pantomine. Perhaps if I had said 'pantomimovitsky' she would have understood."

STAHL, UNAFRAID, STARTS FRIDAY, THE 13TH

Waving the megaphone of defiance at the god of superstition and all of its ill-omened subsidiaries, John M. Stahl started work on Friday the 13th on the production of Leila Burton Wells' "The Wanters," as his next big picture for Louis B. Mayer-First National release. Ready to begin after many weeks of painstaking preparations, the director refused to be overawed by superstitious beliefs, and opened his first camera barrage on the successor to his latest triumph, "The Dangerous Age," at a Santa Monica seashore location.

With the signing of Gertrude Astor for one of the leading roles in "The Wanters," Mr. Stahl practically completed the list of principals for this picture. Miss Astor, who is a noted screen beauty, will play a snobbish society girl of the type most symbolical of the chronic "wanters" in life. Among the other stars in the cast are: Marie Prevost, Norma Shearer, Robert Ellis, Lincoln Stedman, and Cyril Chadwick. Paul Bern and J. G. Hawks wrote the scenario which will be produced with Ernest G. Palmer officiating as chief photographer.

Probably no other industry in the world harbors and nurtures as many superstitions as does the theatrical business, but John M. Stahl proves himself an exception to the rule by openly disregarding the mystic powers said to be connected with broken mirrors, standing ladders, black cats, two-dollar bills and other agents of bad luck. Thirteen and Friday, said to combine in the strongest jinx of all, is his favorite date on the calendar for it was on a Friday the 13th several years ago that he arrived in California to start work at the Mayer Studio as head of an all-star production unit.

SUN OF A SON OF FILM MAGNATE RISES EARLY

Lawrence J. Kane, Yale senior, who is the younger son of Arthur S. Kane, president of Associated Exhibitors, was elected recently to the editorial staff of the Yale Daily News, a position much coveted in university circles. He was placed in charge of the pictorial section, and, without loss of time, gave a demonstration of organizing and business getting ability which even Dad never surpassed.

The pictorial section had been started as an independent publication, but not long ago was incorporated with the Yale Daily News and issued as a supplement every other week. Young Kane proceeded to make a weekly of it and in the three weeks since he took charge has so filled it with new and interesting features that its circulation has risen from 1,000 to 10,000.

The pictorial section is a mirror of student activities, and besides being of deep interest to the undergraduates, is of immense value to the university. With its ten-fold increase in circulation its worth to Yale is, of course, vastly enhanced. Arthur S. Kane, Lawrence's father, was a newspaper man before he went into pictures.

"POPPY BRIDE" TO BE MAX MILLER'S NEXT

Coincident with the engagement of Patricia Palmer for the feminine lead and "Ranger" Bill Miller for the principal masculine part, Max Miller, president of the Max Miller Productions of San Francisco, announces his next production as "The Poppy Bride," by J. Stewart Woodhouse, a Los Angeles scenarist.

The production is to be made with an all-star cast and Mr. Miller is combing the field for the best obtainable talent.

Of especial interest is the fact that this feature, the action of which ranges from a western cattle ranch to San Francisco's Chinatown, will present some very remarkable camera work through the medium of a new stereoscopic leans, on which Mr. Miller holds the patents.

Carewe Completes Masterpiece

Edwin Carewe this week completed the picturization of David Belasco's greatest stage success, "The Girl of the Golden West." After three months of strenuous work, the word "Finis" has been written to the production which Carewe hopes will be his masterpiece. No effort in either expense or time was spared to make this one of the steller pictures of 1823. It is to be released the latter part of May.

MISS NILSSON TO STAR IN YOUNG'S "PONJOLA"

Sam E. Rork has purchased "Ponjola," Cynthia Stockley's sensational story of South African life which he plans to produce at the United Studios for Asscciated First National release.

Simultaneous with his announcement that he will picturize this widely read novel, he also announces that he has contracted with Anna Q. Nilsson to play the feature role.

The signing of Miss Nilsson to play the leading role is the result of an unanimous selection by producer, director, distributing organization and the author herself. As the heroine is also the hero, meaning that the girl masquerades successfully as a young man throughout the story, Miss Nilsson is considered the perfect selection not only because of her dramatic ability, but because of her wide range of virile characterizations. She is now playing the leading role of "Cherry Malotte" in Rex Beach's "The Spoilers," which Jesse D. Hampton is producing for Goldwyn in association with Rork.

James Young is now hard at work on "Trilby," the Richard Walton Tully production at the United Studios. Upon the completion of this big production some time in May, the director will rejoin Rork to produce "Ponjola." This will be the second production for First National of the Rork-Young combination, the first being "Wandering Daughters," by Dana Burnet.

With the definite selection of Miss Nilsson to play the featured role no more casting will be done until Mr. Young has completed "Trilby."

The statuesque viking's daughter considers the heroine in "Ponjola" to be her greatest screen opportunity. In fact, it was Miss Nilsson herself who first called the attention of Mr. Rork to the story. Everybody else in pictures was bidding for it, but the star and producer managed to win the race by an hour or so.

Actor Buys Gloom

Carl Miller is investing heavily in "gloom" stocks for some climax scenes he will portray for the silversheet in "Public Opinion," the Charles Chaplin vehicle starring Edna Purviance. In order to feel tragic to the nth degree, Mr. Miller is absorbing the gloom of Ben Hecht's "Fantazius Mallara" and the equally cheering philosophy of one Italian Leopardi who frequently offers in his works that "life is fit only to be despised." These scenes form the final fadeout for the pictures and exteriors and location shots will follow when Mr. Miller won't need the support of Messrs. Hecht and Leopardi.

CLOWN OF 50 YEARS AGO TO CLOWN AGAIN NOW

One of the features of the Charity Circus to be held unde the auspices of the Childrens Hospital at Praeger Park fro May 4th to May 13th inclusive will be Tote Du Crow, local film actor who scored a success a Pablo in "The Pride of Palomar. Du Crow, whose parents were circus performers, and who himself was for almost fifty year one of the most famous clowns in the sawdust ring will appear in his old-time make-up and is predicted he will be one of th biggest attractions of the affair He will be ably supported by tw other noted clowns of many years experience, Jim Gibson and Cal Cohen.

The show will be in the form of a one-ring circus, which was so popular a half-century ago It is under the direct supervisio of S. H. Barrett, Jr., whose father was one of the prominent figures in the show world of the late '80's. Mr. Barrett, who is better known hereabouts as "Shell" ha for many years harbored a desire to stage an old fashioned sawdust performance, and his dream is now about to come true. That it will be a success is evidenced by the scores of letters pouring in from all sections of filmland offering talent for the affair.

The accompanying picture, which was taken twelve years ago, shows Du Crow with his dog, who originated and presented the renowned "rabbit hunt act," which was later so widely imitated. Tote labored for almost half a year to teach the dog his part, and upon the first presentation of the act they were greeted with a tremendous ovation. The dog died later, and Tote turned all of his attention to pictures, where he has been an interesting figure for fourteen years or more.

LEAH BAIRD'S LATEST FILM WINS AT PRE-VIEW

The first print of "The Destroying Angel," the second of the 1923 Specials featuring Leah Baird, to reach the East, arrived in New York a few days ago and officials of Associated Exhibitors had a preview of the picture. This feature is perhaps the most ambitious Miss Baird has done, and, in the judgment of the Associated executives, is certain to enhance greatly the popularity of this player and prove a superior box office attraction.

Miss Baird herself adapted the picture from the well known novel by Louis Joseph Vance. It is in six reels, which abound with romantic features, contain many thrilling situations and are said to present some remarkable scenic effects.

Old-timers Rejoin

Mack Sennett has engaged the man who directed the first comedy in which Ben Turpin was featured to wield the megaphone over the criss-cross eyed comedian's second comedy released on the Pathe program. He is Herman Raymaker, and it was almost eight years ago when this comedy director became acquainted with Ben's lureful orbs. Rehearsals for the new production were conducted by F. Richard Jones, supervising director of Mack Sennett productions. Filming began today.

PRODUCER THINKS SWAN SONG IS DUE WESTERNS

The crook, or underworld type, of photoplay is fast taking the place of the old-fashioned "western," with its cowboys, renegades, posses and villains with a flair for ranchmen's daughters. That is the belief of Richard Thomas, the young producer-director, who is filming his second of a long series of underworld filmplays at the Hollywood Studios.

One need only to look at the magazine sales racks for proof that the western atmosphere in literature has been superseded by detective stories and crook narratives. Pictures, naturally, had to follow the public trend of reading, avers Mr. Thomas.

Louise May Tour England

Louise Fazenda has received a standing offer of a personal appearance tour throughout England and being featured in a sketch especially written for her, with English management. The comedienne is tremendously popular in England, for her characterization of the tight braids, unique hats, quaint basque and full skirts has been seized upon as identical with the English slavey type. One leading magazine for years has devoted a page to her sayings and doings. Miss Fazenda has not yet named the day, but plans one of these summers to cross the pond.

"BLACK OXEN" TO BE FILMED FOR 1st NATIONAL

Gertrude Atherton's widely-discussed novel, "Black Oxen," which is regarded by many as the most startling literary gem of the year, is to be produced for the screen by Associated First National Pictures, Inc.

Few books of recent years have caused such widespread comment as has this daring story, which, dealing with the rejuvenation of a middle aged woman and her love for a brilliant man, many years her junior, promises to make ideal screen material.

Its adaptation is in the hands of Marion Fairfax, who is regarded as one of the foremost scenarists in the motion picture industry.

"Black Oxen," has not only occasioned a furore in the field of literature but also it has been the subject of considerable comment among the medical profession, for its theme, based on the recently discovered youth-giving glandular treatment, is one which is still agitating scientists and medical men the world over.

The story of "Black Oxen," centers around a woman of sixty, who as a result of undergoing a rejuvenation treatment, becomes able to look, act and feel as a woman of twenty-five. A brilliant columnist and dramatist falls in love with her and it is around this strange romance that the novel plot of the story is wound.

No announcement is forthcoming from First National as to the date of the filming of the picture, but it is expected that camera work will begin on the production some time within the next few months.

At the present time the executives at the offices of First National at the United Studios, Hollywood, are engaged in sifting the whole field of motion pictures to secure the very best talent obtainable to enact the various roles.

Sennett is Expanding

Additional outdoor stages are being constructed on the Mack Sennett lot because of the addition of several new companies. With the new space ready the Sennett studios of 32 acres will contain over 40,000 square feet of actual stage space, exceeding the floor space of any studio in the West. The work is progressing under the supervision of Sanford D. Barnes, technical director.

King Vidor, who is directing "Three Wise Fools," is exceedingly fond of tennis. Every Sunday finds him out on a neighboring tennis court. He is making plans now to have one built in his own garden.

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THERE ARE MORE JOBS THAN ACTORS!

That the time has arrived in Hollywood film producing circles, when the demand for talented players exceeds the supply, is indicated by the fact that for the first time in two years there has become evident a distinct shortage of established actors and actresses.

This is particularly true of character men, according to Maurice Tourneur, who, for two weeks, searched Hollywood for an actor to play the important part of Prof. Futvoye in the forthcoming First National picturization of "The Brass Bottle."

It was only after many negotiations and an arrangement of producing schedules on the part of a number of other producers who are simultaneously employing Tully Marshall at present, that Mr. Tourneur was finally able to sign this well-known actor to portray one of the leading character parts in his new film.

In order to appear for Mr. Tourneur, Marshall's working time at two other studios has to be so dovetailed with the producing schedule of Tourneur's film, that it is possible for the actor to appear for all three companies at the same time.

A careful survey of all the established character actors shows every well-known actor appearing in two or more productions simultaneously.

NEW STARRING LINE-UP FOR CHRISTIE COMEDIES

With the signing of Jimmie Adams, Babe London and others under exclusive contracts to be featured in Christie Comedies, the two-reel organization has made a line-up of comedy stars by which five or six different "names" will appear alternately in starring positions in the new releases. Pictures are also arranged so that the supporting players will alternate their appearances.

For instance the latest pictures released will present a great variety of talent. "A Hula Honeymoon" features Henry Murdock and Babe London. Next comes "Babies Welcome" in which Dorothy Devore is starring, supported by Ann May Wong and George Stewart.

"Green As Grass" introduces Jimmie Adams, supported by Charlotte Merriam; while "Take Your Choice" features Bobby Vernon, supported by five different leading ladies.

Screen rights to "The Rendezvous," a powerful story of mountain setting, by Madelaine Ruthven, have been purchased by the Goldwyn Pictures corporation and work will be started on the picture as soon as possible.

FILM PROMISES TO AROUSE SHADES OF OLD TIMES

Little Mr. Wettin, well-known king of England, will perhaps hie away to a high dungeon when he sees "Captain Applejack." A high dungeon is not nearly as fast as a huff, but it is a more dignified vehicle and even motion picture spectators are careful never to leave Buckingham palace in anything as undignified a pique or a frenzy.

"Captain Applejack," which Fred Niblo is directing as his second independent production for Louis B. Mayer and Metro release, concerns a modern British family who suddenly discovers that the original bearer of the name amassed his fortune as a pirate and that he was a smelly old scoundrel with a taste for rum and a cast-iron conscience.

The story was first a stage play and permeated London. That it deals intimately with the history of a famous British family is a favorite rumor among young British antiquarians who antiquate best over brandy and soda in exclusive clubs.

"Extraordinary thing using the honored old name,' said one keen critic. "Might at least have changed it a bit."

Mr. Niblo is changing it. "Captain Applejack" is derived from "Captain Ambrose Applejohn" just as applejack is derived from cider when age adds drama and humor to that mild tipple.

The director has an excellent cast with which to tell his story. Matt Moore has the title role while Enid Bennett, Barbara La Marr, Robert McKim, Mrs. Mathilde Brundage, Thomas Ricketts, Emily Fitzroy and Otto Hoffman have other principal characterizations.

MARY AND DOUG GET INVITATION FROM SKY

Invitations do not often fall from the sky, yet that is exactly what happened recently in Hollywood when Lieut. C. C. Moseley, America's "Speed Hound of the Air," flew over the Pickford-Fairbanks Studios and dropped a bomb containing an invitation to this famous stellar duo to help dedicate the new Reserve Officers' Flying Field at Santa Monica. Lieutenant Moseley is the commanding officer of the field, which will be one of four to be opened in the U. S. Mary Pickford, who was made an honorary "Ace" just before the end of the war, has been asked to raise the emblem which will officially dedicate the field.

Back After Five Years

Scott McGee, character actor, has returned to Hollywood after a five years' absence in the east. He came via Miami, Florida, where D. W. Griffith was engaged in filming exteriors for his forthcoming production, "The White Rose." McGee states that Miami is very beautiful, but not in Hollywood's class, for the weather there is ideal only three months during the year, and the low, flat country cannot in any sense compare with the verdant hills surrounding the Hollywood filmland.

Gets Three Offers on 13th

Roy H. Klumb's birthday was Friday, the thirteenth, and he's one of the few who hold to the opinion that that day does not necessarily signify bad luck. "In fact," Roy says, "it brought me more than an ordinary streak of good luck." He was offered three jobs on his birthday, but all of them were in comedies, so he refused on the grounds that there is a strong possibility he will soon be directing a company of his own.

BABY BRUCE NAMES LOTS AFTER PICTURES HE'S IN

With many dollars invested in Los Angeles real estate, three ranches and several fruit groves, it is quite possible that Bruce Guerin, three and a half year old screen kiddie, will not starve in his old age. Bruce has played featured roles in seven productions in a little more than a year and every cent of his earnings has been invested for him by his parents, who bought a piece of realty property in his name at the completion of each picture. Having recently enacted roles in "Brass" for Warner Brothers and in "Drifting," his earnings from his work in those two productions have been salted away in Hollywood lots. For his "Bachelor Daddy" lot, costing $2,500, his mother refused $10,000, its valuation as business frontage having increased simultaneously with Bruce's own progress since appearing in that picture. The tiny tot was signed last week on a long-term contract by Warner Brothers.

Dives All Dressed Up

Ralph Lewis took a high dive from the mast of a big vessel into the Pacific while attired in a dress suit for one of the big scenes in the R-C production of "Blow Your Own Horn.' Lewis is a powerful swimmer, as well as a skilled diver and when Director Jimmy Horne asked for a retake because the camera had buckled, Lewis made the dive the second time without a murmur.

Robbers Take Poems

Fred Esmelton had his apartment on Vermont Avenue robbed of several rare old volumes of British poems. The burglars also took some clothing and bric-a-brac, but Esmelton states he does not mind the loss of the latter articles if the thief will only return the books. Esmelton plays one of the important roles in "The Rustle of Silk," now appearing at Grauman's Metropolitan.

CONNIE GOES ON LOCATION IN BUSSES

Constance Talmadge and the "Dulcy" company have left for location in the Yosemite region. Accompanying Miss Talmadge were Sidney Franklin, director, and the cast which includes Jack Mulhall, Claude Gillingwater, Ann Wilson, Johnny Harron, Ann Cornwall, Andre de Beranger, Gilbert Douglas and Milla Davenport.

Three special double-deck busses such as are used on Fifth Avenue in New York and which probably will be common sights on the streets of Los Angeles soon, were used to transport the players and technical staff of the Talmadge company. These busses are fitted up with sleeping berths and cooking outfits so that the company will be able to camp out while on location.

The scenes of "Dulcy" will take the players to Big Bear Lake, San Diego, San Francisco, Sacramento and Monterey before they return to Los Angeles. Last week scenes for "Dulcy" were filmed at Barstow, where a severe electrical storm caused much static in the cameramen's boxes. During the past week additional scenes were filmed at the Joseph M. Schenck studios. A stay of about ten days will be made in the Yosemite region.

A magnificent mountain lodge has been rented by Mr. Schenck for the Yosemite sequence of the comedy. Constance Talmadge will live in this lodge and will motor out to location during the making of the film.

"Dulcy" is based on the New York stage success of the same name by George S. Kaufman and Marc Connelly. In it Constance has the role of a feather-brained young married woman. Walter Israel, costumer, has secured for Miss Talmadge several new gowns from the Paris spring fashion shows, several of which, showing the Tut-Ank-Amen influence, will be worn by her in "Dulcy."

BARBARA TO TRY VAMPING "VAMPABLE" KING SOLOMON

Barbara La Marr is to try to vamp King Solomon for Maurice Tourneur. She was signed this week for a role in "The Brass Bottle." She is to play the part of a Princess, beloved of Fakrash-el-Aamash, a Jinnee. Her job, in the story, is to take King Solomon's mind off his thousand wives, and all of his other worries, so that he may be put under the spell of the jinn who are plotting his ruin.

Solomon is warned and the Princess' efforts are fruitless. One of the jinn is put in a brass bottle and thrown into the sea, not to be released until Mr. Volstead's time.

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Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Ward Hays	Monty Banks	Wm. Nobles	McGough	Staff	Comedies	Schedule
BOYLE STUDIO.						**Phone Boyle 6368**
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
Sunset Productions. A. J. Xydias, Mgr. 518-162.						
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
H. and B. Productions						
Cliff Smith	All-Star	Thompson		Eugene Vogt	5-Reel Drama	Editing
Kelpine Productions						
Kelpine	Kelpine				Comedies	Preparing
BURBANK STUDIO. Burbank, Cal.						**Burbank 54-R**
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
Century Comedies (Universal release).						
Archie Mayo	Eaton-Cooper	Victor Sherrick	Charles Lamont	Gorham-Mayo	"Gorham Follies"	Editing
Al Herman	Marcel-Earle	Wm. Ayer	M. Sandrich	Herman-Neufeld	Taking Degrees	2nd Week
Alf. Goulding	Baby Peggy	Jerry Ash	Leslie Goodwin	Harry Edwards	"The Orphan"	
Harry Edwards	Fred Spencer	Billy Williams	Wm. Quinlan		"Hay Hay"	3d Week
Arthur Trimble Productions.						
Jack Dawn	Arthur Trimble	Roland Price	Alex Alt	Jack Wagner	Comedy	Schedule
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
Regent Film Company. (United Artists release).						
Charles Chaplin	Edna Purviance	Rollin Totheroh	Eddie Sutherland	Monta Bell	"Public Opinion"	21st Week
CHESTER STUDIO. 1438 Gower St.						**Holly 2693**
Phil Goldstone Productions. (State Rights release).						
W. K. Howard	Wm. Fairbanks			Staff	"What Women Want"	1st Week
Fred'k Robinson	Snowy Baker	Cronin	Eugene Lowry	Staff	"White Panther"	2nd Week
CHOICE STUDIO. 6044 Sunset Blvd.						**439-764**
Choice Productions						
Tom Mills						Preparing
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Al Christie	Neal Burns	Nagy	Hagerman	Walter Graham	2-Reel Comedy	1st Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr.						**Wilshire 2115**
I. W. Irving Productions. (B. P. S. release).						
Paul Hurst	All-Star	Joe Walker		Irving	"Blood Barrier"	Preparing
Harry Reveir Productions. Joe Murphy casting.						
Joe Murphy	All-Star	Amos			"Supreme Test"	2nd Week
Shell Craft Productions. Edwin Smith, Gen. Mgr.						
R. D. Saunders	Ted Henderson	Kermit Wood	A. Olsen	Hattie Carson	2-Reel Comedies	Schedule
Jack Carlisle	All-Star	G. E. Kline	Thayre Roberts	Ben D. Meadors	2-Reel Comedies	Schedule
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						**598-165**
Fred Caldwell Productions.						
Chas. Mack Productions. (Western Pictures Exploitation).						
Henry McCarthy	All-Star	Floyd Jackman	Chas. Mack		"Beyond the Horizon"	Preparing
Jess Robbins Productions. (Vitagraph release)						
Halperin Productions.						
Hugh Deirker Productions. (American release)						
Sacramento Pictures Corp. Forrest White, Vice.-Pres. & Gen. Mgr.						
Clifford S. Elfelt Productions.						
Finis Fox Productions						
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave.						**Holly 3000**
Buckingham	Stock			Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff		Comedies	Schedule
Slim Summerville	Clyde Cook	Jay Turner	Arthur Cohn		Comedies	Schedule
Jack Blystone	Tom Mix	Dan Clark	Eugene Forde		"Tempered Steel"	4th Week
Bernard Durning	Jones-Mason	Don Short	Wellman		"Eleventh Hour"	Editing
Erle Kenton	Stock					Preparing
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
Metro Release.						
Thomas Hefron	Clara K. Young	Charles Richardson	Jack Boland	Frank Beresford	"In Old Madrid"	5th Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
King Vidor	All-Star	Charles Van Enger	David Howard	King Vidor	"Three Wise Fools"	13th Week
Clarence Badger	All-Star	Rudolph Bergquist		Carey Wilson	"Red Lights"	13th Week
Marshall Neilan	All-Star	David Kesson	Thomas Held	Carey Wilson	"The Eternal Three"	15th Week
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Von Stroheim	"Greed"	San Francisco
Charles Brabin	All-Star		Raybock	Ouida Berfere	"Six Days"	6th Week
Lambert Hillyer	All-Star			Rex Beach	"The Spoilers"	7th Week
Cosmopolitan Productions.						
E. Mason Hopper						
George W. Hill	All-Star	Leroy O'Connell	George Berthelon	Frances Marion	"Daughter of Mother McGin"	6th Week
HORSLEY STUDIO. 6050 Sunset Blvd.						**Holly 7945**
Bob Horner Productions (Independent release). 1442 Beachwood Drive. 438-740.						
Fashion Features. G. W. Gibson, 1442 Beachwood Drive.						
G. W. Gibson	All-Star	E. Gibson	Geo. D. Erskine		News Weekly	Schedule
Eliason	Baby Betty	Wm. Field	F. M. Abbey	L. Robinson	"The Forty Niner"	Preparing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Big Boy Williams	Le Heard	W. Seeling	J. Natterford	Western Special	Casting
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr.						**Holly 1431**
Richard Thomas Productions.						
Richard Thomas	All-Star	Jack Fuqua	Norval MacGregor	Burnell-Manley	Underworld Drama	2nd Week
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Lloyd Ingraham	Douglas MacLean		Geo. Crone			Preparing
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
Irving Cummings	Cummings		Edw. Sinclair			Preparing
Victor B. Fisher Productions.						
Dent Ducey	All-Star	Glen McWilliams	Jack Vochell		"Youth Triumphant"	3rd Week
J. K. McDonald Productions						
Wm. Beaudine	Ben Alexander	Ray June	Geo. Webster	Loring Leighton	"Penrod and Sam"	7th Week
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
W. P. S. Earle	All-Star	Jules Cronjager	Dick L'Estrange	Blanche Earle	Egyptian Story	6th Week
Supreme Art Productions.						
Chas. J. Hall						Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.						**761731**
Associated Authors, Inc.						
Chester Withey	All-Star	Joe Walker	Claude Mitchell	Frank Woods	"Richard, the Lion Hearted"	3d Week
Palmer Photoplay Productions.						
Del Andrews	Lloyd Hughes	Max Dupont	Frank Gereghty	Kate Corbaley	"Judgment of the Storm"	Editing
Cortland Productions						
Robert Thornby	Guy Bates Post	Harold James	Frenchie de Ruelle	Jas. Oliver Curwood	"Man From Ten Strike"	Editing
Mrs. Wallace Reid Productions						
J. Griffith Wray	Mrs. Reid	Henry Sharp	Ross Lederman	C. Gardner Sullivan	"Human Wreckage"	7th Week
Trimble-Murfin Productions.						
Murfin-McCloskey	All-Star	King Gray		Corbaley-Van Upp	"The Sign"	Casting
Laurance Trimble	Strongheart	C. B. Dreyer	Cyril Gardner	Donna Darrell	"Phantom Pack" "White Fang"	Canada
KEATON STUDIO. 1025 Lillian Way.						**Holly 2814**
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Jerome Storm	All-Star	Ded Jennings	Frank Brandon	Beulah Marie Dix	"Children of Jazz"	4th Week
Herbert Brenon	Betty Compson	Jimmy Howe	Harold Swartz	George Hopkins	"Woman With Four Faces"	6th Week
James Cruze	Non-Star	Karl Brown	Vernon Keys	Thomas Geraghty	"Hollywood"	10th Week
Sam Wood	Gloria Swanson	Alfred Gilks	John Waters	Sada Cowan	"Bluebeard's 8th Wife"	7th Week
Geo. Fitzmaurice	Pola Negri	Arthur Miller	Frank O'Connor	Ouida Bergere	"The Cheat"	9th Week
Geo. Melford	All-Star	Bert Glennon	Si Klegg	Waldemar Young	"Salome Jane"	4th Week
Charles Maigne	Joy Moore			Sada Cowan	"Scarlet Partner"	4th Week
Rob Wagner	Walter Hiers	Bert Baldridge	Leo Pierson	Walter Woods	"Fair Week"	5th Week
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	Monte Katterjohn	"Law Bringers"	6th Week Canada
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Broken Wing"	6th Week
Louis Gasnier	All-Star	Carl Struss	George Yohalem	Olga Printzlau	"Daughters of the Rich"	7th Week
Vic Schertzinger					"Mansion of Aching Hearts"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	Viola Dana	John Arnold	Frank Strayer		"Rouged Lips"	2nd Week
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	6th Week
Hunt Stromberg Productions. (Metro Release).						
Edward Sloman Productions.						
Edward Sloman	All-Star			Winifred Dunn	"Eagle's Feather"	Casting
PACIFIC COAST STUDIO. San Mateo, Cal. C. L. Fallon, Casting.						
Sereostopic Productions. (American release).						
Walter W. Bell	Palmer-Miller	Elmer Dyer	Chas. L. Fallon	Walter W. Bell	"Pair of Hellions"	2d Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Ernest Lubitsch	Mary Pickford	Charles Rosher	Jim Townsend	Edw. Knoblock	"Rosita"	8th Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Val Paul	Harry Carey	Wm. Thornley		Bernstein-Jappard	"The Miracle Baby"	4th Week
Mal St. Clair	All-Star	Lee Garmes	Moreno	Beatrice Van	"End of the Fray"	5th Week
Jas. W. Horne	All-Star	Jos. Du Brey	Art. Flaven	Owen Davis	"Blow Your Own Horn"	2nd Week
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						**598-141**
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Newmeyer-Taylor	Harold Lloyd	Walter Lundin	Robert Golden		5-Reel Comedy	17th Week
Parrott-Fay	Snub Pollard	Roach Doran	Hackmey	Hutchison-Parrott	2-Reel Comedy	Schedule
Howe-Pecar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
McNamara-McGow	All-Star	Len Powers	C. Morehouse	Hal Conklin	"Our Gang"	Schedule
Jeske-Pembrook	Stan Laurel				2-Reel Comedy	Schedule
SENNETT STUDIO. 1712 Glendale Blvd.						**Wils. 1550**
Mack Sennett Comedies. (First National Release).						
Wm. Seiter	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	7th Week
Roy Del Ruth	Billy Bevan		George Bordeau		"Skylarking"	5th Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						**Holly 4080**
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Fred Niblo	All-Star	Alvin Wyckoff	Doran Cox	Bess Meredith	"Captain Applejack"	4th Week
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Frank Borzage	All-Star	Chet Lyons	Bunny Dull	Johnston-Dazey	"Children of Dust"	9th Week
Edwin Carewe Productions. (First National release).						
Edwin Carewe	All-Star	Sol Polito	Wallace Fox	Adelaide Heilbron	"Girl of Golden West"	Editing
Joseph M. Schenck Productions. (First National release)						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Weil	Frances Marion	"Ashes of Vengeance"	5th Week
Sidney Franklyn	Constance Talmadge	Norbert Brodin	Millard Webb	Emerson-Loos	"Dulcy"	5th Week
James Young Productions (Associated First National release).						
James Young	All-Star	George Benoit	James Ewens	Richard W. Tully	"Trilby"	6th Week
Maurice Tourneur Productions. (First National release).						
Tourneur	All-Star		Scotty Beal	Tourneur	"Brass Bottle"	5th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
Principal Pictures Corporation. (First National release).						
Eddie Cline	All-Star		Norman Manning		"Meanest Man in the World"	5th Week
UNIVERSAL STUDIO. Fred Datig Casting.						570-081
Universal Film Manufacturing Co. (Universal Release.)						
Edmund Mortimer	Herb. Rawlinson		Barry	Charles Kenyon	"Thicker Than Water"	1st Week
George Marshall	Jack Hoxie		Tom Regan	George Hively	"Don Quick-Shot"	2nd Week
Messinger-Marchan	Mower-Sedgewick				"Daniel Boone"	Serial
Jack Dillon	All-Star		Brochey		"Self-Made Wife"	2nd Week
Robt. Hill	Wm. Desmond		Cohn	Harvey Gates	"McGuire of Big Snows"	5th Week
Duke Worne	Little-Thomson		Jay Marchant		"Eagles' Talons"	10th Week
Jack Conway	Gladys Walton	Ben Reynolds	Leo McCarey	Harvey Gates	"Sawdust"	3rd Week
Edward Sedgwick	Hoot Gibson		Wm. Pummel	Edward Sedgwick	"Blinky"	6th Week
Wm. Watson	Neely Edwards	Warren Lynch	A. Thompson		Comedy	Schedule
Wallace Worsley	Lon Chaney	Charles Stumar	Dugan-Sullivan	Sheehan-Lowe	"Hunchback"	17th Week
Harry Pollard	Reginald Denny		Harry Webb	Staff	Leather Pushers	Schedule
Stuart Paton	Roy Stewart		Ernst Laemmle		"Burning Words"	6th Week
Joe Rock Productions. Leon Lee, Prod. Mgr.						
Jimmie Davis	Joe Rock	Reggie Lyons	Murray Rock	Davis-Rock	2-Reel Comedy	Schedule
Renco Productions						
Dallas Fitzgerald	All-Star	Ross Fisher	James Kilgallen	James Colwell	"After the Ball"	3rd Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Victor Schertzinger	All-Star	Steve Smith, Jr.		Vincent McDermot	"Man Next Door"	6th Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Chester Franklin	All-Star	Homer-Scott	Millarde Webb	Franklyn-Myton	"Wolf-Fangs"	9th Week
Herman Raymaker	All-Star	E. B. Dupar	Sandy Roth	Davis-Moyston	Sarazen Series	Editing
WILNAT STUDIO. 6070 Sunset Blvd.						Holly 7940

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Charlie Chaplin Studio	Thos. H. Ince Studios, Inc.	Selig Polyscope Co.
Century Film Corporation	Louis B. Mayer Production	Selznick Pictures Corp.
C. L. Chester Productions	Metro Pictures Corp.	Mack Sennett Films Corp.
Clune Theatres Co.	Nazimova Productions	United Studios, Inc.
Jackie Coogan Productions	Mary Pickford Company	Universal Film Mfg. Co.
Douglas Fairbanks Picture Corporation	Renco Film Co.	King Vidor Productions
Famous Players-Lasky Corporation	Robertson-Cole Studios, Inc.	The Vitagraph Company

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FLASHES FROM FRISCO

(Continued from Page 6)

Jean Hersholt of the cast for Eric Von Stroheim's production of "Greed," came to town last week and is hard at work. Jean doesn't suffer from the cold in San Francisco, but goes around with his collar turned up because he has to wear a comedy haircut which makes him look like a small town dude of a few years ago.

The Victor Fisher Production office here reports that the company making their picture "Youth Triumphant" at the Hollywood Studios, is making most satisfactory progress. They have been at work two weeks, and expect another three weeks to complete the picture. They are especially delighted with some of the photography in the night scenes. A very finely trained Belgian Police dog, the property of Dr. Humber of San Francisco, has been taken to Hollywood to play a part in the picture.

The Famous Players-Lasky company making "The Woman with Four Faces" under the direction of Herbert Brenon, worked here several days last week shooting some scenes at one of the jails, and others in the insane asylum at Napa, and returned to Los Angeles Thursday night. James Howe, cameraman, was back in town over the week-end to do some special locations.

Alexander Pantages, head of the Pantages vaudeville circuit, has announced that he is planning to build a new theatre in San Francisco. As this is his home town he says it will be a sort of monument, and one of the largest and finest theatres in the United States, and in its building he will use all the knowledge he has gained of theatres through years of experience.

ARTISTS IN SPRINGTIME

(Continued from Page 7)

quests for players. Just now, however, there is an unprecedented demand for featured actors and actresses—chiefly leading men.

Probably the most important "loan" of the week was that of both Gaston Glass and Kenneth Harlan to the Renco concern for the production of a big all-star picture titled "After the Ball." Director Dallas Fitzgerald, who is at the helm for Renco, changed his shooting schedule in order to accommodate the equally active schedule at the Schulberg Studios, from which the two favorites were obtained.

* * *

The man who paraphrased the bromide about the industry being in its infancy, saying it should read "infants are in the industry," said a forkfull, in the informal, but forceful language of backstage. For Hollywood's famous youngsters are making known their presence with a vengeance.

Jackie Coogan is about to begin work in what promises to be his most costly and ambitious picture, "Long Live the King," by Mary Roberts Rinehart. Dinky Dean, Charles Chaplin's latest child find, is about to appear in a series of features to be filmed by an independent concern.

Baby Peggy, having completed a series of two reelers for Century Comedies, has been loaned for an eight-reel special production.

Soon the clock will be turned back to the London of 1700—and bewigged and bepowdered gallants and their ladies will live their lives again back in the romantic days when England's highwaymen were heroes of the populace and civilization was in its early sunrise. That will be "A Lady of Quality," Frances Hodgson Burnett's novel, to be filmed by Hobart Henley, starring Virginia Valli.

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SCREEN STORIETTES

Those who abandon an occupation which has brought them a full measure of success for the sake of an ideal are few and therefore unusually interesting. Hence this focusing of attention on Lucy Beaumont, who has just arrived in Los Angeles to dedicate herself exclusively to enacting mother roles in motion pictures after a brilliant career of twenty years' duration on the speaking stage of New York, London and most all parts of the world. She bade farewell to the footlights just as she reached the height of her success to embrace the opportunities of reaching more and larger audiences through the medium of film because she is eager to contribute her full share towards inculcating a spirit of greater respect for mothers in the firm belief that a return to old-fashioned notions of loyalty to parents will wield more influence than any other single force towards solving most of the national and international problems confronting the world nowadays.

"If the importance of mothers were more deeply impressed and if the object lessons she holds for all humanity were shown more in the close-up of men's affairs, I am confident most of this terrible inclination tc quarrel and fight would be eliminated and I think impressive characterizations on the screen in relation to the right kinds of stories will do much to help in this desirable eliminating," Miss Beaumont says. "I have high hopes of making millions of people feel the true impulses of the good mother and thereby causing them to settle down to a more amicable consideration of all matters in dispute. According to my way of thinking, the screen offers the greatest possible medium for spreading thoughts of goodness such as will inspire universal goodness and I aspire to be instrumental by using my knowledge of dramatic expression, whatever it may be worth, to serve such a useful purpose. It is my ideal, the ideal that has won me away from the stage for the wider latitude of the screen."

"Parson Fred" isn't a sky pilot any more. He has signed a contract to star in Universal pictures. He is now co-starring with Ann Little in the Universal chapter play, "The Eagle's Talons."

From the athletic field into the pulpit and now seeking fame before the camera is the thumb-nail history of Fred Thomson.

While a student at Occidental College in Los Angeles several years ago he was studying to become a structural engineer, Thomson became the athletic sensation of the mest and won the national all-round track and field championship at Franklin Field, Chicago, the first time that a western athlete had ever carried off this honor.

That same year he decided to enter the ministry and began his theological studies in Princeton. The next summer, as a member of the Princeton track and field team he again won the National championship at Franklin Field.

Then he went into the ministry and preached from coast to coast. During the war he served as chaplain of the 143rd Field Artillery and became known as "Parson Fred."

It was during a football game on the Camp Kearney field at San Diego, in honor of Mary Pickford, honorary colonel of the regiment, that Thomson was requested by Miss Pickford to change his vocation at the end of the war from the ministry to the movies. Thomson had his leg broken during the game and during the weeks of his convalescence Miss Pickford visited him often.

Miss Pickford persuaded him to appear as her leading man in one production at the end of the war. Thomson made his initial debut before the camera with her in "The Love Light." He has had many important roles in pictures since that time.

Thomson was signed by Universal for a long term and is now preparing reels of thrills for the motion picture public by his daring performances in "The Eagle's Talons."

Daniel Boone, George Washington, General Braddock, Thomas Jefferson are living their lives over again in one corner of the city of shadowland. Boone and his hardy frontiersmen battle with real Indians—patriots of the days when America was in the making, and grapple again with the problems of a new nation's independence. The world will see them, in a few months, in the chapter play "Daniel Boone' 'a history lesson in celluloid featuring Jack Mower and Eileen Sedgwick.

Charitable enterprises seem to be demanding most of the leisure of studio workers who are popularly supposed to hie themselves to jazz palaces immediately after wiping the grease paint of labor from their brows. Raising funds for the Childrens' Hospital and the Studio Club—Hollywood's home for its ambitious girl workers—is the chief business of the day.

Gaston Glass has devised a method of raising cash that has proved effective, and a warning to studio visitors. The ever-present star chair, bearing his name in large letters on its back, may be used by visitors for a substantial contribution only. Since the price of a brief rest in the coveted chair is not named by Glass until after its occupant is comfortably seated, the sum collected has mounted to a respectable figure.

Olga Printzlau, Eve Unsell, June Mathis and practically all of the well known writers, are spending their waking hours adding to the building fund that is expected to serve as a foundation for a great structure that will house Hollywood's girl picture workers.

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Carmelita in "Rosita"

When Carmelita Geraghty appeared before Ernest Lubitsch who had reviewed that day only 100 fair damsels for the role of a Spanish favorite for Mary Pickford's new production, "Rosita" which he is directing, he immediately said, "You are just the type." For that Miss Geraghty feels she is indebted to her mother's nationality, who is Spanish and from the famous De Cessaros family of San Francisco. The young actress is now appearing in the Cosmopolitan film, "The Daughter of Mother McGinn" in the making at Goldwyn's.

Some Survival of Fittest

Although it was released in April a year ago and was heavily booked from the beginning, Associated Exhibitors' picturization of "Silas Marner," George Eliot's classic, continues in great demand. Not only has this feature proved a popular and profitable attraction in leading theatres everywhere, but it is believed to have been booked by a larger number of non-theatrical enterprises — notably schools, than almost any other film ever made.

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FROM U TO YOU

(Continued from Page 6)

Today the entrancing romance of Hugo—of the hunchback and his hopeless love—his supreme sacrifice and the horrors of the Bastile, is being lived all over again—they don't just act such picture plays, but almost actually live them.

Then, between scenes, they turn the clock back to 1923 again and dance to "Mr. Gallagher and Mr. Sheehan."

This may sound like a fairy tale, but it's all true, and it's all routine at Universal City.

In 1914 Edmund Mortimer, newest director at Universal City today, was playing the light comedy juvenile with Mary Mannering in "A Man's World" on the New York stage. He had frequently heard the call of moving pictures but he hadn't turned a very heedful ear because he did not know much about them.

Then one day he thought he'd "look into this picture business."

He dropped into the Universal offices in New York City.

"The office boy didn't think so much of me," he relates. "I was about to surrender to my dignity and leave the place in a 'high-hat' manner when I met Julius Stern. He promptly wrote a letter for me to someone else, a letter which was calculated to satisfy my curiosity with a dip into actual experience before the camera."

The letter worked; Mortimer talked to Herbert Brenon, who was casting a picture. Brenon wanted a skipper for a ship who could really "skip" the thing. When Mortimer alleged that he could "sail a boat" Brenon explained carefully that it was a four-masted schooner. Then Mortimer explained that he had sailed everything and could handle the ship.

So Edmund Mortimer became an actor in pictures more because he had been in the navy three years and the merchant marine two years than because he had been on the stage fifteen years appearing with famous stars.

After a short period as an actor Mortimer turned director and has been one ever since. He will direct Herbert Rawlinson in Margaret Bryant's "Thicker Than Water," scenarized by Harvey Gates.

Production has been completed at Universal City on "Pure Grit," Hoot Gibson's latest starring vehicle, which was directed by Edward Sedgwick.

"Pure Grit" was adapted to the screen by Sedgwick from a Blue Book magazine story, "Blinky," by Gene Marley. It is a story of the adventures of a youth in a troop of United States cavalry on the Mexican border and an entire group of cavalry was used in the filming of the play. All the exterior shots in the production were made near Camp Hearn, San Diego, along the Mexican boundary line.

Supporting Gibson in "Pure Grit" are Ethel Ralston, De Witt Jennings, Elinor Field, Mathilde Brundage, Donald Hatswell, Charles K. French, John Judd, William E. Lawrence and W. T. McCulley.

HOW TO MAKE A MOVIE

William Beaudine, famous director who is directing the J. K. McDonald production, "Penrod and Sam," for First National, was once asked how to successfully make a motion picture.

"Just as a cook bakes a cake," answered Beaudine. "He uses so much sugar, so much butter, so much flour, so many eggs, a pinch of salt, a dash of flavoring and the other ingredients, which if properly mixed and baked, results in a palatable confection.

"That is the same receipt for the making of good pictures, only the ingredients are different; so much suspense, so much pathos, so much comedy, a dash of logic—and a lot of human interest. The art comes in the proper mixing of the film ingredients. And they must not always be stirred by the same spoon. By this I mean the situations must not be bromides, they must be new, or at least handled from a different angle to get the maximum of entertainment value.

"In the making of 'Penrod and Sam' for First National, I have attempted to make it just as natural on the screen as Booth Tarkington made his characters famous on print paper. I believe that every man will be able to see himself in this picture as one of the characters. He will recall his boyish thoughts, his ideas and ideals and if he does not recognize himself as one of the kiddies in this production he will surely be able to recognize some similar youth with whom he played in his childhood."

"Penrod and Sam," which is said to be the best "kid" picture ever produced, is interpreted by an all-star cast which, among others, includes: Gladys Brockwell, William V. Mong, Rockliffe Fellows, Mary Philibi, Gareth Hughes, Denny Alexander, Joe Butterworth, Newton Hall, Buddie and Gertie Messinger, Martha Mattox, Victor Potel and Herman and Verman, the picanniny twins. The story is Tarkington's sequel to his "Penrod," and offers an even better opportunity for the screen than did its famous predecessor.

Hugh Hoffman
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Gladys Walton unit, Universal
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Jack Conway, Directing
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The people of Los Angeles have accepted without question the public announcement that the Motion Picture Industry will stage a magnificent and brilliant spectacle on the occasion of the Monroe Doctrine Centennial, to be held at Exposition Park and Coliseum from July 2 to August 4. They know positively that it must be a success because Filmdom is behind it. No greater compliment could be paid to the people of the Industry than this manifestation of faith on the part of the Los Angeles public. The outcome is certain to be a closer and more cordial relationship between the Industry as a whole and the entire citizenry of Los Angeles than has ever existed since the Industry was established as an inseparable part of the great metropolis of the Pacific Coast.

No more appropriate name could have been selected for this important function than the official title, "The American Historical Revue and Motion Picture Exposition." It is being held to commemorate the One Hundredth Anniversary of the Monroe Doctrine. Many of the most enlightening and illuminating chapters of history have been written during the century which has elapsed since President Monroe proclaimed to the Old World that, henceforth the United States purposed, at any cost, to safeguard the territorial independence of all the nations of the Western Hemisphere. And today it is the priceless privilege of the Motion Picture Industry to stage a spectacle that will vividly and accurately portray the outstanding events that have occurred during that soul-stirring period.

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Vol. VI. SATURDAY, APRIL 28, 1923 No. 3

Results of Editorial Observations

It begins to look as if the weather is like many a human being, to-wit: it can't settle.

Is it that people are forced to go the rounds of humdrum existence every day that they can't go on the square?

The cinema art needs no champion to defend its worth, but it does need all of its people working for its improvement for all they are worth.

It is predicted there will be a war between various factions of exhibitors this fall. In other words, there is a dire possibility of peace going to pieces.

Whenever anybody tries to tell you that moving pictures corrupt anybody's morals simply because they happen to constitute a Sunday attraction, you tell 'em they're crazy. True, this is rough stuff, but it is nevertheless true.

They say crop conditions are ideal and that this is bound to be a year of bumper crops galore. But, still we hear some talk of hard times in certain sections of the country. Wonder if it would make any difference if it rained gold for a couple of seasons?

You cannot always tell what a picture is going to do when it reaches the public. It's all because you can never tell what the public is going to do. If you want to know how little anybody knows about the public, ask the politicians about this time of the year.

There is a very general disposition on the part of exhibitors throughout the country to demand all-star casts more stellar than ever. If this keeps up, there is the danger of the tastes of these exhibitors becoming so fastidious that no star will be big enough to be a member of the cast playing in the picture they will play. Then what?

Now that Warner Brothers have built the largest stage in the world,—in Hollywood, mind you—and there are bright prospects of William Fox and other film magnates building other stages of such gigantic proportions in this same Hollywood, it sounds more foolish than ever to give utterance to words of worry over the possibilities of Florida or any other section of the country taking the motion picture industry away from the aforesaid Hollywood.

They are beginning to discuss restrictions in the matter of ownership of motor cars in some of the larger and more congested eastern cities. According to the plan suggested, no one will be permitted to own more than one automobile, the hope being to thus eliminate some machines from the streets. It sure does sound funny to hear about people who own several autos when the fellow who does the hearing has only one car and still owes a lot on it.

The threatened passing of the two-reel comedy seems to cease to be a menace, because as fast as the two-reel comedians move on up to the full-length features, the one-reel kings move up to the two-reel status. Hence it looks as if about the only part of the program which is due to suffer is the one-reel fun film, which many think could be dispensed with entirely anyway. The average fan will not give a whoop one way or the other so long as he is given ample opportunities to laugh a-plenty.

The growth of Hollywood has been such that ground occupied by some of the studios "closer in" has become most too valuable to be used for the purpose of making motion pictures. Hence there is the start of a movement for studios to move farther out into the outskirts of the town. And since Hollywood has only begun to spread out, we are just wondering whether or not even the outskirts are far enough out! It would be all wrong if the studios had to move out about every ten years.

For many years we have heard a great deal about the coming of the great American opera, but it has never come. Now, according to advance information, a group of eastern capitalists have plans for building a theatre in Hollywood dedicated to trying to discover the great masterpiece through offering the means for premieres of the promising works of ambitious composers. It sounds like a bright prospect of very general interest. Moreover, if it leads to the discovery of the long-sought musical gem, Hollywood will be placed in a new limelight of vast consequence. We're for that theatre without reservation and here's hoping the plan proves feasible enough to get quick action.

Personally we are not interested in politics any more, but we quite agree that motion picture people should interest themselves in the game enough to vote for men who will regard the film industry in Southern California as being of some importance and will therefore see to it that there is no detrimental legislation passed against it without putting up a fight of sufficient force to arouse those concerned to a realization as to what it's all about. There is too much of the insidious political maneuvering in America for anyone to be asleep at the switch at any time. Therefore, Camera! urges picture people to make it more of a habit to scrutinize the records of seekers of public offices with great care with the idea of ascertaining definitely just what such are likely to do upon gaining possession of any of the reins of government.

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Synthetic Divorce, Reform and Make-up

By RAY H. LEEK

Now it is the synthetic divoce! In a category with beer without a kick and whiskey without a headache may be classed the divorce without a heartache.

But, lest a false impression of this variety of separation go forth, let it be explained, that we refer to the professional—not the domestic—variety, which has to do with the screen careers only and is in no way related to the family hearth.

Most recent of the synthetic divorces is that of the beautiful Mirian Cooper, who is happily married to R. A. Walsh, the director with whom she has scored her many screen successes. Practically all of Walsh's most successful productions have shown his gifted wife in featured roles, while all of her screen career has been guided by his directorial megaphone.

Now Miss Cooper has joined Gasnier's cast of players at work on "Daughters of the Rich" and will be seen in an important role in that unusual story. Incidentally, she advanced an interesting theory in explanation of her plunge into big productions not directed by her husband.

"As for the why of it, I can only say that no star ever accomplishes their best work until they have had the broader experience permitted by working with more than one director," she said. "Every director and every player can contribute some idea, some suggestion that is helpful to the screen worker. No matter how complete the sympathy between the director and star, there is much to be learned by experience with another director of the caliber of Gasnier.

"Of course the stage version of this Paul Dickey and Charles W. Goddard story was one of many thrills. But imagine what can be done with it by a director as resourceful as Gasnier and a company of players who are ready to follow him to the end of the earth.

Once more reform stands accused of robbing us of our cherished traditions. One of the leading film critics of Los Angeles, on reviewing the elaborate production of "Thorns and Orange Blossoms," recently released by Al Lichtman, found much to praise in the production, but balked at the cleanliness of the jail in which Kenneth Harlan is imprisoned.

But, for the benefit of this particular reviewer, let it be explained that the dart of criticism is aimed, not at the artificiality of the screen, but at the onrush of reform. For the cleanly cell and corridors to which attention is called, are not the work of a technical director, but an example of hospitality offered by Los Angeles to its convicted law breakers. The jail, in fact, is none other than the Lincoln Heights jail, Los Angeles, just as it was found by the cameramen, players and producers of the picture!

Sam Jaffe, production manager for "Thorns and Orange Blossoms," who claims to know the inner workings of prisons from here to Siberia and back, (professionally, of course) is authority for the statement that

(Continued on Page 20)

SAY KENNETH HARLAN DIS CELL IS ENOUGH LIKA PARLOR WID OUT YOUSE MOVIE GUYS SWEEPIN' UP DE CRUMS EVERY-TIME A BOID ROLLS A PILL!!!
BRRR
THEY SAY REAL JAILS ARE NOW TOO CLEAN FOR REALISM — NOTE CELLS IN "THORNS AND ORANGE BLOSSOMS"
BERT LYTELL
LLOYD HUGHES
KENNETH HARLAN
TONSORIALLY SPEAKING-I THANK YOU FOR THOSE KIND WORDS!
HAIR CUTS MAKE THE MAN ----- IN PICTURES AT ANY RATE
CONTRACT TO PLAY IN "DAUGHTERS OF THE RICH"
RAWALSH
STOP!
JACKSON THOUGHT HE WAS RACING A FRIEND BUT —
ONE DIVORCE THAT HAS NO HEARTACHE - MIRIAM COOPER LEAVES DIRECTOR-HUSBAND TO PLAY IN GASNIERS PICTURE
CAMERA!
RUMOR SUGGESTS THIS SOLUTION OF THE POLA - CHARLIE ROMANCE

Resume of a Week at Lasky's Studio

Work is now reported one-fourth complete on the gigantic tent city Cecil B. DeMille is building on a stretch of barren beach near Santa Mariax, California. The city must be ready in 24 days to house 2500 people and 4000 animals who will take part in the Biblical scenes which will form the prologue to the modern story evolved around "The Ten Commandments" by Jeanie MacPherson.

"The Ten Commandments" will start indoors about May 7, in the huge throne room of Pharoah's palace, a feature of which will be a statute of the Sphinx, 20 feet high, and hugh gods in equal proportions. Following this ten complete trains will take to "location" the largest crowd ever thus transported for motion picture purposes.

I. S. Liner has been named "Camp Manager" and will run the hotel arrangements. Paul Iribe, Art Director, now is at the "location" superintending the construction of the hugh treasure city of "Rameses" (Exodus 1:11) which will be a feature of the Biblical scenes and the largest exterior set ever built.

As the location is in the center of 300 square miles of barren sand dunes considerable transportation difficulty has been encountered.

Mr. DeMille is now busy with the final details of selecting his cast. An announcement of the people to play in what all indications point to the largest production in motion picture history, is expected shortly.

Additions to the staff of Assistant Director Cullen Tate include Fred Ellis and Edward Chandler.

Catalina Island was the objective this week of Sam Wood for a number of scenes in "Bluebeard's Eighth Wife" his Paramount Production starring Gloria Swanson. The picture will be completed this week and from all appearances will prove the most brilliant of Miss Swanson's numerous vehicles. The big Egyptian festival scenes, beach episodes and so on, lend color and spirit to the story which was adapted by Sada Cowan from Charlton Andrews' version of Alfred Savior's play, with Julia Crawford Ivers as production editor.

George Fritzmaurice completes his Paramount production "The Cheat" this week, and Pola Negri, the star, will enjoy a brief vacation pending the start of her next picture. "The Cheat" which Ouida Bergere adapted from Hector Turnbull's story has Jack Holt featured and Charles de Roche in support of the star, and has developed a tremendous amount of highly emotional drama. What with the great branding scene, the court room episode, and others of similiar nature, it promises to eclipse "Bella Donna" in intensity as well as beauty.

James Cruze had the show set of the studio this week, occupying the larger portion of number four stage with the dream sequence for his Paramount production "Hollywood." Hundreds of beautiful girls in bathing and dance attire, some clever comedians in action that bordered on extravaganza, reminding one of the days of "The Black Crook" or "The Devil's Auction," made this set distinctly fascinating. Thomas Geraghty adapted the Frank Condon story and Walter Woods is production editor.

Word from Boulder Creek, Cal., where George Melford is making "Salomy Jane" for Paramount, is to the effect that excellent progress is being made and that the company will complete its location work in five weeks. There will then be a few interiors to be shot at this studio. Jacqueline Logan, George Fawcett and Maurice Flynn are featured and the adaptation is by Waldemar Young from the Bret Harte story which was dramatized by Paul Armstrong. The spirit of old California is being injected into this drama as much by the characterizations it is said, as by the scenic backgrounds and the action itself.

Charming Mary Astor arrived this week from New York and is starting work under the direction of Alfred E. Green, in his production for Paramount, "To the Ladies." Miss Astor and Robert Agnew are co-featured in this picture which was adapted by Wells Hastings from the play by George S. Kaufman and Marc Connelly. The advent of Miss Astor caused quite a flurry in motion picture circles here, inasmuch as her fame for natural and convincing acting had arrived before her.

Work is shortly to start on "A Gentleman of Leisure" a new Paramount picture starring Jack Holt, which will be directed by Joseph Henabery. This play is a play by John Stapleton and P. G. Wodehouse adapted by Anthony W. Coldway, and Walter Woods is production editor. Sigrid Holmquist, the beautiful Swedish actress will be leading woman and Casson Ferguson has one of the important roles.

Carnival scenes at a location near Hollywood have kept Rob Wagner busily employed this week in Walter Hier's new Paramount picture "Fair Week." The appurtenances of a country Fair, or carnival, including a merry-go-round, ferris-wheel, various freaks, etc., have afforded opportunity for much comedy of which the popular star has taken full advantage. Constance Wilson is leading woman in this original story by Walter Woods who is also production editor.

Scenes in a broker's office have occupied the attention of Charles Maigne this week for his Paramount Production, "The Silent Partner" in which are featured Leatrice Joy, Owen Moore and Robert Edeson. The story is by Maximilian Foster and was adapted by Sada Cowan and Ralph Block is production editor. The cast besides the featured players, boasts a number of well-known people in the screen world, such as E. H. Calvert, one of the best known American actors, Patterson Dial, Bess Flowers, Maude Wayne, Lura Anson and Robert Grey. Miss Joy has an opportunity of wearing some exquisite dresses and is especially happy in a number of unusual and lovely negligees, designed by the Lasky costume department.

SCHERTZINGER TO DIRECT "LONG LIVE THE KING"

After a careful combing of the entire field of available directors, Jack Coogan Senior has engaged Victor Schertzinger to direct Jackie in "Long Live the King," his first Metro production.

Schertzinger has just finished "The Man Next Door." Under his contract with B. P. Schulberg, he handled Katherine MacDonald in her last four pictures.

Schertzinger will be remembered as Charles Ray's director for many of this star's early successes and also for his work with Mabel Normand and Tom Moore. He is one of the universally recognized competent directors of the screen, a capable technician, a man of artistic impulses and imagery and the powers and capabilities to transmute those ideas and images into screen language.

CLOTHING MODEL GIVEN PART IN NEW FOX FILM

Frank MacMullen, who has been a model for numerous clothing, collar, statue and other manufacturers, has decided that displaying his wardrobe before the camera would offer him a greater opportunity than presenting it for the approval of prospective customers on the street, in hotels and other places. Jack Ford, Fox director, has cast the former model for an important role in his next production, as yet untitled, which will enter filming shortly at the company's west coast studios.

Patsy Back on Screen

Patsy Magee, having recently completed a vaudeville tour, has returned to work in motion pictures. She is remembered for her brilliant characterization in "The Charm School" with Wallace Reid, and for her work in "The Son of Wallingford," a Vitagraph production.

PICTURE WINS PRAISE OF INDIANA WOMEN'C CLUBS

Two thousand women, attending the annual convention in Indianapolis of the Indiana Federation of Women's Clubs and Parent-Teachers Associations, expressed enthusiastic approval when Florence Vidor's latest picture, "Alice Adams," was presented as the entertainment feature of their program recently.

At each annual convention of these organizations one photoplay is screened, the choice being made by the Executive Council of Women's Clubs from a selected list of eligible offerings.

A further endorsement was forthcoming when, following the screening, an address was made on "Screen Adaptations," with a discussion of the subject, in which many of the women participated. Naturally, the screen adaptation of Mr. Tarkington's "Alice Adams" formed the theme of the discussion.

MISS SWEET TO APPEAR IN TWO GOLDWYN FILMS

Blanche Sweet, now completing her characterization in "The Meanest Man in the World" at the United Studios, is to appear in two Goldwyn productions.

Upon conclusion of her present engagement wherein she depicts the country lass opposite Bert Lytell, Miss Sweet will start on Goldwyn's picturization of "In The Palace of The King," to be directed by Emmett Flynn. Following this she will appear in the title role of Marshall Neilan's "Tess of the D'Ubervilles." This will mark her initial appearance before the camera under her husband's direction in four years.

Miss Sweet's recent return to the screen in "Quincy Adams Sawyer," after two years' absence has been a triumph for this popular star and has proved that she has lost none of her popularity with the American public as a result of her absence from the screen.

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Cal., April 23—Jack Dewey, of the Golden Gate Productions has returned from Los Angeles with the finished continuity for three pictures. F. E. Fisher, who is business manager of the organization, announces that they expect to begin actual shooting of at least two pictures early in May, doing their studio work at the Pacific Studios, with location work in and near San Francisco.

Paul Powell, director on "The Fog" finished editing the picture at the Pacific Studios last week, and drove home to Los Angeles in his car last Friday. Mr. Powell has not only made a good picture here, but leaves behind him many new, but warm friends.

Eric Von Stroheim, now making "Greed" here for Goldwyn, says that every picture he directs he has to learn a lot of new stuff, and that this time part of it is dentistry. "McTeague," hero of Frank Norris' great American classic from which the picture is being made, was most of his life a cheap dentist. So by the time Von Stroheim and Gibson Gowland, who plays "McTeague," have, with the help of a real dentist, worked out all of the detail of the scenes in the dental office they both, if the picture business ever fails, can start out as country dentists.

H. A. McKenzie, of the Kenmat Productions, a San Francisco organization with offices in the Mills Building, returned last Saturday with the finished film of the company's first picture. It was made in a southern studio under the title of "Scarlet Shadows," but it has had its title changed to "Crossed Wires." It will be shown here to a few personal friends, after which Mr. McKenzie expects to leave with the film for New York to arrange distribution.

The "Pair of Hellions" company working under the direction of Walter W. Bell for the Stereoscopic Productions are making most satisfactory progress with the picture, another week or ten days of work will finish the shooting. While on location last week up near Niles Canyon the company had a funny experience, as they wanted to get a shot of Ranger Bill Miller getting off a train. So in full cowboy outfit he dashes on a little local train making a short stop at a station, and ran through the cars to do his bit getting off. With the result, that in spite of the camera clicking away on the platform the passengers thought it was a real holdup, and a panic ensued. A few nights ago the company staged a big and most realistic barn dance at the Pacific Studios, where they are doing their studio work.

Edwin B. Willis of the Goldwyn organization spent a few days in San Francisco last week.

Ivor McFadden has decided that making pictures on a co-operative basis has too many difficulties, so the Co-Operative Film Company of this city is, for the time at least, on the inactive list.

Louis Graf, president, and Max Graf production director of the Graf Films left for Los Angeles last Friday with the just completed film of "The Fog," made at the Pacific Studios, with an all star cast, and to be released through Metro.

Ashley Cooper, well known English actor of both stage and the silent drama, arrived in San Francisco last week to join the cast of "A Pair of Hellions" now being made at the Pacific Studios.

Frank Hayes, of the "Greed" cast is having a beautiful time in San Francisco these days, for not only is his part in the picture going well, but he is enjoying a visit to his old home city. For although he has been away for twenty years, he was born and reared here, and belongs to a well known old family, so well known in fact that Hayes Street, where the Von Stroheim set is now, was named after them. So every time Frank sticks his funny face outside the door some old friend is sure to come up to hold a reunion with him.

Robert Eddy, director, and Joseph Gongea, his assistant, have returned to San Francisco, and are busy making preparation for the filming of the second series of Plum Center Comedies soon to be started at the Gerson Studios here.

Noah Berry, his wife and little son spent several days last week at the St. Francis. He said he was here, not on business trips, but for a little holiday, and a complete rest to recover from his very strenuous fight in "The Spoilers," and his four months' steady work on four big pictures. He returned to the south to start work on "To The Last Man" and says he is going to be the last man himself if it kills him.

Why "Souls for Sale"

By RUPERT HUGHES

The crimes committed by the public against moving pictures and their people are largely due to the habit of comparing the lives of actors with imaginary and ideal lives, instead of comparing them with the real lives of other people.

An article devoted to the divorces in Hollywood makes startling reading. But when you say, "The divorces in Indiana are still more numerous," that throws a different light on the matter.

Conditions in the studios are not always beyond criticism, but look at the scandals and murders in church choirs and pulpits.

In "Souls for Sale," I have tried first of all to tell a story of moving picture life; second, to make it true to its life: and third, to give a true idea of the life outside. And so I take a minister's daughter for my heroine, and I show that she has no end of temptation and misfortune in her snug (and smug) little home town. She finds in the moving pictures first a refuge, and then a fascinating lifework.

I have not idealized the movie-world, but have emphasized its ideals. I have not concealed its unpleasant phases, but I have tried to show its difficulties. I have made what use I could of the heartaches, heroisms and nobilities, the bright rewards and the fine soldierly quality of the movie men and women and children as I have known them so well and so long.

Noah Beery, whose great performance in the B. P. Hampston production of "The Spoilers," just completed, is said to be a classic in perfect characterization.

In building the picture from the story, I have made many changes for the sake of beauty, drama or picture. But the first radical change was compelled by the spirit of censorship.

The opening situation in the story was not even criticized when published in magazine and book form and later in the newspapers. But to make any use of it at all on the screen, would violate the rules of every censor board, and set the axes to swinging. The head of the picture would have been cut off before it could be seen. So I changed it. But the very difference between the original story and its picture version may make both more interesting for many reasons.

THE GIRL ON THE COVER

In presenting the likeness of Martha Marshall on its cover this week, Camera! takes pleasure in introducing her as the possessor of unique ambitions. She has no desire to become a star! She only aspires to excel in the portrayal of society girl characters. Until recently she was a leader in Chicago's smartest society, but she abandoned important social conquests to embrace opportunities on the screen. Her cinema future looks very promising.

"Within the Law" Gets Within Warm Praise

Unstinted praise of Norma Talmadge's new crime drama, "Within the Law," was given in an official communication from Police Chief Daniel J. O'Brien, of San Francisco, following a special showing of the film recently before the chief, the police commissioners and other officials.

Chief O'Brien's praise was reiterated by Commissioners Andrew J. Mahoney and Jesse Cook, of the police board in speeches. The program, of which the showing of the film was a part, included a speech by A. M. Bowles, San Francisco executive of the West Coast Theatres Circuit, telling of the personal assistance given by Chief O'Brien when Miss Talmadge's company was filming scenes of "Within the Law," in San Francisco.

The San Francisco police head proclaimed the Joseph M. Schenck film a fair revelation of police methods, and gave an "unqualified endorsement" of it in a letter to the peace officers of America. In his letter he urged the police chiefs of the country to see the film and extend their commendation. He also sent telegrams to Miss Talmadge, Director Frank Lloyd and Joseph M. Schenck warmly praising the film for its dramatic excellence.

O'Brien's letter to police chiefs reads:

"To My Brother Police Officers of America,

"I have just seen Norma Talmadge in 'Within the Law' and endorse it unqualifiedly as entirely fair to the police of America—which endorsement I sincerely believe you will uphold. The San Francisco police have seen it and laud it as an intelligent revelation of the conditions with which the police have to cope.

"I take this means of thanking Norma Talmadge, Frank Lloyd, her director, and Joseph M. Schenck, producer, for the splendid compliment paid to police officers in eliminating from the screen version of 'Within the Law' some of the exaggerated barbarisms, relics of a past period of police methods, which the stage play originally called for.

"It is the criminal who keeps within the law who is hardest to trap, and whose apprehension sometimes requires the extreme methods shown in the Norma Talmadge film. Police officers of all ranks risk and give their lives every day, not merely to pursue crime, but to prevent it.

"I hope you will all take occasion to see this impressive picture and that you will lend your communication to it."

Although the picture is not scheduled for release by First National for another week, a special set of the films was shipped to San Francisco for the showing.

Following are the telegrams:

"Miss Talmadge, Have seen 'Within the Law' and congratulate you on the wonderful triumph and handling of emotional scenes. Your 'Mary Turner' was a gripping, vital portrayal."

"Frank Lloyd: 'Within the Law,' was shown to myself and Police Commissioners, and we unanimously proclaimed it the greatest dramatic production we have ever seen. It is a wonderful tribute to your ability as a director, and to the fine playing of your cast."

Chief O'Brien's telegram to Mr. Schenck thanks the producer for eliminating on his on his recommendation scenes which would show police methods now said to be obsolete. obsolete.

TENDENCIES TERSELY TOLD

If King Tut only knew how many press agents are boosting his fame, he'd probably be inspired to utter the objection: "Tut tut," if he has any modesty left in his mummified self. Many are using his name in films and those who are not are using that name in publicity. No doubt they will keep at it until the public will be forced to cry out imploringly a most resounding "tut tut."

Anyone who thinks the "original story" is on the high road to coming back has only to read the almost daily lists of recent purchases of stories by prominent producers. Successful and unsuccessful stage plays and novels constitute the very big bulk of the current acquisitions of film-makers and the buying of an "original" is a rare event.

Now it is predicted that farce comedy will have its vogue on the screen. Several producers are preparing screen plays of this type. Thus far farce comedy never has been able to dominate the silver sheet situation, but it is said the public has manifested an unmistakable desire to have more occasion for merriment.

Popular demand for more photoplays is causing the studios to increase production. All present conditions in the motion picture industry seem to be wholesome. So, if you're worrying, don't.

There is a dearth in character men due to the unprecedented demand for their services in pictures nowadays. If the supply of character men cannot be made sufficient by adding recruits from the stage, why not give the character women a chance?

If the price of materials entering into the work of making motion pictures should be increased, as is predicted by some eastern journals, it is not likely that the admission prices to theatres will be raised. On the contrary, there is every indication of these prices being lowered in spite of any further soaring of raw-stock prices. Meanwhile, however, the country is entitled to some explanation from Washington, D. C., as to the reason for the apparent helplessness of the government in the matter of cutting the high cost of living with anything like reassuring rapidity.

JAZZ AND TORRENCE

Jazz and more jazz, excitement, music, dancing—all of these form the component parts of opening scenes for Jerome Storm's Paramount Picture "Children of Jazz," in which are featured Theodore Kosloff, Ricardo Cortez, Eileen Percy and Robert Cain. Beulah Marie Dix adapted the Harold Brighouse play and Ralph Block is production editor. Very shortly the company will go to an island location for some important sequences.

The recent announcement by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, of the engagement of Ernest Torrence for a group of Paramount pictures, has caused much interest in film circles. Since James Cruze's production "The Covered Wagon," reached the screen, Torrence has been the recipient of innumerable congratulations for his work as "Bill Jackson." The first picture announced under the new arrangement is a production by George Melford of Emerson Hough's story "North of 36," in which will be featured Ernest Torrence, Jacqueline Logan and Noah Berry.

Chicago had its "Midway" and Seattle the "Paystreak"—both of them notable amusement thoroughfares. But "The Location" at the forthcoming Monroe Doctrine Centennial in Los Angeles, July 2-August 4, is certain to set a standard all its own. As the Motion Picture Industry of Southern California is fostering this exposition, it is appropriate that the highway of pleasure should take its name from studio terminology. This will be one of the unique features of the celebration that Southern California plans for the month when most people have their vacation. The picture "fans" are sure to find "the Location' 'akin to the land of their heart's desire, for all of the film producers have agreed to be represented there with such an array of exhibits as has never been assembled anywhere else before.

"Something different every day" is the program that the makers of the Monroe Doctrine Centennial in Los Angeles this summer, between July 2 and August 4, are working on. In addition to its historical aspect, the exposition is going to make a special appeal to the 20,000,000 motion-picture goers of the country, because all of the studios, their technical forces and actor folk are a unit in supporting the undertaking. While there have been film expositions in New York, Chicago and other points, none of them began to approach the scope of this project in Filmdom's own capital. Such a gathering of interesting people and in such numbers has never been held anywhere; and the studios have joined hands to put their best feet forward that the public may have an opportunity to get a closer glimpse of "what's what in the movies."

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, APRIL 28, 1923

NEW ORLEANS' MARDI GRAS GENIUS WILL SUPPLY THE EXPO WITH PAGEANTRY

Floats which will excel in gorgeousness anything ever seen in the West are now being designed by the most famous expert in in the United States for the American Historical Revue and Motion Picture Exposition, which opens in Los Angeles, July 2. Frank Cox, who for ten years had charge of the Mardi Gras parades in New Orleans, is the designing artist and technical director of construction and display of floats and pageants. He has in his charge not only the historical and symbolical floats, but the commercial floats as well. Thus artistic harmony is assured.

For more than twenty years Mr. Cox has been recognized as supreme in his special line of art. One of his first great successes was the National Peace Jubilee in Washington, D. C., in 1899, following the Spanish-American war, and from that time he has been almost continually engaged in civic or government pageants. During the World War he was employed in the National Liberty Loan campaign and at that time executed dramatic floats which added much to his brilliant record, for he has the highest dramatic and poetic gifts.

California lends itself to outdoor fiestas in a way that no other stage can boast and gives peculiar inspiration to the artist. Mr. Cox is now at work on designs for various counties that have requested him to submit drawings for approval. While cities and counties are at liberty to design and produce their own floats, there being no obligation placed on them by the exposition management, most of the entrants are desirous of employing Mr. Cox. As there will be displayed every evening on the great stage of the coliseum many original floats the aggregate for the five weeks of the exposition will tax the originality and ingenuity of the artist.

Plans for the historical revue are well under way and they promise pageants of the most wonderful magnitude and most beautiful conception. Hundreds of actors and actresses will be mobilized for this part of the Monroe Doctrine Centennial celebration.

Work on the Spanish-Colonial city, which will house the exposition is progressing rapidly. A number of the exhibition bungalows are nearly finished and they give promise of the most unique and most picturesque setting.

KANE TELLS CUBA 1923 WILL BE BIG YEAR

Arthur S. Kane, president of Associated Exhibitors, carried the gospel of motion picture prosperity to Cuba on his recent southern trip. With Arthur S. Kane, Jr., he deserted the beaches and golf courses of Florida long enough to go over to Havana for a few days and there he was feted in a manner becoming an American magnate.

Mr. Kane and his son were met at the dock by a party including Rafael Martinez Ybor, Instructor of Consuls; Henry Weiner, General manager of United Artists Corporation in Cuba; Roderick Ross, of Chicago, and Paul de Outo, Cuban manager for Universal.

Under the heading, "Sport Writer is Movie Magnate," the Havana Telegram said: "An interesting figure among the recent arrivals in the capital city is Arthur S. Kane, head of the New York film organization which bears his name, and of Associated Exhibitors. Through these organizations the releases of pictures starring such screen celebrities as Charlie Ray, of rural role fame, and Harold Lloyd, the goggled comedian, are handled.

"Mr. Kane is authority for the statement that the motion picture enterprise as a whole enjoyed its most prosperous year in 1922, with every indication pointing toward even greater success during the present season. Over 700 feature films were released last year—a record for the industry.

"Charlie Ray now has in course of production a film which will carry the title, 'The Courtship of Miles Standish,' over half a million dollars will be spent in making this picture, the most elaborate of any in which the master of rural interpretation has appeared.

The Havana Post published an interview in which Mr. Kane spoke enthusiastically of the possibilities of successful picture production in Cuba

CONSTANT THRILLS FOR CONSTANCE IN YOSEMITE

Yellowstone National Park, the famed wonders of which draw thousands of beauty seekers from over the world each year, has been worked into the setting of "Dulcy," the latest comedy which Constance Talmadge is making for Joseph M. Schenck Productions.

Miss Talmadge and her company spent a week shooting the inspiring scenic splendors of the park as part of a honeymoon trip called for by the script. One of the most magnificent settings ever caught by a camera is said to be that in which Miss Talmadge, as "Dulcy," stands at the brink of the "Bridal Falls" on the verge of making a leap into its swirling descent.

The trip, which was made with Director Sidney Franklin in charge, was reported to be one of mixed delight and discomfort, due to freakish weather conditions. From hour to hour the members of Connie's troupe could not tell whether they would have sunshine, rain, snow or clouds. On one day the filming was interrupted by three different storms. Each time that the members started back to their quarters the sun came out and Franklin ordered them back to work, only to have the weather change again.

Miss Talmadge suffered somewhat from the flooding of her tent by rain when the company left the hotel for location in a remote part of the park.

An unusual engineering feat was accomplished by the technical staff. The falls were supposed to represent Niagara. In order to increase the volume of the Yosemite waterfall the flow from some of the rain-swollen streams nearby were temporarily diverted. Permission to do this was secured from Park authorities.

GEORGE LARKIN TO STAR IN NEW RUSSELL FILM

Russell Productions, Inc., are to present George Larkin as the star in another feature story, temporarily titled, "The Valley of Unrest." This will be the seventh picture in which the company has given Larkin the stellar role. Actual filming of the picture will start this week under the personal direction of Bernard D. Russell, an official of the company, who reports that his pictures starring Larkin are proving popular with state rights buyers.

PLAYCRAFTERS TO TRY NOVEL PLAN

The usual Monday night meeting of The Playcrafters had at the last session, April 23, the unusual feature of hearing L. M. Buell of the University of California. Southern Branch, give a talk on aspects of Greek drama and its influence on modern productions. The speaker proved himself entirely familiar with the history of the stage, and made many interesting comparisons between the old plays and those of today.

The second half of the evening was given over to the reading of Gemma Houston's one-act sketch, entitled, "The Cloak of Dreams." Criticism followed, for the most part favorable. However, good as the manuscript was as a literary product, the listeners disagreed on its acting possibilities. One of the first principles this organization supports is that a play must have enough conflict, mental or otherwise, to take it beyond the narrative stage into the dramatic.

A previous play by Mrs. Houston, "The Devil Was Sick," is being put on in the East by The Threshold Players.

On May 16 The Playcrafters take a new step in the way of a workshop theatre. Once a month an evening's program of members' work will be put on—either a full-length drama, or four or five one-act plays. Each writer is to sponsor his own production,. secure the actors and direct the rehearsals. The organization will then vote on which numbers are the most suitable for public presentation. In this way many weak points will be eliminated.

Anyone interested in drama construction may visit the Club, which meets each Monday evening at The Denishawn Studios, 932 South Grand Avenue. Two one-act plays are to be passed on at the next session.

ASSISTANT DIRECTORS AT FOX WIN PROMOTION

Promotions are in order at the William Fox studios! During the past few days two assistant directors, William Wellman and James Flood, have been elevated to the ranks of directors. Wellman will direct the Dustin Farnum pictures, while Flood will wield the megaphone for William Russell features.

News and Gossip About the Moving Throngs of Movieland

Ince Buys Big Drama

Thomas H. Ince has purchased screen rights to "Ann Christie," Eugene O'Neill's big drama which had a sensational run in New York City last year and was awarded the 1922 Pulitzer prize for the drama of the year which would most advance the cause of American literature. Bradley King of the Ince writing staff is at work on the screen adaptation which will go into production shortly under direction of John Griffith Wray. Mr. Ince personally will supervise the screening of the "special" which he is planning to make one of the biggest features of his fall releasing program.

Title for Novel Chosen

"The Cloak of Morality" is the title which has been chosen for a new novel on which Talbot Mundy, well known author, and Bradley King of the Ince writing staff, are collaborating. The story, which later will be adapted for an Ince screen special by Miss King, deals with the modern code of morals from an unusual angle and a certain famous American "reformer" who convicted himself of hypocrisy is the "villain" of the tale. Mundy and Miss King have just completed work on "The Devil's Own," a novel dealing with the power of the American press, which is being published by the Bobbs-Merrill company. Miss King has adapted it for the screen under the title, "Her Reputation."

Ray With Technicolor

Ray Rennahan, well-known cinematographer, is again with the Technicolor Motion Picture Corporation, now at the National studios on Lodi street. Rennahan recently returned from the east, and was re-engaged by Technicolor before his return. He was with them nine months last year.

Arrived From Boston

C. A. Willat, J. A. Ball, Ray Rennahan and staff have arrived from Boston and are now established at the National studios. They are handling the Hollywood business of the Technicolor Motion Picture Corporation, and will engage in commercial color photography, and produce a feature in colors in the near future.

Ince Has New "Find"

Thomas H. Ince has made a new screen "find." Lucile Rickson, a fourteen-year-old beauty who plays an interesting character "bit" in Mrs. Wallace Reid's anti-narcotic film, "Human Wreckage," has signed a three-year contract with Mr. Ince. Her first appearance under the Ince banner probably will be in "Country Lanes and City Pavements," the big "special" featuring Madge Bellamy which will be directed by Mr. Ince in person. Production work on the new feature will begin as soon as Miss Bellamy returns from her cross country "camera tour." In the meantime Miss Rickson has been loaned to Marshall Neilan to play a part in "The Rendezvous."

Elephantine Appetite

Two hundred and eighty-three pounds of lump sugar were consumed by "Oscar," the elephant star in Thomas H. Ince's screen novelty, "Soul of the Beast," during his engagement with the Ince film company. Oscar had his fits of temperament like every other screen celebrity and unless a five-pound a day sugar lump ration was forthcoming at frequent intervals he went on strike. Sugar kept him in good temper until Madge Bellamy, who stars with him in the novel production, fed him some ice-cream. Oscar thereafter required a dish of ice-cream hourly until his work hours were over. The picture will be released shortly by Metro Pictures corporation.

Ralph Gets Facetious

"Yes, I'd like to be a leading man, and I probably will be soon—leading a horse around the studio." This wise crack from Ralph Cloninger, who by the way is one of those furthest from such a calamity. He is playing a big part in Dustin Farnum's "The Twins of Suffering Creek" at the Fox Studios.

Otto's Past Revealed

Otto Matiesen, who recently finished the part of Phillipe de Vilmorin in Rex Ingram's "Scaramouche," is best remembered for his interpretations of Ibsen, Shakespeare and Washington Irving. He is a Dane by birth and has played before many of the crowned heads of Europe as well as most of the prominent people of this country.

Mickey Was There

Yep, Mickey was there in all his glory! Young Mr. McBan was an important factor in the presentation of the thirteen Baby Stars at the Wampas Frolic, and was accorded a very appropriate introduction by Fred Niblo, master of ceremonies.

Returns From Show-fest

Shannon Day, who left the Ziegfeld Follies in the lurch when she turned her attention to the flickering celluloid, has just returned from New York where she went to visit her mother after a three years' absence. While in the eastern metropolis she reviewed every stage play in town, and we'd advise anyone who wants the "low down" on what's what there to consult her, as she's all fed up on musical comedy, "mellerdramer," etc.

Welsh Still Free-lancer

Contrary to the general impression Niles Welch, well known screen leading man, is not under contract to Universal. The report that Welch had signed on the dotted line to appear exclusively in Universal productions has arisen no doubt due to the fact that the actor has been working steadily for that company for the past few months, playing leads in "What Wives Want," "Sawdust" and others. While he is still facing the grinding camera at Universal City, Niles Welch states that he is his own boss and a free-lance player. He is now finishing up on a picture of circus life being directed by Jack Conway.

The More the Merrier!

Hollywood reports an influx of noted New York character actors to the films. First Holbrook Blinn signed to play with Mary Pickford; then Emmett Corrigan was signed by Marshall Neilan, and then Jane Murfin brought Harry Mestayer across the continent for an important part in the screen adaptation of her play, "The Sign," which is now being filmed at the Ince Studios.

Actress Burned

Martha Franklin, playing the role of Mme. Vinard, in Richard Walton Tully's all-star production of "Trilby," was painfully, though not seriously burned during the taking of a scene this week. She was carrying a plum pudding covered with flaming alcohol on to the set and the liquid ran over on her hand and arm. Undaunted, however, she continued her work.

Jackie Saunders Back

Jackie Saunders, who recently returned from the East after a successful vaudeville tour, is now with the Rellimeo Company, playing one of the principal parts in an all-star picture, "The Man Behind," a special feature being made at the Universal studio under the direction of Louis Wm. Chaudet from the pen of Grace M. Sanderson. Others in the cast are Monte Blue, Irene Rich, Russell Simpson, Tully Marshall and James Gordon.

Welsh Has Hobby of His Own

Golfing or tennis hold no lure for Niles Welch, popular screen actor who is now playing one of the leading roles in the Universal production, "Sawdust." Niles' hobby is raising old English bull dogs, and in the back of his home he has a kennel of these champion canines and a showcase full of blue ribbons and cups.

Wants to Build an Asylum

Wm. P. S. Earle, directer and producer who is now at work on the screen version of the novel "Tutankhamen," says that one of his pet ambitions is to endow an asylum with padded cells for directors who have gone crazy trying to make the movies perfect enough to satisfy all the various types of theatregoers in the country. It's quite a job, according to Director Earle.

Speed Boat Christened "Bebe"

During the filming of scenes for her latest Paramount picture, "The Exciters," Bebe Daniels was called upon, for the first time in her life, to drive a speed boat. It so happened that Bebe was the favorite picture star of Mr. and Mrs. Carl Steadman Wheeler of Boston, who were wintering at their Miami Beach home, and they insisted that she use their 150-horsepower speed boat, "Live Wire," in the picture. Since meeting Miss Daniels personally the Wheelers decided to rechristen the boat "Bebe." The rechristening took place at Miami Beach and as a tribute to Florida, grape juice was substituted for ante-prohibition wine.

Ince Directs Dalton

Ralph Ince has begun production of a new picture starring Dorothy Dalton at the Paramount Long Island studio. It is a French story adapted by J Clarkson Miller from the play, "Leah Kleschna," by C. M. McLellan. Miss Dalton will have the support of James Rennie, Alphonse Ethier, Walter Percival, Frederick Lewis and others who have not yet been selected.

Estelle Taylor Busy

Estelle Taylor, who has the feminine lead in Richard Thomas' current production, "Other Men's Money," has been cast in C. B. DeMille's "Ten Commandments," which will go into production immediately after Miss Taylor concludes her engagement with Mr. Thomas, or about May 8th.

Worsley Going Abroad?

Wallace Worsley, who is directing "The Hunchback of Notre Dame" for Universal, is planning to take a company abroad for two years for the filming of four feature stories. At any rate, this is the report received from his press agent so you can believe it or not. The announcement further states that the company will "film dramatic, historical features for theatres, schools, churches and the home."

RUPERT JULIAN IS THROUGH AT U, REPORT

According to announcement, Rupert Julian has terminated his contract with Universal.

The noted director of "Merry Go Round" left that company April 25th, on the fulfillment of his agreement.

Julian has completed the editing and titling of the Viennese spectacle, after fifteen weeks of hard work at this task. The picture has been reduced to ten reels from over 200,000 feet of film.

When interviewed, Julian said that he had under consideration a number of offers from film producing companies, including one from Universal, but that he would make no decision for the present.

"My engagement with Universal was a most pleasant one," said Julian. "The treatment accorded me by Mr. Laemmle and other studio executives was wonderful, and I hope I have repaid them by producing a picture that will be a big success, both artistically and financially.

"The taking over of 'Merry Go Round' was a tremendous task. I have been at work on the picture more than six months, and I think I deserve a short rest. Several of the leading companies have approached me with offers and Universal has made me an excellent proposition to remain with them. But I shall make no decision for a few days. Universal has assured me that the negative of 'Merry Go Round' will receive proper care in the cutting of it in New York, so I shall not make the trip east to supervise the work."

Julian, who began his film career with Universal more than ten years ago, has made more than sixty feature productions, several of which have grossed more than $800,000, and one, "The Kaiser, The Beast of Berlin," more than two millions. He has been rated as one of the few directors able to consistently make financial successes. Julian retired from motion pictures in 1920, but was persuaded to return to Universal last fall to take over the "Merry Go Round."

MORANTE TO BE STARRED IN NEW COMEDY SERIES

Milburn Morante, who co-starred with Gale Henry and Billy Franey in the old "Joker" comedies produced a number of years ago by Universal, has again entered the comedy field, this time as the featured player in a series of two-reel situation comedies to be made at the Russell studios under the direction of Tom Gibson. Eddie Barry and Olga Gordon have been engaged, among a number of others, to appear in his support.

"KIPPS" GETS THERE IN AMERICA IN TWO CLIPS

George K. Arthur, who for two years was starred in feature films produced by Stoll Films, Inc., in London, England, and who is one of several artists from England to recently enter film work in Hollywood, has hung up a record which is going to be hard for some of our "home talent" to beat.

George K., who became widely known as "Kipps" throughout England and other foreign countries where his pictures were exhibited, finished his contract with Stoll Films last January and owing to the inclement weather, heavy fogs and rains, which prevail in his native land during the first few months of the year, young Arthur decided it would be a great time for him to make a trip to Southern California, a trip he had eagerly looked forward to for some time. In Southern California, he figured, he would spend a few weeks basking in the warmth and sunshine, he would give American film production methods the twice around and then, after an enjoyable vacation, would return to England to resume his screen activities.

Fate, however, played her hand in a manner quite agreeable to the actor!

Two days after becoming a resident of Hollywood young Arthur stepped over to the Fox studios. Here, he thought, he could gain admittance to the studios and gather data on how pictures are made in this country. Like all other visitors, however, he was denied permission to enter the plant. He had expected that Hollywood studios were like English studios in some respects, at least, that they would allow people to go through the studio. As he retraced his steps toward the street he heard someone talking to the casting director.

"Perhaps I can get a studio pass from Mr. Casting Director," said young Arthur to himself. As he approached, the c. d., who had been closely observing the youth, said, "You're just the fellow I can use in one of our pictures. Come with me, please."

Young Arthur had not been given a chance to ask for the pass ,the c. d. apparently taking for granted that the actor was seeking employment.

Failing to disclose the purpose of his visit to the studios, young Arthur accepted a part which the casting director offered him in Shirley Mason's latest feature, "The Eleventh Hour," thereby scoring his first record —only two days in Hollywood and given a part in a motion picture.

After his work in the Fox picture was completed Arthur was assigned the juvenile lead, the role of "Lem" in "Hollywood," which Lasky is producing under the direction of James Cruze.

And now, with the actor a resident of Hollywood for only eight weeks, he has scored his greatest record—P. A. Powers of the R.-C. studios has given him a contract which calls for his services as the star in a new series of stories, dealing with small-town life, which the company is to produce. Work on the first story is to commence shortly, as soon as a suitable vehicle has been found.

One of George K. Arthur's greatest friends in Hollywood film colony is Charlie Chaplin, whom he met when the comedian was in England recently. In presenting young Arthur with a photograph of himself, Chaplin inscribed thereon, "To George K. Arthur. One of the greatest assets to an actor is personality. You have it." Coming from so great an actor as Chaplin, young Arthur values the photograph highly.

Having met with success in pictures here within such a remarkably short time, Arthur has established his permanent residence in a bungalow in the Hollywood foothills, declaring he has found this country superior in many ways to his native land and hopes to remain here indefinitely.

He has already had his English bride, Milba K. Lloyd, transported to Hollywood, and she, too, is actively engaged in film work here, serving as sculptress at the Lasky studios.

LOUISE FAZENDA CAST IN STAHL FILM, "THE WANTERS"

Louise Fazenda, the famous comedy queen, has been added to the all-star cast of the John M. Stahl special, "The Wanters," now under production at the Louis B. Mayer studios for First National. The role is said to be especially adapted to Miss Fazenda's unique kind of fun making. The comedienne's most recent work was in "Main Street," where she enacts the role of Bea Sorenson, Swedish maid. She finished work recently as a factory girl in "The Fog," a Max Graf production for Metro.

ROY DEL RUTH FINISHES NEW COMEDY FOR SENNETT

Roy Del Ruth has completed "Skylarking," an all-star Mack Sennett comedy to be released through Pathe, which was started under the working title, "Mud Pies and Puddles." The cast includes Harry Gribbons, Alberta Vaughn, Kewpie Morgan, Lila Leslie, Josephine Adair, Jack William Lucas and Teddy.

Del Ruth started today on another comedy production in which Harry Gribbon is to play a featured role.

GOLDWYN GETS BIG COSMOPOLITAN OUTPUT

According to telegraphic advice from New York to the Goldwyn Studios, fifteen pictures produced by Cosmopolitan Productions will be placed on the market next season by the Goldwyn Distributing Corporation, in connection with the Goldwyn output.

This announcement follows that of the merger for distribution recently consummated by William Randolph Hearst and F. J. Godsol. The pictures include "Enemies of Women," by Vicente Blasco Ibenez, now enjoying a successful run at the Central Theatre in New York, and at the Rialto Theatre in Los Angeles, with a cast including Lionel Barrymore and Alma Rubens. The picture was directed by Alan Crosland.

Following this will be Marion Davies in "Little Old New York," written by Rita Johnson Young and directed by Sidney Olcott; "The Daughter of Mother McGinn," by Jack Boyle, directed by Frances Marion and George Hill; "Unseeing Eyes," by Arthur Stringer, directed by E. H. Griffith, with Lionel Barrymore and Seena Owen; "Under the Red Robe," by Stanley Weyman, directed by Alan Crosland, with Robert B. Mantell, John Charles Thomas and Alma Rubens.

Also included in the schedule are Marion Davies in "Ysolde," by Charles Major; "The Flaming Forest," by James Oliver Curwood; "Alias the Lone Wolf," by Louis Joseph Vance, with Bert Lytell; "The Temptress," by Vicente Blasco Ibenez; "The Country Beyond," by James Oliver Curwood; "Vendetta," by Marie Corelli; "A Gentleman of France," by Stanley Weyman, with Bert Lytell; Marion Davies in "Alice of Old Vincennes," by Maurice Thompson; "The Helmet of Navarre," by Bertha Runkle, with Bert Lytell; and "The Garden of Peril," by Cynthia Stockley.

"ALAN" IS POPULAR NAME IN JACKIE COOGAN CAST

This is a tale of the three Alans! Despite the title, it does not concern a vaudeville act, but merely states that three young men who bear the proud name of Alan are prominent in Jackie Coogan's support for "Long Live the King." There is Alan Forrest as Nikky, the Lieutenant of the Royal Guards and Jackie's own aid de camp; Alan Hale, who will play bluff King Karl (no relation to the equally bluff King Cole), and Alan Sears who will play the role of the American boy's father in this Mary Roberts Rinehart story.

From U to You

By BEN WESTLAND

Laura LaPlante has been cast for her third leading feminine role in support of the popular Hoot Gibson at Universal City.

The latest Gibson feature in which Miss LaPlante appears is "Out of Luck," an original story of a cowboy who joins the navy, by Edward Sedgwick, who is directing the picture.

Other plays in which Miss LaPlante appeared with Gibson were "Dead Game" and "Shootin' for Love," both typical western features of the type that has made Gibson so popular with the motion picture public.

Her latest appearance before the camera was made in support of Roy Stewart in "Burning Words," a story of the Northwest Mounted Police.

Miss LaPlante is one of the most popular of the younger screen actresses and was chosen by the "Wampas" as one of the thirteen baby stars for the coming 1923 season.

Production has just been completed at Universal City on "Burning Words," a story of the Royal Northwest Mounted Police, starring Roy Stewart. The picture was directed by Stuart Paton.

"Burning Words" was written especially for Stewart by Harrison Warren Jacobs and formed the vehicle for Stewart's first appearance as a star in a feature production under his new starring contract with Universal. Previous to his new contract he was starred in chapter plays and two-reel westerns, and cast in all-star pictures.

Supporting him in the cast were Laura LaPlante, Harold Goodwin, Edith Yorke, Alfred Fisher, Noble Johnson, William Welsh, Harry Carter and George McDaniels.

The world's youngest film star has "arrived." She's not quite four years old yet—but she's now a "great big star," with one of the best known directors in filmland. She won it all through clever acting.

This is the news from Universal City, with the announcement that Baby Peggy is to make her debut in a big feature play. Baby Peggy's comedies have been famous for some time. Her "Jack, the Giant Killer" and others have made her the best known baby in the world.

Wherefore Carl Laemmle has decided that she is a star of the first magnitude. Raymond L. Schrock, scenario editor at Universal City and King Baggot, famous actor and director, are now engaged on the story in which she is to play, and King Baggot, himself, will direct the offering, to be released as a Universal-Jewel photoplay. The title has not been announced yet. A big cast of well-known "grown-up" actors and actresses will support the diminutive star in a seven or eight reel elaborate special.

Jack Hoxie, veteran cowboy and trick rider of the screen, has ridden, roped and shot his way through his first starring feature for Universal, "Don Quickshot of the Rio Grande," a story of the great southwestern cattle country.

The story was adapted to the screen from a magazine story by Stephens Chalmers and was directed by George E. Marshall, who will also direct Hoxie in his next Universal western feature, "Where Is this West," an original story by George C. Hull.

Hoxie has been signed by Universal to do a series of feature productions built around the western cattle country. In the Hoxie unit at Universal City are a dozen grizzled veterans who have ridden the range from the Mexican border to Alberta, old friends of the cowboy screen star, some of whom knew him when he was just a youngster on his dad's cattle ranch in Oklahoma. They lend realistic atmosphere to his productions.

Clarence L. Brown has been signed by the Universal Pictures Corporation.

Brown directed "The Light in the Dark," and other notable screen successes and is regarded as an artist of firm standing. His contract with Universal calls for the making of four productions of unusual calibre.

The first of these will be "The Acquittal," Rita Weiman's famous stage play which has been a sensation in New York and is just now opening a run in London which is expected to rival its success in New York.

Priscilla Dean, star of "Under Two Flags," "The Flame of Life," and "White Tiger," one of the foremost emotional actresses of the film day, will star in "The Acquittal." For the supporting cast Brown is conferring with Fred Datig, casting director at Universal City, in the selection of players of proven ability. The role of the woman in "The Acquittal" is as intensely dramatic as anything Miss Dean has played and should afford her an excellent opportunity.

"The Acquittal" tells the story of a man twice tried and finally acquitted on a charge of murdering his benefactor, but whose guilt is discovered by his wife and a newspaper man who, to uncover the facts, secreted his own sister in the defendant's home as a maid. All the roles are strongly dramatic.

Jules Furthman, a scenario writer of high standing and an ex-newspaper man himself, is adapting the story to the screen. Some of his previous adaptations were "The Queen of Sheba," "Victory," and "Treasure Island," three outstanding pictures.

William Welsh, veteran character actor of the screen, last week presented Hollywood with five reasons why he appears so much at home in the role of a family man.

The reasons: Mrs. Welsh, Mary, Bessie, Marjorie and Gloria, his wife and four daughters, who have, until recently, made their home in New York City.

Welsh has been playing character leads for Universal for twelve years, but he played the greatest role of his screen career the other morning at the breakfast table as a real dad in his own home.

Two of his daughters, Mary and Bessie, have appeared in pictures and after they become established in their new home, expect to continue in work before the camera.

Welsh is the oldest character actor, in point of service, with the Universal company. He was a member of the old Imp company that was first organized by Carl Laemmle, president of Universal.

His biggest roles have been as the character lead in "Traffic in Souls," "Reputation," "Twenty Thousand Leagues Under the Sea," Father Neptune in "Neptune's Daughter," and the father in "Over the Hill."

ELMO LINCOLN SIGNED FOR "THE RENDEZVOUS"

Elmo Lincoln, famous strong man of the movies, whose characterization of brutal types has won him the distinction of being the most cordially hated character actor in picture, has been engaged by Marshall Neilan to appear in one of the leading parts in "The Rendezvous," soon to be started.

In the forthcoming Neilan production at the Goldwyn studio, Lincoln will portray the villainous Russian, a "heavy" in every sense of the word. Lincoln's characterization in this film is expected to prove one of the various sensations promised in the visualization of the tragic romance by Madelaine Ruthven.

The engagement of Lincoln follows on the heels of Mr. Neilan's selection of Conrad Nagel, who is coming on from New York to play the leading role. Other players of equal fame are now under consideration for the different parts and the cast will be completed within the next few days.

The film will mark a departure for Neilan in that it is entirely different from any story he has picturized in the past. Work on the sets is now under way and actual shooting will be started within the next week at the Goldwyn Studio.

NIBLO WILL PERFORM FOR LETTER CARRIERS

Fred Niblo will be one of the interlocutors in the minstrel first part, which will be one of the features of the Musical Revue, to be staged by the Letter Carriers' Band at the Philharmonic Auditorium, for three nights, beginning May 8th. Jack Daugherty, Hollywood screen actor, will alternate with Mr. Niblo.

According to Joseph C. Fallon, manager of the band, rehearsals for the revue are progressing nicely and Monte Collins, Jr., under whose direction the revue is being staged, promises a full evening of enjoyment.

An added attraction will be an "old timer's number," presented by Monte Collins, Sr., and in which a large number of old time favorites will take part.

VETERANS ARE RUNNING AMBASSADOR'S THEATRE

The Ambassador Hotel Theatre under the management of "Uncle Bill" Haas, formerly of the Strand in Pasadena for a number of years, has been climbing up from day to day and week to week. Old "Bill" scratches his head quite often in securing one complete change of pictures every night of the week. He says 365 pictures are "a plenty" for any one year and he has to make it 366 next year. Only pre-views from recognized producers are shown occasionally, all of the Thomas H. Ince productions being shown and a number of the First National and Universal pictures. George Hayes is the organist and Harold I. Huff is propectionist. Both are about as old as "Bill" in the business.

FIRST NATIONAL WILL RETAIN "BLACK OXEN"

Denial is made at the studio office of Associated First National Pictures, Inc., that the company is negotiating the sale of the screen rights to Gertrude Atherton's widely discussed novel, "Black Oxen."

A report to the effect that the company was to sell the story at a profit of $100,000 was denied this week by John McCormick, Western Representative, who admitted, however, that an offer had been made by a certain producer who asked for the privilege of purchasing the film rights at a price $100,000 more than was paid.

McCormick stated he was aware that in "Black Oxen," First National had the biggest possibility of the coming season, but said that under no consideration would his company sell the rights to produce it.

COURTENAY STAGE HIT TO BE FILMED

John W. McDermott, former director of Universal, Fox and Christie comedies, has been engaged by First National to direct a picturization of "Her Temporary Husband," the famous farcical comedy stage success in which William Courtenay is now starring in the East.

"Her Temporary Husband," is to be the fourth in a series of stage and book successes which are to be filmed at the United Studios, under the production counselship of Richard Walton Tully.

The play which is from the pen of Edward A. Paulton, has been adapted to the screen by F. McGrew Willis. As a stage production it ran in New York for three months and since then has been played in most of the big cities in the East. It is acclaimed the best stage farce since "Are You a Mason?"

McDermott, who will handle the directorial reins during the production of "Her Temporary Husband," is looked upon as one of the foremost directors in the comedy field.

He has been in the motion picture field for ten years, first coming into the profession as an actor. He played both comedy and dramatic roles with the old Kalem and the Universal companies and then he engaged in directing.

He is the author of a hundred or more original film stories, many of which he directed personally. During the last year he wrote more than a score of "originals," the most notable of which were "The Mollycoddle," a Universal picture and "Just Pals," a Fox production.

WINS APPOINTMENT ON ARTHUR JACOB'S STAFF

According to announcement made last night by Arthur H. Jacobs, producer of Frank Borzage Productions, Mary O'Hara, well known scenarist, has been added to his staff and will commence immediately adapting the next Borzage picture.

Miss O'Hara has just completed "The Merry Go Round," and was previously identified with Metro, more recently having written the scenario for Rex Ingram's, "The Prisoner of Zenda," and Laurette Taylor's, "Peg O' My Heart," in addition to writing scripts for many other notable picture plays.

Miss O'Hara's initial work for Frank Borzage Productions will be the adaptation of "Dust in the Doorway," recently published in McClure's Magazine. Borzage starts casting this new story next week at the United Studios where Miss O'Hara will also make her headquarters. This vehicle is to have an all-star cast ,with several of the best known plays of the screen in the principal roles.

THIS SHOULD INTEREST FILM SCANDAL-MONGERS!

Believe it or not, it's the truth!

Jack Lloyd, comedian with the Educational-Mermaid organization, hasn't smoked, taken a drink, or used a cuss-word for the past three years!

Members of the Mermaid organization marvelled at this display of virtue and wondered what the reason was, and last week the reason came out.

It was in the person of Miss Irene Vernon, twenty-two-year-old New York stage beauty, who for the past three years has been Mrs. Jack Lloyd. On her arrival in Los Angeles the Lloyds revealed their marital bliss.

They met while both were members of the cast of "The Flirting Princess" in New York about four years ago, and after a few months, eloped to Jersey City and were secretly married. Lloyd entered pictures, made good with Vitagraph, and came to California, where he joined the Mermaid organization. But not a word did he tell of his bride in New York. Mrs. Lloyd continued in musical comedy in New York, appearing in "See Saw," "Chu Chin Chow" and other productions under the direction of Henry Savage and Flo Ziegfeld.

PRISCILLA DEAN BUSY WITH NEW HOME DUTIES

Fans who like to think of their screen favorites as being thoroughly domesticated and fond of the normal pleasures of life would surely enjoy seeing Priscilla Dean these days.

Miss Dean finished "Drifting," her latest Universal-Jewel vehicle, about seven weeks ago. Since that time she has been the busiest housewife in Southern California. Having just built one of the most beautiful homes in the exclusive section of Beverly Hills, a big colonial type house on an acre-and-a-half lot with swimming pool, tennis court and all other delights of a permanent home, she has been spending the last seven weeks in learning how to get the most out of a home on twenty-four hours a day.

In a few weeks though she'll end this quiet domesticity and return to work before the camera at Universal City as the star of "The Acquittal," the famous stage play written by Rita Weiman, for which Universal paid a record price and which will be one of the most unusual productions of that company for the coming year. Clarence L. Brown will direct her.

Screenland Moves to N. Y.

Screenland Magazine has moved its office to New York City and is leaving John Cornyn, formerly its advertising representative in Los Angeles, as western advertising representative, with offices at 5540 Hollywood Boulevard.

UNIVERSAL RELIEVED BY CAPTURE OF FUGITIVE

Now that Clara Phillips has been spotted by the eagle eye of the law and her liberty considerably reduced by the introduction of iron bars into the decoration scheme, Universal City breathes more freely.

Not that Universal City has ever feared the hammer murderess because of any threats or acts on her part.

But about eight hundred and seventy-nine times, more or less, on the spectacular mob sets of Lon Chaney's starring vehicle, "The Hunchback of Notre Dame," Clara has been found. Occasionally, being a democratic soul, she has allowed herself to be located on other sets, but because of the great number of extras on the "Notre Dame" sets that has been her favorite hiding place.

The discovery of some extra girl in the mob of hundreds who happened to bear a physical likeness to the missing "heavy" of "The Day's News" has occurred so many times at Universal City that even the sheriff's office fails to get a morning smile out of it. Now that Honduras has been definitely identified on the map as Clara's present home, one exciting detail of an interesting life has been lost.

GLADYS BROCKWELL CAST IN BABY PEGGY FEATURE

The statement of Universal officials that Baby Peggy is to be supported by an all-star cast in her new Universal-Jewel production, took definite form this week in the announcement that Gladys Brockwell has been signed for one of the important roles in the production. Miss Brockwell has just completed an important role as the mother of Esmeralda, the gypsy girl, in the Universal super-Jewel production, "The Hunchback of Notre Dame."

The play in which Baby Peggy will star was written jointly by King Baggot, who will direct, and Raymond L. Schrock, head of the Universal scenario department.

The cast will include some of the most prominent players of the screen.

Special Dances For Film

Ernest Belcher, "the ballet master of the cinema," just completed the arranging and staging of a number of dance scenes for Edwin Carewe's First National production of "The Girl of the Golden West." The Berlin Polka, the heel and toe polka, the schottische, and other dances prevailing in the '49 period were revived by Belcher for this production. To the tunes of swaying polka music more than fifty players danced before the camera in those favorite steps of long ago. A special number for J. Warren Kerrigan and Sylvia Breamer, two of the leads in the picture, was created by the ballet master.

CALNAY TO GIVE SCREEN NEW FACES

James Calnay, author and producer of "Why Do We Live?" the seven-reel problem picture soon to be completed, is introducing several stage celebrities in the principal parts of his new production and all are entirely new to the screen.

"The public is constantly asking for new faces," said Mr. Calnay, "and successful producers must heed the public demand. Although we number six popular screen celebrities among the leading characters of 'Why Do We Live?' we also have several equally prominent stage players in the picture who are making their screen debut in this production. We are confident, however, that shortly after our picture is released their names will become as popular as if they had been on the screen for years.

"Madge Holmes, who recently arrived here from her Russian stage tour, is playing one of the character leads, while Frances Cole, the heretofore popular vaudeville dancer, is playing the ingenue character opposite Don Armando, the Spanish nobleman. Madge Holmes is one of the most beautiful and talented actresses who ever came to America from across the sea, and her career on the screen is bound to be a success, while Frances Cole needs no introduction because her wholesome beauty and cleverness have made her popular with American vaudeville audiences everywhere, and will no doubt win her the love of the movie fans as well."

The male performers recruited from the stage, as was previously mentioned, are Don Armando and Arthur Beckman, both with long lists of previous successes to their credit.

SCREEN "VAMP" PURSUES HIGH CLASS LITERATURE

Madeline Hurlock, playing a vampire with Ben Turpin in his new Mack Sennett comedy satire, "Pitfalls of a Big City," prefers the writings of Conrad, Tourgenief, Tolstoy, Hauptman, and Cabbell to popular fiction and magazines. Away from the studio Madeline is seldom seen in public. She prefers reading and studying.

Duncan Starts Work at U

According to the Universal production schedule, William Duncan and his co-star, Edith Johnson, will begin serial work there April 30th. "The Steel Trail" is to be the first chapter play produced by Duncan under his recently signed contract with U. The star is to direct his own pictures.

Who's Who and What's What in Filmland This Week

Hank Mann has signed to play one of the comedy roles in "Lights Out" for F. B. O.

Patsy O'Byrne has finished her work in support of Stan Laurel at the Hal Roach studios.

Floyce Brown, Katherine Bates and Mabel Shoulders are working at the Fox studios in support of William Russell.

Jimmy Horne finishing "Blow Your Own Horn," with Warner Baxter, Ralph Lewis, Derelys Perdue and others, at Powers lot.

Fred DeSilva has been signed by Vitagraph to appear in support of William Duncan and Larry Semon in their respective pictures.

Ethan Allen has been signed by Charles R. Seeling to play "Doc Benton" in "The Rider of Devil's-Hoof," starring Big Boy Williams.

Margaret Landis is Harry Carey's leading woman in his latest production for F. B. O., "The Miracle Baby," being filmed under the direction of Val Paul.

Eleven tons of cement tiling were made at the Metro studio for the flooring of the castles and chateaux in Rex Ingram's production of "Scaramouche" for Metro.

Otto Matiesen, practically a newcomer to the screen, has been selected to play the part of Philippe de Vilmorin in "Scaramouche," Rex Ingram's production for Metro.

Edward Everett Horton has been cast as Vincent Platt in "The Sign," a Trimble Murfin Production, which is being directed by Mrs. Murfin and Justin H. McCloskey.

George O'Hara has finished "When Gale Meets Hurricane," and has now begun "Judy's Punch," twelfth of the Witwer "Fighting Blood" series in which he is starring.

George K. Arthur, better known in England as "Kipps," has signed with F. B. O. to play leading roles. He is at present engaged in "Hollywood" at the Lasky studio.

Al. Murphy, who plays "Andy Gump" in the new Gump Comedies at Universal City, has an idea. He wants to play "Andy at Universal City," and have Andy meet Priscilla Dean, Virginia Valli, Mary Philbin, Reginald Denny and the rest of the stars. If he puts it over he'll have the biggest all-star cast ever seen in a comedy.

Julia Brown scored such a great hit in a recent "Our Gang" comedy that she was re-engaged last week by Director Bob MacGowan for a part in the latest picture of the series.

Al. Santell has begun work as director for F. B. O under terms of his new contract. The first production, "Lights Out," by Paul Dickey and Mann Page, has a moving picture studio background.

Duke R. Lee, who plays "George Washington" in "Daniel Boone," being filmed at Unversal City, is at work on a scenario. Lee has been engaged on his story for some time. It is a big Western tale.

"Happy" Arthur, portrayer of comedy characters, has been cast in Capt. Leslie Peacock's latest production, which entered filming last week at the Horkheimer (formerly Balboa) studios in Long Beach.

Harry Lamont, well-known character actor, has completed a six week's vaudeville engagement in and around San Francisco on the T and D circuit and has returned to Hollywood to resume his activity before the camera.

Pretty little Josephine Adair has been re-engaged by F. Richard Jones, supervising director of Mack Sennett productions, to play a little boy part in the new Sennett all-star comedy to be directed by Roy Del Ruth, with an all-star cast.

Willis Goldbeck, who wrote the continuity for Rex Ingram's production of "Scaramouche" for Metro, is one of the latest discoveries of the Metro director. Mr. Goldbeck was formerly Mr. Ingram's personal publicity representative.

Music hath charms to speed a wild serial. So Ruth Royce, one of the principals in "Daniel Boone," being filmed at Universal City, opines. She has a small portable phonograph, and plays it "on location" with the Daniel Boone company.

Carrie Clarke Ward, who probably has played more character roles than any other woman in motion pictures, is the Mme. Benoit in "Scaramouche," Rex Ingram's newest Metro production. J. Edwin Brown, also a skilled character artist, was cast for the part of her husband, M. Benoit, in the same picture.

Rex Ingram did not know when he selected them for the cast that they are related. J. Edwin Brown is the twin brother of Sedley Brown, Miss Ward's husband in real life.

Emory Johnson, creator of F. B. O.'s "The Third Alarm" and "Westbound Limited," is receiving congratulations upon the birth of a daughter. Mrs. Johnson, who is professionally known as Ella Hall, is doing well. They have two other children, both boys.

Ashley Cooper has returned from San Francisco where he played the character part of Bill Meade in "A Pair of Hellions," a Saturday Evening Post story. The production was made at the Pacific studios, San Mateo. Mr. Cooper reports great activity at this studio.

Malcolm McGregor, Metro featured player, is to judge the diving contests to be held at the Ambassador Hotel swimming pool, during the last week in April. Mr. McGregor formerly held the Metropolitan diving championship and was also a member of the Yale swimming team for two years.

Edward Sloman who is to direct "The Eagle's Feather," the first of six all-star specials to be made by Metro during the coming season, handled the megaphone for two of the Jack London stories filmed by Metro several years ago. They were "Burning Daylight" and "The Mutiny of the Elsinore."

Marvel, well-known vaudeville dancer, whose Spanish dance is one of the high lights of "In Old Madrid," Clara Kimball Young's newest Metro starring picture, is said to closely resemble Rodolph Valentino. While in Theodore Kosloff's company Marvel's dancing partner was Natatcha Rambova, Valentino's present wife.

Gerald Beaumont, noted author, whose magazine stories are to be filmed at Universal City, has returned after a motor trip to Oakland to bring back his family. Beaumont, on his arrival, was so charmed with Los Angeles that he closed his home in Piedmont and has taken a bungalow here.

In line with the announcement made by him recently that no expense would be spared on the production of his new Pathe comedies, Mack Sennett is having built for a sequence of scenes in the new Ben Turpin comedy "Pitfalls of a Big City," one of the most elaborate modern interiors ever conceived. It is of semi-futuristic design, with enough silk and satin drapes, batiks, pillows, and tapestries to delight the heart of a Fifth Avenue debutante.

Victor Saville, a leading producer and distributor of England, has been a visitor at the Metro studios during the past week. Mr. Saville has been especially interested in Rex Ingram's production of "Scaramouche." He will return to England next week and with him will go Betty Compson, who is to be starred in his next picture to be made abroad.

Fred Stanton, well-known actor of the legitimate stage, and better known for his character portrayals on the screen, has been engaged by Mack Sennett to play the "heavy" in "Pitfalls of a Big City," in which Ben Turpin is being featured. This is the comedy which is now under filming as a sequel to the just completed Turpin satire, "Where Is My Wandering Boy This Evening."

Margaretta Curry, who played in "Climbing" at the Majestic Theater recently when that production was given its first performance on any stage in Los Angeles, has been cast for a prominent part in the new Mack Sennett all-star comedy with Harry Gribbon, Billy Bevan, Alberta Vaughn and Kewpie Morgan. The comedy will be directed by Roy Del Ruth. At the present time its title is "Number 115."

Real cavalrymen eclipse actors any day for army scenes—because their riding is less spectacular. So says Edward Sedgwick, who directed Hoot Gibson in "Pure Grit," adapted from Gene Markey's "Blinky." A border cavalry troop furnishes thrills galore. "Their riding is all the more remarkable because it's done as routine," says the director. "Maybe I'm prejudiced, because I love the army so—but in this case I think the film bears me out."

Julia Gordon Here

One more screen player has wended her way westward—Julia Swayne Gordon, has arrived in Hollywood to play a part in Rex Ingram's production of "Scaramouche" for Metro. During all the time Miss Gordon has been identified with motion pictures, which covers a period of many years dating back to the early Vitagraph days, this is her first trip to California.

Youngster Forging Ahead

Dorothy Seay has been engaged by the Rockett Film company to portray the role of Lincoln's step-sister in its latest feature production, "The Life of Abraham Lincoln." This is the eleventh picture in which the youngster has appeared since coming to California eight months ago.

HEYL HEADS NEW COMEDY UNIT HERE

The field of comedy producing was this week invaded by a new organization to be known as the Forrest Film Manufacturing company. The new company, which is backed by well known eastern film men will specialize in the highest type of two-reel comedies according to Martin J. Heyl, who has come here to organize the production talent for making the fun films. It is understood the comedies will be distributed by Educational, and that plans are already under way to start production on a series of twelve of the comic cinemas.

The productions will be made both here and in the east. They will be made at the famous Betzwood studios near Philadelphia in the summer and this November the second series will be put into production here.

Heyl, who has opened headquarters at 6047½ Hollywood boulevard, states he expects to take a battery of directors, assistant directors, cameramen, technical advisors, gag and scenario writers east with him at an early date.

"Practically all the comedies have been made in the west for a long time," says Heyl, "And Los Angeles streets are familiar to every fun film fan. We plan to make our first comedies in Philadelphia and can run over to Atlantic City and other eastern seaboard resorts any time we want beach stuff.

"California is the ideal place to make films in winter and we will come back here next November, but we believe comedies made in the east will have an appeal to easterners. We expect to put out only the highest type of clean, wholesome mirth productions and have gone into this venture after studying the market carefully. All of our board of directors and officers are seasoned film executives, who see a ready outlet for more short reel offerings."

Lewis Likes Role

Ralph Lewis is highly pleased with his first role under his new starring contract with R.-C Pictures Corporation. In "Blow Your Own Horn" he has an opportunity of injecting a high class, dignified comedy touch with his characterization that gives him great satisfaction. "How well the actor can blend the humorous with the pathos is the crucial test of the artist's ability," said Lewis.

Players Engaged

J. Warren Kerrigan and Anna Q. Nilsson are among the players who have so far been engaged for the principal roles in the new Universal production, "Havoc," which Harry Garson will direct.

DON'T CRITICISE 'TUTANKHAMEN' FOR FALSE BEARDS

When "Tutankhamen," the screen version of the famous Pharoah and ancient Egypt, which is being produced by William P. S. Earle, is finally viewed on the screen the spectators are going to be greatly perplexed by the obviously false looking beards which many of the characters are adorned with. The spectators in fact would be quite apt to laugh, and properly so, if a certain fact were not clearly explained to them, for the chin whiskers worn by Sam de Grasse and other members of the cast are queer looking arrangements that somewhat resemble the affairs used by Dutch vaudeville comedians. The beards worn by the actors in "Tutankhamen" 'are not supposed to be real looking because if they were it would be a directorial blunder and not true to old Egyptian life and times. It seems that in the days when King Tut ruled the Nile country it was the custom for important men of state and church affairs to have not a set of whiskers but a variety of facial adornments that could be changed at will. On one day they would wear one set and on another day they would change to a new set according to the particular whim of the day. These beards were simply worn over the chin and made secure by cords which were tied behind the head. No effort was made to make them appear genuine and therefore Director Earle, in spite of the fact that he realized they would appear obviously false on the screen, ordered the actors to abide faithfully to the ancient custom even if it did seem a little odd to spectators of the film.

EDUCATORS TO AID IN STAGING EXPOSITION

To determine just what episodes shall be represented in the historical revue, which will be an integral part of the Monroe Doctrine Centennial, a commission of prominent westcoast educators has been selected. Their willingness to serve guarantees an accurate pageant which will graphically picture the successive steps in the making of America, from its discovery down to the present day.

Those who have agreed to serve on this educational commission are Dr. Rufus B. von KleinSmid, president of the University of Southern California; Dr. Ernest C. Moore, dean of the University of California, Southern Branch; Dr. J. A. Blaisdell, president of Pomona College; Dr. Remsen D. Bird, president of Occidental College; Dr. Ray L. Wilbur, president Leland Stanford, Jr., University; Dr. Amelia H. Reinhardt, president of Mills College; Dr. Tully Knowles, president of College of the Pacific; Dr. Harry N. Wright, Whittier College; Dr. Victor L. Dukes, University of Redlands; Arthur H. Fleming, California Institute of Technology; Mark Keppel, superintendent of Los Angeles County Schools; Mrs. Susan B. Dorsey, superintendent of schools, city of Los Angeles; Mrs. Martha Nelson McCan, president of Los Angeles Board of Park Commissioners.

At its first session, this commission found there is so much dramatic material in the history of the United States since 1492 that to reproduce anywhere near all of it would require more than a year and permit of a different pageant every day. As the Monroe Doctrine Centennial will last only thirty days, it means that merely the highlights can be presented, although the program will be changed daily.

The revue will be put together in such a manner that all who see it will have a comprehensive idea of the more important episodes in the story of their country's life in the last four hundred years. As the Monroe Doctrine Centennial is being put on under the auspices of the motion picture industry of Southern California, it has at its disposal all of the skilled directors, technicians and mimetic workers. No other group could undertake a project of this magnitude so fittingly. Wherefore it is certain that the historical revue will be carried out on the scale that it merits.

Several interesting outlines have already been presented for this phase of the big display which will be held in the new coliseum that has just been completed by Los Angeles in Exposition Park. When the educational commission has made its selection, the plan will be turned over to a pageant-master of national reputation; and he will be supplied with a small army of designers, artists, costume-makers and other workers to externalize the plans.

Because of this permanent record, members of the educational commission are taking more than ordinary interest in the historical revue, because they see in it another important aid to the teaching of American history. The schools—graded, high and collegiate—will find it a valuable supplement to the printed textbooks, wherefore special emphasis will be made to guarantee the accurate representation of each incident that is portrayed. In this way, Los Angeles hopes to make its forthcoming exposition render a service to the future.

BUSTER BLOSSOMS FORTH WITH A BIGGEST SET

It is a far cry from a custard pie to the Colosseum of Rome, but that, literally speaking, is the measure of progress made by Buster Keaton in his graduation from the two-reel slap-stick to the feature length comedy.

Instead of juggling custard pies and other venerable implements of the comedy man, Buster has a real Colosseum to play with in his "Three Ages," the initial six-reel comedy he is making for the Joseph M. Schenck Productions. Incidentally, the Colosseum is the largest set ever erected for a motion picture comedy, and, in general, is one of the largest ever built for a photoplay.

It is a replica of the Colosseum of Rome, which was 615 by 510 feet. A two-thirds circle, to scale, and rising to a height of 150 feet, the set was photographed internally and externally. It took 500,000 feet of lumber—30 carloads—3 tons of nails, 8 tons of plaster to build the frame. One hundred and fifty carpenters, 50 laborers and 20 painters furnished the labor. Twenty-five property men were required to "dress" the set.

The mammoth amphitheatre was used for the filming of much of the action in the Roman sequence of "Three Ages." The other two sequences are the prehistoric and modern.

Eddie Cline directed "Three Ages" and members of the cast are Margaret Leahy, Wallace Beery, Joe Roberts, Lillian Lawrence and Horace "Cupid" Morgan.

VARSITY CLASS SEE A KING IN FILM ACTION

History classes at the University of Southern California were adjourned recently by Dr. R. B. Von KleinSmid, president of the University, to permit the history students to watch the filming of a number of big scenes for "Richard the Lion-Hearted," which is being screened by Associated Authors at the Thomas H. Ince studios. Frank Woods, Elmer Harris, Thompson Buchanan and Clark Thomas were hosts to the students who were introduced to Wallace Beery, who is playing the title role of the production; Kathleen Clifford, Marguerite de la Motte, John Bowers and Tully Marshall. Dr. A. A. Woods, period expert, who did the research work for the big historical production, gave the students a short talk on the detail work required in preparation. University officials declared that a vivid lesson was impressed upon the students, through the courtesy of the producers, which never would be forgotten.

HINES IS APOSTLE OF AMERICAN "PEP"

A new film comedian has appeared on the horizon of stardom in Los Angeles. He is Johnny Hines, who has within the last two years hoisted himself from comparative obscurity to the enviable position of one of the movies' leading comedians.

Hines, who heretofore has confined his work to New York, has recently stepped to the fore in his production of "Burn 'Em Up Barnes" and "Sure Fire Flint." He has arrived on the coast to appear for the Warner Brothers in their production of George M. Cohan's play "Little Johnny Jones."

"When we purchased 'Little Johnny Jones' and 'George Washington, Jr.' from Cohan," says J. L. Warner, "the problem of finding an actor with the ability to put Cohan on the screen arose. About the time our search began to look futile, every critic in New York broke forth with two assertions that a comparatively unknown film star was 'The George M. Cohan of the movies,' so immediately our office there got busy and after viewing two of Johnny Hines' latest films, we agreed with them.

"He is certainly George M. Cohan minus the American flag. He is 'pep' itself. One of the first things he did upon arriving at the studio was to lay the rule down that no one was to sit down on any set where he was working and that only the chairs required in the set, which would be few, were to be there. According to Hines, this doesn't give anyone an opportunity to loaf and it keeps the speed up, and another thing, he refuses to work his people too long, as it is bound to show in the picture. From what we have seen of Hines, he is not only a George M. Cohan in action, but has just as many ideas as this famous stage producer."

M. NEILAN TO START NEW PRODUCTION THIS WEEK

Marshall Neilan will start his third production for Goldwyn the latter part of this week following the completion of "The Eternal Three," in which Hobart Bosworth, Claire Windsor and Raymond Griffith portray the principle characters.

Neilan's newest production, a picturization of Madelaine Ruthven's "The Rendezvous," will offer a dramatic Russian romance, a story unlike anything this director has produced in the past. Among the well known players engaged are Conrad Nagel, who has just arrived from New York to play the part, and Emmett Corrigan.

Franklin Quits Stage

Sidney Franklin has returned to Hollywood after fulfilling a 57 weeks' engagement with the "Abie's Irish Rose" company in the north and east. He rejected offers to play in several other Eastern cities so he might come back to the celluloid realm, and the work of which he is so fond. On his way home he paid a visit to the petrified forest in Arizona, but evidently nothing there could stump him for he continued on his homeward way after several glances at this unique spot.

TOURNEUR'S FIRST COMEDY READY IN 3 WEEKS

Maurice Tourneur's "The Brass Bottle" produced by M. F. Levee, is nearing completion at the United Studios and will be ready for First National distribution within the next three weeks.

This production marks Tourneur's initial comedy. The story by F. Anstey is being elaborated to spectacular proportions with thousands of dancing girls, slaves, eunuchs, elephants, camels and mules in fantastic scenes. The trials and tribulations of the young architect, following his acquisition of the mysterious brass bottle from which he releases the trouble-making Jinee are expected to offer many laughs.

The early part of the production will take one back to King Solomon's time and will be staged with all the splendor of the period. Barbara La Marr is the latest acquisition to the all-star cast and will portray the part of the vampish Princess who instigates the cause for all the troubles which follow the brass bottle through the ages. Others in the cast are Harry Myers, Ernest Torrence, Tully Marshall, Charlotte Merriam and Aggie Herring.

Another feature in this production is the appearance of Maurice Tourneur as a screen actor. This marks the director's first appearance in pictures since his acting days in France.

Helpful Resurrection

When Wilfred Lucas, the famous character man, who is playing the role of "the Laird" in the forthcoming Richard Walton Tully production of du Maurier's "Trilby," was assembling his costumes, he remembered some old suits of his own, which he long since had packed away in mothballs and saved, merely for the sake of "auld lang syne." These clothes, tailored for him in Ireland and Scotland, years ago, were resurrected and Lucas will be seen wearing his own apparel, which fits perfectly into the "Trilby" period.

Finishing Desmond's Latest

Big Bear, California, scene of some of Nature's greatest achievements in "scenic effects," is the location for the last few scenes of William Desmond's Universal vehicle, "McGuire of the Mounted," which Richard Stanton is directing. The Harrison Jacobs story is of the Northwest Mounted Police and the atmosphere is the big woods. Louise Lorraine, leading woman of many past features and serials at Universal City, is the chief feminine figure of "McGuire of the Mounted."

ENGLISH ARTISTS FLOCKING TO HOLLYWOOD

For the past few weeks Hollywood has been the center of an influx of actors, actresses and directors from the English stage and English film studios. They have been attracted to this city because of the great opportunity being offered at the present time to those who possess histrionic ability and who can successfully display their talents before the camera.

Among several artists of England who are now in Hollywood is Monte Moles, formerly one of the leading comedians on the London stage, who won wide recognition in European cities as a capable performer and a worth-while entertainer. Maurice Tourneur has cast him for the part of a London coster in his latest production, "The Brass Bottle," and several other engagements are open to him as soon as he finishes his work in this picture.

Higby in "Talisman"

Wilbur Higby, who will be remembered for his excellent work in all of Griffith's Triangle Productions has been engaged by Frank Woods for the important role of "DeVaux" in the production of "Talisman," now under way at the Ince studios. Mr. Higby has been on the stage and screen for 30 years and while playing the Mason Theatre here with the "Oh Look" comedy company, was signed by the Associated Authors. "Oh, Look" was playing New Orleans when Wilbur Higby received word to return to Hollywood and he started work at the studios the day after his arrival.

Kentucky Boy Busy

Arthur Trimble, six-year-old Kentucky boy star, has finished the first two of a series of two-reel comedies for his own company. Four additional stories have been purchased for his use, which are to be made by Director Jack Dawn, who produced Arthur's first two. The stories purchased are all by well-known short story writers.

WILL NIGH'S NEW FILM IS READY FOR PUBLIC

After four weeks of continual editing of Will Nigh's second special production for L. Lawrence Weber and Bobby North, the feature has at last been cut down to exhibition length. The original footage was 90,000 feet. In its present form, excluding the sub-titles which Mr. Nigh himself is writing, the picture is in seven reels.

All trimmings have been cut out and from the flash of the first foot of film the action hits a fast pace which it maintains with increasing speed to the very end. No important scene has been omitted and it can safely be said the picture is as near to concentrated dramatic perfection as is humanly possible, the producer says. An outstanding feature of the production is the perfect registration of every star in the cast. Nigh has also succeeded in giving each important character predominance in his particular scene.

Tom Moore adds new laurels to his reputation as a light comedian in a versatile society part. Ann Forrest, who has rapidly been coming to the fore, works histrionic wonders, it is said. In the straight comedy line Tom Lewis comes out with flying colors as the burly, unconsciously funny "bon vivant." Harry T. Morey fills the serious sustaining role with his accustomed energy and reserve. Edmund Breese takes the father's part and Florence Billings, Shannon Day, John Goldsworthy and the two juveniles, Micky Bennett and Russell Griffin, round out the cast.

Andree Gets Kleig Eyes

Andree Lafayette, the girl with the sunny disposition and famous feet, suffered a slight attack of Kleig eyes, and has been forced to take a rest of a few days. There are very few scenes in "Trilby," the Richard Walton Tully production for First National, in which Miss Lafayette does not appear, and the constant grind in the blinding glare of the Kleigs, finally made necessary a few days of relaxation.

Loew Official Here

Lionel H. Keene, western representative of Loew's, Inc., arrived in Los Angeles yesterday on official business for his organization. He was accompanied by his wife, his mother, Mrs. Rosina M. Keene, of Baltimore, and his sister, Mrs. S. M. Strott, of Chicago. This is the first visit to this city of the executive's mother and sister and the party plans to remain here several days before leaving for San Francisco.

Pulse of the Studios

For Week Starting Monday, April 30

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Ward Hays	Monty Banks	Wm. Nobles	McGough	Staff	Comedies	Schedule
BOYLE STUDIO.						**Phone Boyle 6368**
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
Sunset Productions. A. J. Xydias, Mgr. 518-162.						
Bob Horner Productions.						
Bob Horner	Daw-Perrin				Mountain Story	1st Week
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
H. and B. Productions						
Kelpine Productions						
BURBANK STUDIO. Burbank, Cal.						**Burbank 54-R**
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
Century Comedies (Universal release).						
Archie Mayo	Eaton-Cooper	Victor Sherrick	Charles Lamont	Gorham-Mayo	"Gorham Follies"	Editing
Al Herman	Marcel-Earle	Wm. Hyer	M. Sandrich	Herman-Neufeld	Taking Degrees	3rd Week
Alf. Goulding	Baby Peggy	Jerry Ash	Leslie Goodwin	Harry Edwards	"The Orphan"	3rd Week
Harry Edwards	Fred Spencer	Billy Williams	Wm. Quinlan		"Hay Hay"	4th Week
Arthur Trimble Productions.						
Jack Dawn	Arthur Trimble	Roland Price	Alex Alt	Jack Wagner	Comedy	Schedule
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
Regent Film Company. (United Artists release).						
Charles Chaplin	Edna Purviance	Rollin Totheroh	Eddie Sutherland	Monta Bell	"Public Opinion"	22nd Week
CHESTER STUDIO. 1438 Gower St.						**Holly 2693**
Phil Goldstone Productions. (State Rights release).						
W. K. Howard	Wm. Fairbanks			Staff	"What Women Want"	2nd Week
Fred'k Robinson	Snowy Baker	Cronin	Eugene Lowry	Staff	"White Panther"	3rd Week
CHOICE STUDIO. 6044 Sunset Blvd.						**439-764**
Choice Productions						
Tom Mills						Preparing
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Al Christie	Neal Burns	Nagy	Hagerman	Walter Graham	2-Reel Comedy	2nd Week
Harold Bodeer	Dorothy Devore	Nagy	Lavelle		2-Reel Comedy	Preparing
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Wilshire 2115**
I. W. Irving Productions. (B. P. S. release).						
Paul Hurst	All-Star	Joe Walker		Irving	"Blood Barrier"	Preparing
Harry Revere Productions.						
Harry Revere	Johnny Harron	Stilwell	Joe Murphy-	Walter McNamara	"Supreme Test"	5th Week
Shell Craft Productions. Edwin Smith, Gen. Mgr.						
R. D. Saunders	Ted Henderson	Kermit Wood	A. Olsen	Hattie Carson	2-Reel Comedies	Schedule
Jack Carlisle	All-Star	G. E. Kline	Thayre Roberts	Ben D. Meadors	2-Reel Comedies	Schedule
Sherwood MacDonald Productions.						
MacDonald	Gloria Joy	Beckway			3-Reel Comedies	Casting
Swickard Productions						
Chas. Swickard	Josef Swickard					Preparing
Natasha Navarro Productions						
Wilfred North	All-Star	Andre Balloteo		Natasha Navarro	"Deadlocked Souls"	1st Week
Kopp & Conrad	All-Star				"What You Sowe"	Preparing
Better Picture Association						
E. A. Marks	All-Stars					Editing
Superior Productions						
					"Dawn of Love"	Preparing
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						**598-165**
Fred Caldwell Productions.						
Chas. Mack Productions. (Western Pictures Exploitation).						
Henry McCarthy	All-Star	Floyd Jackman	Chas. Mack		"Beyond the Horizon"	Preparing
Jess Robbins Productions. (Vitagraph release)						
Halperin Productions.						
Hugh Deirker Productions. (American release)						
Sacramento Pictures Corp. Forrest White, Vice.-Pres. & Gen. Mgr.						
Clifford S. Elfelt Productions.						
Finis Fox Productions						
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave.						**Holly 3000**
Buckingham	Stock			Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff		Comedies	Schedule
Sim Summerville	Clyde Cook	Jay Turner	Arthur Cohn		Comedies	Schedule
Jack Blystone	Tom Mix	Dan Clark	Eugene Forde		"Tempered Steele"	5th Week
Bernard Durning	Jones-Mason	Don Short	Wellman		"Eleventh Hour"	11th Week
Erle Kenton	Lew Brice					1st Week
Wm. Wellman	Dustin Farnum	Joe August	Ed Bernudi	E. Adamson	"The Man Who Won"	2nd Week
Jas. Flood	Wm. Russell	Jos. Brotherton	Walt Mayo	Strumwasser	"Time Hath Changed"	1st Week
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
Metro Release.						
Thomas Hefron	Clara K. Young	Charles Richardson	Jack Boland	Frank Beresford	"In Old Madrid"	5th Week
Harry Garson	Neilson-Kerrigan	Richardson	Cowan	Coffee	"Havoc"	1st Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
King Vidor	All-Star	Charles Van Enger	David Howard	King Vidor	"Three Wise Fools"	Editing
Clarence Badger	All-Star	Rudolph Bergquist		Carey Wilson	"Red Lights"	Editing
Marshall Neilan	All-Star	David Kesson	Thomas Held	Carey Wilson	"The Eternal Three"	Editing
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Von Stroheim	"Greed"	San Francisco
Charles Brabin	All-Star		Raybock	Ouida Berfere	"Six Days"	7th Week
Lambert Hillyer	All-Star			Rex Beach	"The Spoilers"	Editing
Marshall Neilan	All-Star	David Kesson	Thomas Held	Madeline Ruthven	"The Rendevous"	1st Week
Cosmopolitan Productions.						
E. Mason Hopper						
George W. Hill	All-Star	Leroy O'Connell	George Berthelon	Frances Marion	"Daughter of Mother McGin"	7th Week
HORSLEY STUDIO. 6050 Sunset Blvd.						
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. 438-740.						
West Coast Productions.						
Miles	All-Star			Staff	"Why Do We Live"	Casting
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Big Boy Williams	Le Picard	W. Seeling	J. Natterford	Western Special	1st Week
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr.						**Holly 1431**
Richard Thomas Productions.						
Richard Thomas	All-Star	Jack Fuqua	Norval MacGregor	Burnell-Manley	Drama	3rd Week
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Lloyd Ingraham	Douglas MacLean		Geo. Crone			Preparing
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
Irving Cummings	Cummings					Preparing
Victor B. Fisher Productions.						
Vochell-Ducey	All-Star	Glen McWilliams	Theodore Joos		"Youth Triumphant"	4th Week
J. K. McDonald Productions						
Wm. Beaudine	Ben Alexander	Ray June	Geo. Webster	Loring Leighton	"Penrod and Sam"	8th and Last Week
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
W. P. S. Earle	All-Star	Jules Cronjager	Dick L'Estrange	Blanche Earle	Egyptian Story	7th Week
Supreme Art Productions.						
Chas. J. Hall						Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.						**761731**
Associated Authors, Inc.						
Chester Withey	All-Star	Joe Walker	Claude Mitchell	Frank Woods	"Richard, the Lion Hearted"	4th Week
Palmer Photoplay Productions.						
Del Andrews	Lloyd Hughes	Max Dupont	Frank Gereghty	Kate Corbaley	"Judgment of the Storm"	Editing
Cortland Productions						
Robert Thornby	Guy Bates Post	Harold James	Frenchie de Ruelle	Jas. Oliver Curwood	"Man From Ten Strike"	Editing
Mrs. Wallace Reid Productions						
J. Griffith Wray	Mrs. Reid	Henry Sharp	Ross Lederman	C. Gardner Sullivan	"Human Wreckage"	8th Week
Trimble-Murfin Productions.						
Murfin-McCloskey	All-Star	King Gray		Corbaley-Van Upp	"The Sign"	1st Week
Laurance Trimble	Strongheart	C. B. Dreyer	Cyril Gardner	Donna Darrell	"Phantom Pack"	Canada
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Alfred Green	Astor-Agnew	Guy Wilky	Jack Boland	Wells Hastings	"To the Ladies"	1st Week
Jerome Storm	All-Star	Ded Jennings	Frank Brandon	Beulah Marie Dix	"Children of Jazz"	5th Week
Herbert Brenon	Betty Compson	Jimmy Howe	Harold Swartz	George Hopkins	"Woman With Four Faces"	Editing
James Cruze	Non-Star	Karl Brown	Vernon Keys	Thomas Geraghty	"Hollywood"	11th Week
Sam Wood	Gloria Swanson	Alfred Gilks	John Waters	Sada Cowan	"Bluebeard's 8th Wife"	8th Week
Geo. Fitzmaurice	Pola Negri	Arthur Miller	Frank O'Connor	Ouida Bergere	"The Cheat"	Editing
Geo. Melford	All-Star	Bert Glennon	Si Klegg	Waldemar Young	"Salome Jane"	5th Week
Charles Maigne	Joy Moore			Sada Cowan	"Scarlet Partner"	5th Week
Rob Wagner	Walter Hiers	Bert Baldridge	Leo Pierson	Walter Woods	"Fair Week"	6th Week
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	Monte Katterjohn	"Law Bringers"	7th Week
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Broken Wing"	7th Week
Louis Gasnier	All-Star	Carl Struss	George Yohalem	Olga Printzlau	"Daughters of the Rich"	8th Week
Vic Schertzinger					"Mansion of Aching Hearts"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	Viola Dana	John Arnold	Frank Strayer		"Rouged Lips"	3rd Week
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	7th Week
Hunt Stromberg Productions. (Metro Release).						
Edward Sloman Productions.						
Edward Sloman	All-Star			Winifred Dunn	"Eagle's Feather"	Casting
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Ernest Lubitsch	Mary Pickford	Charles Rosher	Jim Townsend	Edw. Knoblock	"Rosita"	9th Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Val Paul	Harry Carey	Wm. Thornley		Bernstein-Jappard	"The Miracle Baby"	5th Week
Mal St. Clair	All-Star	Lee Garmes	Moreno	Beatrice Van	"End of the Fray"	6th Week
Jas. W. Horne	All-Star	Jos. Du Bray	Art. Flaven	Owen Davis	"Blow Your Own Horn"	3rd Week
Al. Santell	All-Star	Wm. Marshall	Rol Asher	Dickey Page	"Lights Out"	1st Week
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						**598-141**
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Newmeyer-Taylor	Harold Lloyd	Walter Lundin	Robert Golden		5-Reel Comedy	18th Week
Parrott-Fay	Snub Pollard	Roach Doran	Hackmey	Hutchison-Parrott	2-Reel Comedy	Schedule
Howe-Pecar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
McNamara-McGow	All-Star	Len Powers	C. Morehouse	Hal Conklin	"Our Gang"	Schedule
Jeske-Pembrook	Stan Laurel				2-Reel Comedy	Schedule
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945-6**
Malobee Productions.						
Malobee	Leo Maloney	V. Walker	Bob Williamson	Bebee	2-Reel Western	Schedule
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal-Kane			2-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
SENNETT STUDIO. 1712 Glendale Blvd.						Wils. 1550
Mack Sennett Comedies. (First National Release).						
Wm. Seiter	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	8th Week
Roy Del Ruth	Billy Bevan		George Bordeau		"Skylarking"	Editing
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Fred Niblo	All-Star	Alvin Wyckoff	Doran Cox	Bess Meredith	"Captain Applejack"	5th Week
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Frank Borzage	All-Star	Chet Lyons	Bunny Dull	Johnston-Dazey	"Children of Dust"	Editing
Edwin Carewe Productions. (First National release).						
Edwin Carewe	All-Star	Sol Polito	Wallace Fox	Adelaide Heilbron	"Girl of Golden West"	Editing
Joseph M. Schenck Productions. (First National release)						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Weil	Frances Marion	"Ashes of Vengeance"	6th Week
Sidney Franklyn	Constance Talmadge	Norbert Brodin	Millard Webb	Emerson-Loos	"Dulcy"	6th Week
James Young Productions (Associated First National release).						
James Young	All-Star	George Benoit	James Ewens	Richard W. Tully	"Trilby"	7th Week
Maurice Tourneur Productions. (First National release).						
Tourneur	All-Star		Scotty Beal	Tourneur	'Brass Bottle"	6th Week
Principal Pictures Corporation. (First National release).						
Eddie Cline	All-Star		Norman Manning		"Meanest Man in the World"	5th Week
UNIVERSAL STUDIO. Fred Datig Casting.						570-081
Universal Film Manufacturing Co. (Universal Release.)						
Edmund Mortimer	Herb. Rawlinson		Barry	Charles Kenyon	"Thicker Than Water"	2nd Week
George Marshall	Jack Hoxie		Tom Regan	George Hively	"Where Is This West"	3rd Week
Messinger-Marchan	Mower-Sedgewick				"Daniel Boone"	Serial
Jack Dillon	All-Star		Brochey		"Self-Made Wife"	3rd Week
Duke Worne	Little-Thomson		Jay Marchant		"Eagles' Talons"	Serial
Jack Conway	Gladys Walton	Ben Reynolds	Leo McCarey	Harvey Gates	"Sawdust"	4th Week
Wm. Watson	Neely Edwards	Warren Lynch	A. Thompson		Comedy	Schedule
Wallace Worsley	Lon Chaney	Charles Stumar	Dugan-Sullivan	Sheehan-Lowe	"Hunchback"	18th Week
Harry Pollard	Reginald Denny		Harry Webb	Staff	Leather Pushers	Schedule
Stuart Paton	Roy Stewart		Ernst Laemmle		"Burning Words"	Editing
King Baggott	Baby Peggy		Joe Berry		"Wanted a Home"	Preparing
Watson	Bert Roach				Comedy	Schedule
Wm. Duncan	Duncan-Johnson				"The Steel Trail"	Serial
Herbert Blache	Gladys Walton				Feature	Preparing
Hobart Henley	Virginia Valli		Archie Smith	Marion Fairfax	"Lady of Quality"	2nd Week
Ed. Sedgwick	Hoot Gibson	Miller	Joe Cammel	Geo. C. Howell	"Out of Luck"	2nd Week
Robt. Hill	Wm. Desmond		B. Humberstone	Edwin Marshall	"Skyline of Spruce"	1st Week
Joe Rock Productions. Leon Lee, Prod. Mgr.						
Jimmie Davis	Joe Rock	Reggie Lyons	Murray Rock	Davis-Rock	2-Reel Comedy	Schedule
Renco Productions						
Dallas Fitzgerald	All-Star	Ross Fisher	James Kilgallen	James Colwell	"After the Ball"	4th Week
Rellimeo Productions.						
Louis Wm. Chaud	All-Star	Abbott Linwood	Dick Sherer	Grace M. Sanderso	"The Man Behind"	4th Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Dave Smith	All-Star	S. Smith, Jr.	Wm. Dagwell		"The Alibi"	2nd Week
Larry Semon	Larry Semon	H. Koenekamp	Joe Basil	Larry Semon	"The Rural Rival"	2nd Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Chester Franklin	All-Star	Homer-Scott	Millarde Webb	Franklyn-Myton	"Wolf-Fangs"	Editing
WILNAT STUDIO. 6070 Sunset Blvd.						Holly 7940

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SYNTHETIC DIVORCE

(Continued from Page 5)

the cleanly Lincoln Heights Jail is typical of modern penal institutions, and that if directors crave the good old days of rat and dirt infested cells they must join the ranks of the up-to-date highball hound, build oversized pockets on their trousers, and carry their own.

The philosopher who allowed that clothes didn't make the man may have been right. But, if screen standards are to be accepted, one's ornamentation goes a long way toward establishing him. Both director and players are in complete agreement on at least one belief—that the cut of a man's hair should should be absolutely in character no matter what else may be sacrificed in the interest of time or the actor's own personal preferences.

To prove that they are living up to this theory with a vengeance one has to note the recent sacrifices made for the sake of a head of hair. Bert Lytell, who submitted his wavy black locks to the blondine experts in order to become a yellow haired Rupert of Hentzau, is spendng his days endeavoring to regrow the wealth of thatch that once made him famous.

Lloyd Hughes spent approximately three months on vacation (but on pay) for the sole purpose of growing the long hair seen in "Scars of Jealousy."

But Kenneth Harlan, whose luxurious head of hair has caused so many feminine hearts to skip a beat, submitted to the most ignominious fate of all in the interest of art. He permitted barbaric clippers to mow his thatch to the common or garden variety of "dish hair cut" in order to lend color to his role in "April Showers." Fortunately, it is said that Kenneth will outgrow the role in a few weeks.

Directing the affairs of a rapidly growing organization from the seclusion of a jail cell is the unique distinction of Joseph Jackson, newly elected president of the Wampus, otherwise, The Western Motion Picture Advertisers.

For Jackson was the victim of one of the comedy stunts that usually are expected only on the screen. He was driving over a little used street in the outlying district of Los Angeles to keep a delayed appointment when he heard the motor of a car whose driver evidently was attempting to pass him.

The street was broad and there were no other machines in sight, so Jackson stepped

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on the gas. The driver behind was persistent. Jackson urged his machine a little faster.

In spite of the fact that the press agents' president was moving at a high speed (according to his own conservative admission) the pursuing machine drew up along side him. Then, to the chargin of Jackson, he recognized, not the triumphant face of a coworker, but that of an equally triumphant speed cop.

The judge who smiled at the recital of the case settled upon three days as a proper period in which, away from all earthly cares, he might consider the merits of a more leisurely pace.

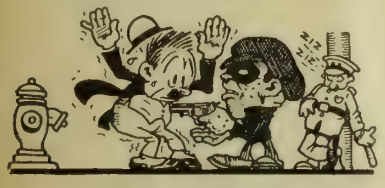
Will the Pola and Charlie romance develop into a professional alliance only? At the moment of this writing intimates of the illustrious pair believe that such may be the case.

For Chaplin, who has completed his first directorial effort with Edna Purviance in the stellar role, is reported to have expressed a desire to show what he could do with Pola's undoubted, but as yet scarcely plumbed artistic, possibilities.

"The logical solution of their romance," said one close friend of the pair.

And, since the picture public probably would profit by it, why not?

The one and only Gibson of western fame has abandoned the galloping pinto for the galloping waves. He'll straddle the forward gun of the California, the greatest battleship of the Pacific fleet, and pipe all hands to the binnacle to see where he is going—in "Out of Luck," the picture upon which he has just started work at Universal City under Edward Sedgwick's direction.



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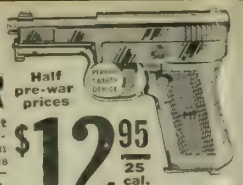

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LOW-DOWN ON HIGH-UP

A mop, a bucket of hot soapy water and a dirty floor.

A strange combination, indeed, to start anyone on the road to histrionic fame.

But it was such a combination that was the means of bringing Conway Tearle into the limelight as an actor.

This famed motion picture player told of his incongruous advent into the acting profession between camera "shots" at the United Studios, where he is appearing opposite Norma Talmadge in the First National production, "Ashes of Vengeance."

It was while Tearle was still in his teens. He had made more or less of a reputation as an amateur boxer and billiard player and he was then dividing his time between the squared ring in the Old Kent Road district of London and acting as billiard marker at the old Wyndham Hotel on the Strand.

To be a billiard marker meant that he had to be a player far above the average, for casual players who engaged in a game with the marker and won were not asked to pay for the games. Tearle was a profitable investment for the house for there were very few billiard players who came to Wyndham those days who could beat him.

"I guess I might still be chalking up the scores back in London if it were not for the mop and pail of water," the famous actor declared.

"On the day that I lost my job the janitor, who daily cleaned up the billiard room, was sick, or drunk—at any rate he didn't show up. The hotel proprietor ordered me to do his work, telling me to go down to the kitchen to get the neccessary paraphernalia so that I could mop up before the morning patrons began to arrive.

"Right then and there I renigged. I told him that mopping floor was just a little below my dignity. I refused to do it. He got peeved. And I got fired.

"Walking out of the hotel I ran into one of the patrons with whom I had often played. He was the stage manager of one of the big London theatres. I told him of the mop and pail incident and he instantly offered me a small part in a show, then in preparation. Naturally I accepted.

"After that I had no desire to go back to the old job.

"Later I had a good laugh on my old boss. Dressed in tall silk hat, morning coat, striped trousers—the habiliments of a London man-about-town—I strolled into the Wyndham billiard room.

"The proprietor was the personification of graciousness as he greeted me. But he didn't recognize me. I reminded him of the floor mopping episode and then, shaking hands with him, I thanked him for firing me.

"I considered that by kicking me out of the hotel he had done the best thing he ever could do for me."

Esther Ralston, popular Universal heroine of chapter plays and western features, will play the leading feminine role in "Thicker Than Water," Herbert Rawlinson's latest starring vehicle which is now being filmed at Universal City under the direction of Edmund Mortimer.

Miss Ralston's most recent appearancees before the camera were made in support of Willian Desmond in "The Phantom Fortune," a chapter play, with Hoot Gibson in "Blinky," a special feature built around the United States Cavalry.

"Thicker Than Water," was adapted to the screen by Charles Kenyon from Margaret Bryant's popular novel, "Richard."

Other well known players in the cast are David Torrance, Alfred Fisher, Lionel Belmore and Mike Donlin.

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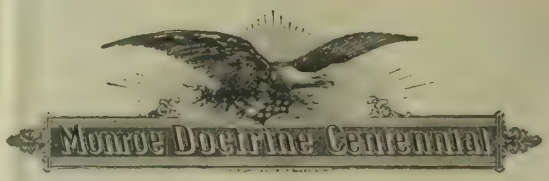

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ESTABLISHED 1918—A FILM MAGAZINE AND A FILM NEWSPAPER IN ONE
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Cowboys, a Historical Curtain and a Definition

One by one the camp fires of the cowboys, the rugged cavaliers of the West, are flickering out. "Ma Pettingill's" boys, the roistering range riders of Owen Wister and Hough, are giving way as the mass of population creeps inland from the Pacific.

But the West of the cowboy days has not completely passed away. In a few spots it lingers in all its primitive colorfulness, with its habits and dress and manners unchanged.

The old West has found new converts in Norma Talmadge and the galaxy of film luminaries who are with her at the Mathewson Ranch, where they are filming scenes for her spectacular French historic drama, "Ashes of Vengeance," for First National.

Miss Talmadge and the big cast who accompanied her on location in charge of Director Frank Lloyd, have been delighted to discover a bit of this old West on the ranch where they are encamped fifty miles from Los Angeles. The owner of the ranch, who owns the biggest clock manufactory in the world, has two holdings of 15,000 and 70,000 acre extent.

Over the 15,000-acre Mathewson "front yard" the "Ashes of Vengeance" company, in their 16th century French costume, sweep and gallop in battle array, ambush their foe, abduct pretty women, make ardent love as Frank Lloyd directs and Tony Gaudio grinds his camera. And while they are a crowd of cow-punchers, in fleecy chaps and high Stetsons press around watching with wide-eyed interest.

To those who know that he has spent six months or more on some of his recent successes, it may come as a blow to know that in the early days of pictures Gasnier established a speed record for production, actually filming a complete picture a day for a year! It should be explained, however, that the pictures were of the length then in vogue, from two to three hundred feet in length, or about one-fifth the length of a single reel of a present day picture.

PEGGY BROWNE

JOHNNIE WALKER

John S. Robertson, the producer of "The Bright Shawl," a First National picture, in which Richard Barthelmess is being starred, has brought a touch of sentiment that will appeal to old theatregoers who remember the days of the glory of Daly's theatre in New York City. Memories of the stage are incomplete without some incident that bring back to the mind the great Augustín Daly, who will always be remembered as the great American drama producer.

The reminder of Daly's in the screen version of Joseph Hergesheimer's celebrated story, "The Bright Shawl," is the famous curtain, which, when hung in 1889, created a sensation throughout the entire world.

"We used this curtain in this production in the big theatre in Havana where the negroes held their famous ball annually," said Mr. Robertson.

Only one other curtain in New York City is as famous as the Daly curtain, and that one is now in the Metropolitan Opera House. In Judge Daly's life of his brother, Augustin, the curtain is described in this way:

"Daly's theatre was now (1889) enriched by a curtain embroidered in silk, representing the 'Crowning of Comedy,' by Garibaldi. The needlework was done in Milan under the direction of Garibaldi, who wrote: 'Never a piece of work like this was attempted before,' and added, 'What an undertaking! What a work! What a cost!'"

What are these things you've heard of so often in connection with motion pictures—drama, conflict, suspense, and surprise? Of course, any "fan" knows their general definitions, but that dealing with their peculiar use in motion picture entertainment isn't to be found in Webster.

The Palmer Photoplay Corporation, which is soon to release its first feature production, "Judgment of the Storm," believes that even a little knowledge of the technique of photoplay building contributes to the enjoyment of seeing good screen offerings, so the instructors of its educational department give the following definitions:

Drama is the *structure* or method of depicting emotion-provoking events most effectively. Stage and screen drama differ radically. Conflict, suspense and surprise are the greatest elements of drama. Conflict may be physical or mental, between two or more opposing human wills, or a struggle within one person. Suspense, based upon the principle that anticipation is greater than realization, builds a foreboding or uncertainty about the outcome of a situation, and surprise fittingly caps the climax of suspense by bringing an unsuspected outcome.

How many times have you said, "That plot's so illogical" when you meant "so absurd?" A plot may be perfectly logical if it is so constructed that one step of thought leads naturally to another, and yet the whole may be an utter absurdity. And did you know that "melodrama" originated from "melody-drama," an ancient form of musical comedy or tragedy?

The first of the Zane Grey productions for Paramount, directed by Victor Fleming, is scheduled to begin in the near future. It will be "To the Last Man" and was adapted by Doris Schroeder. The production editor is Lucien Hubbard. The latter, with Victor Fleming and Zane Grey, returned recently from Tonto Basin, Arizona, where the picture will be made in the original locale of the story. The cast and other features are to be announced shortly.

VIVIAN RICH

FATHER DODD IS GIVING A SHOW

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Seats One to Two Dollars At Kress Drug Store, Hollywood
Beginning Tuesday, May 8th.

Noted Impressario To Rule Film Exposition

With the arrival of R. H. Burnside in Los Angeles Thursday, officials of the American Historical Revue and Motion Picture Exposition pulled the bell cord for the "full speed ahead" signal.

Mr. Burnside will have charge of producing the historical revue, from July 2 to August 4. He has been producing head of the New York Hippodrome for the past eleven years, and his coming here insures the biggest show in the history of Los Angeles this summer.

The engagement of R. H. Burnside was officially announced at a luncheon given at the Biltmore in New York, just a week ago, by Charles H. Christie of the Christie Studios. The announcement aroused untold enthusiasm among Gotham newspapermen, trade journal representatives and motion picture producers, distributors and exhibitors. All pledged their unqualified support, and many indicated that they would come to the Pacific Coast for their vacations this summer, to attend the exposition.

Charles L. O'Reilly, president of the Motion Pictures Owners of New York State and the Theatre Owners Chamber of Commerce, promised co-operation on behalf of the 1300 exhibitors of the Empire State for Los Angeles' forthcoming motion picture exposition. They will all use trailers and slides to advertise the American Historical Revue; and the project is to be officially endorsed by the next state convention.

That the Motion Picture Producers and Distributors Association, of which Will H. Hays is chief, is back of the Monroe Doctrine Centennial was made very plain by Cortland Smith. Garrett Graham outlined the plans that are now being worked out in Exposition Park, creating a large degree of enthusiasm in reporting the progress that has been made to date.

Ruth Roland, who has been making a swing around the circle in the interests of the exposition, told of widespread interest; and she also pledged the unqualified support of the active workers in the industry, from extras to stars. Other informative talks were made by Frederick H. Elliott and E. H. Allen.

The introduction of Mr. Burnside, as impresiario of the Monroe Doctrine Centennial, was the signal for an ovation. He promised the supreme achievement of his theatrical career, saying that this was just the sort of opportunity for which he had been looking for many years.

Mr. Burnside is to have full charge of producing the spectacular revue of American history that has been outlined by the commission of thirteen California college presidents and educators. It is to be put on in the largest way possible, because it will be the opening event in the new coliseum that seats 80,000. Mr. Burnside's handling of masses and getting big effects in the Hippodrome for the last ten years qualifies him better for this production than any other man in America.

"If anything further were needed to insure the success of the Monroe Doctrine Centennial," says President Walter J. Reynolds, "we have achieved it by enlisting the co-operation of R. H. Burnside. He is sure to give the people of Los Angeles and all who come here this summer the best entertainment of its sort that has ever been staged anywhere. In the minds of many, the mammoth spectacles that used to be put on by Imre Kiralfy have never been equalled; but I predict that they will be surpassed here this summer by Mr. Burnside. He will be given every possible facility to make the American Historical Revue the feature of the exposition."

World-Wide Survey Reveals Forthcoming Prosperity

It promises to be a big picture year—for the theater-goer.

The amusement seeker who leaves his admission fee at the box office during the coming twelve months will get more entertainment for his money than ever before in the history of the screen.

Such, in brief, is the optimistic forecast of B. P. Schulberg, independent film producer who has just completed a world wide survey of conditions involving the screen and those interested in it, either professionally or from the standpoint of the average theater-goer.

Mr. Schulberg has just returned to his Los Angeles studios after a five-week stay in New York, where he met Al Lichtman, head of the distributing forces of the producing body of which Schulberg is president. Mr. Lichtman has returned from a tour of Europe that included every important capital.

"The outstanding development of interest to theater-goers at large, is the fact that there will be an increase of approximately forty per cent in picture production this year," said Schulberg. "That means an opportunity for the exhibitors to select only the best for their audiences.

"Consequently, that will mean better pictures. Barring the isolated cases of bad judgment on the part of the theatre owner, which are not as frequent as one might expect, only the best pictures will be shown. The mediocre or actually bad film will die a natural death.

"Of course this situation will not add to the profits of the producer. But it will result in an immediate increase in the quality of productions made and that, in the long run, cannot help but prove beneficial to the screen, the producer and the public."

In answer to the oft-repeated query, "Why not write directly for the screen?" it may be said that this is the trend of the big producers on the West Coast. Writers who have learned screen technique and are ambitious to learn more of it—not simply the possessors of names that might be expected to possess a box office value—are moving toward the coast.

Larry Evans, whose keen dramatic sense and whimsical humor have endeared him to magazine and fiction readers in every English-speaking country, has joined the forces of Preferred Pictures and is enroute to Los Angeles, typewriter in hand.

Evans, incidentally, has turned the tables on every writing tradition. When he wrote "Are You A Failure?" his outstanding screen success, he prepared it first for the screen, then as a magazine story, and now has it under preparation for a New York stage production. That is to be his method of procedure in future plot writing.

"Any really successful screen story has the elements of the successful fiction story or stage production, while all successful stage productions and fiction stories cannot be translated into the language of the screen," says Evans. "Why not approach the writing business from this angle and address the picture, fiction reading and stage following public simultaneously?"

John Russell, author, explorer and war correspondent, has again joined the ranks of screen writers on the West Coast. After a year in New York, during which he aided in the picture production of his story, "Where The Pavement Ends," he has returned to Los Angeles under contract to write original stories for Fox.

Stuart Holmes, known to every screen fan since the first flicker of the original screen drama as a picture "bad man," is introducing himself all over again in a characterization as remarkable as any undertaken by Lon Chaney, recognized master of picture makeup.

In "Daughters of the Rich," Holmes has dropped his mask of wickedness and become a Russian Duke whose face promises to live in celluloid long after his true features are forgotten. Incidentally, Holmes has offered an explanation of his bizarre characterization as interesting as the role itself.

"I never have seen a Duke who looked or acted just as I have done," he said. "It may be that there is no such Duke and never has been one. But there are certain

(Continued on Page 21)

A TRULY GREAT ACTOR

Arthur Edmund Carew, whose characterization of Svengali in Richard Walton Tully's production of "Trilby," stamps him as one of the greatest, most brilliant exponents of the silent drama of his time.

Pola, Her Third, and, Those of Lasky's Others

The start of Pola Negri's third American-made picture for Paramount, "The Spanish Dancer," is awaited with keen interest because of the undoubted magnitude of the production planned and the numbers of people and important scenes to be used. It will be a Herbert Brenon production and the latter is now in New York gathering data for the picture which is scheduled to start about June 1, at the Lasky studio. The scenario is the joint work of June Mathis (author of the screen version of "The Four Horsemen," and "Blood and Sand") and Beulah Marie Dix, and is an adaptation of "Don Caesar de Bazan" by Adolph D'Ennery and P. S. T. Dumenier.

Jesse L. Lasky, first vice president of Famous Players-Lasky, in his announcement of the production stressed the brilliancy and elaborateness of the forthcoming picture. The efforts put forth in the making of Miss Negri's two previous pictures. "Bella Donna" and "The Cheat' is a forecast of what will be done with "The Spanish Dancer" and inasmuch as it is a period picture with costuming an integral part of the quality which is so essential to a drama of this character; there will be great opportunity for beautiful effects. Unquestionably this will be one of the biggest pictures ever made by the organization, with splendid acting opportunities for the lovely star.

Big pictures, however, are the order of the day with Paramount. Take, for example, "Hollywood" which is now being completed by James Cruze, producer of "The Covered Wagon"—the greatest success in cinema history. "Hollywood" is a screen version of Frank Condon's short story and was adapted by Thomas J. Geraghty. In it will appear a galaxy of the best known star and leading people, though, oddly enough, the leading roles in the story are portrayed by screen 'unknown.' A dream sequence in this film is said to be one of the most elaborate ever made—a veritable Hippodrome show in itself. Walter Woods is production editor of this film.

Then there is "Salomy Jane" a George Melford production with a cast of featured players, Jacqueline Logan, George Fawcett, and Maurice Flynn being named as the headliners. Waldemar Young adapted the story by Bret Harte and play by Paul Armstrong and it is being made in locations where the original story was laid, in Northern California. Here the days of the gold rush and thereabouts are being reinacted with startling fidelity.

To the Tonto Basin, Arizona, Victor Fleming has taken his company making "To the Last Man" first of the Zane Grey productions for Paramount. Featuring Richard Dix, Lois Wilson, Noah Berry, Robert Edeson and Frank Campeau, this picture promises to be one of the most powerful dramas of the open spaces since "The Covered Wagon." The tale of the deadly feud in an almost uncivilized region, it brings into play all the vital forces of life and nature, with unexcelled chances for strong dramatic action. Doris Schroeder adapted the story; Zane Grey is personally co-operating in its production and Lucien Hubbard is production editor.

Sam Woods has just completed—or virtually completed—a brilliant social drama, involving divorce and love and high society. It is called "Bluebeard's Eighth Wife" and was adapted by Sada Cowan from the Charlton Andrews adaptation of Alfred Savior's French play. Gloria Swanson is the star and never has she had greater moments in a play, never a chance to appear in more exquisite garb, surrounded by every facility in sumptuous settings and costume effects. While a modern play it involves several costumic effects such as a big Egytian fete scene, etc., Julia Craeford Ivers is production editor.

"Children of Jazz" which Jerome Storm is directing, is another picture with a cast of featured players including Theodore Kosloff, dancer, artist, actor and writer; Ricardo Cortez, Eileen Percy and Robert Cain. Contrasting scenes between the young people and their exploits—today and yesterday—render this picture unique. It is an adaptation of a play by Harold Brighouse and the scenario is by Beulah Marie Dix.

Charles Maigne is producing "The Silent Partner" with Leatrice Joy, Owen Moore, Robert Edeson featured. Here is a story of modern life in New York, contrasting wealth and penury, having to do with the stock market and love—two qualities not always separate in human affairs. Ralph Block is production editor and the story is by Maximilian Foster, adapted by Sada Cowan.

For comedy relief, so to speak, Walter Hiers is doing "Fair Week" under the direc-

(Continued on Page 22)

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, April 30.—J. Hesser Walraven, efficient publicity man with the Graf Productions, has been confined to his bed by illness for two weeks, but is so far recovered now as to be able to be back in the office again.

Ray Moore, well-known member of the Goldwyn forces, and Victor Seastrom, director, spent the week-end in San Francisco looking for possible locations to be used in the forthcoming production by Goldwyn of "Masters of Men."

The Belasco Productions of this city have sold the state release rights on their first picture "Her Accidental Husband," and the picture will be shown here at the Granada Theatre within the next few weeks, also at one of Los Angeles' leading theatres. The reports on the picture show most unusually successful showings all over the country.

Caesare Gravina has finished his part in Erich Von Stroheim's production of "Greed" from Frank Norris' great American classic, "McTeague," and left for Los Angeles last Thursday evening. Hughie Mack arrived this morning to join the company, and Mrs. J. E. Jewell and two children, who are to play the twins in the picture, came yesterday. Work on the production is making steady and most satisfactory progress, and it undoubtedly will be one of the really great pictures of the year.

Robert E. Bruce, of scenic fame, will arrive in San Francisco tomorrow to complete his arrangements for the making of some new scenics near here, and farther north.

Dan Mason has left New York and is enroute for San Francisco. From present indications, it looks as though Dan would be featured in a five-reel comedy drama, to be made at the Gerson studios here, before the new series of Plum Center Comedies is started.

The Fisher Production's picture, "Youth Triumphant," is making most satisfactory progress, and they expect to finish it about May 6.

Hugh Wiley, beloved of all Saturday Evening Post readers for his stories, left for Hollywood one day last week, for some business calls on some of the studios. Mr. Wiley says if all goes well, his "Wildcat" and "Lily, the Goat" will soon appear on the screen.

Al Christie, Vera Steadman and Neal Burns spent the week end in San Francisco on their way south from Westwood, a lumber camp in the mountains, where they have been doing location work for the next Christie Comedy.

John Stout, cameraman for the Famous-Faces," and Jimmie Howe, cameraman, had tried and flailed to get them a week ago. Players-Lasky company, and A. C. Cuttybach, an air pilot from the Varney Fying field at San Mateo, came to grief yesterday while trying to shoot some scenes of San Quentin prison from an airplane. The shots were to be used in "The Woman With Four So Stout came up on Saturday with Harold Schwartz, assistant director, to try his luck. Stout got the plane at Varney Flying field and flew up to San Quentin, and had flown over the prison several times, which is strictly against the rules, when, as they didn't heed the warnings of the guards, they fired on them. The plane wasn't hit, but was forced to come down in a nose dive in the soft earth of Baltimore Park, not far away. The plane was damaged, but both men escaped unhurt.

Two old friends met in San Francisco the other day who hadn't seen each other in years. Fanny Midgley, playing in Erich Von Stroheim's production of "Greed," and Flora Moore, of the "Pair of Hellions," cast, being shot by the Stereoscopic Productions. Their friendship dates back to the old days on the stage when Flora Moore was an ingenue and Fanny Miggley was playing child parts in the same company, so they had many old friends and old times to talk over.

The Kenmat Productions have decided to change the name of their first picture from "Crossed Wires," as announced last week, to "Tipped Off." The few friends who saw the private showing of the film the other morning were much pleased with it, and Harry McKenzie, head of the organization, will leave for New York with it next week to complete arrangements for release. The company has picture rights to a number of good stories, and expect to continue production on quite a large scale at the Pacific studios at San Mateo.

The Sterescopic Productions have finished the filming of "The Pair of Hellions," the picture is being titled and cut, and will soon be ready for release through the American Releasing Corporation.

Within Filmland's Inner Portals

Some motion picture artists have trouble getting engagements. With others it is a case of not being able to accept all offers. Virginia Brown Faire is among those in the latter class. Since starting work as the leading woman in the Universal feature, "The Sky-Line of Spruce," starring Bill Desmond, the actress has signed with two other producers to head the all-star cast in forthcoming productions, with arrangements being made to film these pictures one month apart. New plans have now been made that call for each picture entering production the same day. Consequently, Miss Faire will not be able to appear in both pictures, despite the fact that she has agreed to put in night work in order to play both roles.

Helen Ferguson, having returned from Fresno where, as a representative of the American Historical Revue and Motion Picture Exposition, which is to be staged in Los Angeles beginning July 2nd, she was one of the principal speakers at the "Raisin Week" convention, is now assembling a new wardrobe for her work as the featured player in a new series of special productions to be made by George Perry, associated with Mae Murray productions, at the Goldwyn Studios in Culver City. Actual filming of the first story "The Unknown Purple," will start on May 14th.

After playing detective roles in thirty-six well known film productions, B. Wesley Borman, who has come to be recognized as a foremost portrayer of this type of role, the other day proved himself to be as efficient a detective in real life as he is on the screen. Three times within a week a new house the actor is building in Hollywood was broken into and electrical fixtures of great value were stolen. This not only proved annoying to him but easily as well so he decided to do a little sleuthing of a kind that has made him popular on the screen. After watching the house each night for two weeks Borman caught the robber band, consisting of three fellows, each of them is not over 21 years old. As a result of their capture the actor is to be fully reimbursed for the stolen fixtures and during the next 180 days the thieves will have ample time to determine the burglar trade pays for they have been sentenced to jail for this length of time.

MELBOURNE SPURR

Norma Talmadge, one of the most photographed women of the screen, recently remarked: "I have had thousands of photographs made, but there never have been such wonderful likenesses made of me as those just finished by Mr. Spurr."

Melbourne Spurr, whose Hollywood Studios are known to all filmdom, claims the rare distinction of having photographed every Motion Picture Star in the industry.

Little Mother Spurr, who acts as hostess to Melbourne's guests, is as well acquainted with the stars as is her son, and, while engaged in discussing the relative merits of different types of photography, she is remarkably conversant with all affairs of Filmland.

May Allison, who is coming back to the screen

Another comedian from the Mack Sennett fun factory is fast gaining fame in feature pictures. He is Garry O'Dell, who in the old Keystone days was starred by Sennett in two-reel comedies and who within recent years has been playing the comedy relief in feature productions. His latest engagement with Richard Thomas productions in whose latest picture, "Other Men's Money," he portrays the role of "Spike Louis," one of the principal supporting parts. It is a most exacting characterization and one that requiries the fullest utilizing of his histrionic ability.

Craig Ward, scion of a wealthy Boston family, who as the hero in Reginald Barker's "Heart's Aflame," starring Anna Q. Nilsson, scored a decided hit with his brilliant performance, and who is acquiring the same amount of popularity with motion picture devotees that he enjoyed with stage audiences while acting as leading man for Margaret Anglin in many New York successes, has recently received an offer to return to the "legit" but he [illegible]

Sidney D. Cohn, who has just finished twelve years A. B. C. time, announces to his many professional friends the opening of his office in suite 302 New Bank of Italy Bldg., 7th and Olive, where he will continue in the diamond buying business.

Some Studio Storiettes

Several years ago—not so long, though, at that—Mabel Normand starred in a picture, made by Mack Sennett, which was titled "Mickey."

Shortly afterward, a noted songwriter penned a song, called it "Mickey," and dedicated it to Miss Normand because of her splendid work in the picture.

Now comes Peggy Browne, from New York, and because of the success she already has achieved, and that which seems to be in store for her, friends are wondering when a new "Peggy" song will appear on sale in the music stores.

Miss Browne has just finished an important part in "McGuire of the Mounted," starring William Desmond, which Richard Stanton directed for Universal.

Before coming to Hollywood, she appeared in a number of comedy productions in New York, but has decided that she likes dramatic work most, and is directing all of her efforts in that direction.

"Do those who decry the jazz music of today realize their efforts to stifle it would result virtually in turning humanity back to 16th century bigotory?" asks Norma Talmadge.

Jazz music is more than the music of a restless age—it is the expression of the American people, Miss Talmadge says. Any attempt by self-constituted moralists to stamp it out is a restriction of free expression, almost class legislation, she holds. Miss Talmadge draws a parallel between the attempts to censor jazz music today and the musical restrictions of France in 1572.

"In reading up on the historic background of France for my next costume drama, 'Ashes of Vengeance,' which is to be released by First National, I found there was no music for the common class," said Miss Talmadge. "There was only the music of the Church and the Nobility. There was no such 'music of the people,' as today finds expression in the so-called jazz. Jazz is the music of the people, and those sour critics who assail it can only succeed in driving freedom of expression back to the 16th century extinction. In this free country they are doomed to failure."

One girl wanted a husband.

One girl didn't want a husband but had to take one.

The first girl wanted a husband so bad that she kidnaps one.

The second girl wanted to lose a husband so she marries a sanitarium invalid with one foot in the grave and the other on a banana skin.

These two characters, whose views on matrimony are so diametrically opposed, are the heroines in two distinct pictures now in preparation at the United Studios for Associated First National release.

In the first picture, "The Huntress," the heroine is a white girl, brought up as an Indian, who kidnaps "her man," holds him on an island and then marries him before he knows what it is all about.

In the second picture, "Her Temporary Husband," the heroine, forced to marry within twenty-four hours to win a legacy, weds a man she thinks will live scarcely long enough to see the marriage ceremony through.

These bright plots are the basis of two of the most amusing mirth-provokers to be screened for many months.

After two years in England, Director Donald Crisp has returned to Los Angeles, where he will remain until about the middle of May. He has signed a new contract with the Famous Players-Lasky Corporation and will be back in New York in June to direct Elsie Ferguson in "Declasse," the recent stage success which will be made into a lavish Paramount picture at the Long Island studio.

At the London studio of the Famous Players-Lasky Corporation which has now been closed, he directed "The Bonnie Brier Bush," "Appearances" and "The Princess of New York."

Mr. Crisp enjoys the enviable distinction of being present at Buckingham Palace for the private showing to the royal family of his picture "The Bonnie Brier Bush," the exteriors of which were filmed in the beautiful Scottish countryside.

Gilda Gray, one of Broadway's most famous dancers, who performs nightly in the Ziegfeld Follies and early every morning at the Rendez-vous, will be seen in her South Sea dance in Allen Dwan's production of "Lawful Larceny," which he is now producing at the Paramount Long Island Studio with Nita Naldi, Hope Hampton, Lew Cody and Conrad Nagel in the principal roles.

The interior of the Rendezvous cabaret, which is one of New York's celebrated dance club, was reproduced in the studio as a background for Miss Gray's dance.

LON CHANEY AND IRVING CUMMINGS GREET YOU

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, MAY 5, 1923

LEVEE IS ON BIG STUDIO DEAL

A big deal involving the United Studios is pending and some important news may be expected from this source in the near future.

M. C. Levee, president of the studio company and producer of Maurice Tourneur Productions, has gone to New York where he will confer with several prominent motion picture men on the forthcoming transaction, which it is whispered, will make the United plant a more important factor in motion picture production than ever before.

While in New York, Mr. Levee will also confer with officials of Associated First National Pictures on the distribution and exploitation arrangements for "The Brass Bottle," his newest Maurice Tourneur picturization just completed. This photoplay marks Tourneur's initial comedy and offers an all-star cast including Harry Myers, Ernest Torrence, Tully Marshall, Barbara LaMarr, Charlotte Merriam, Ford Sterling and others.

Construction work at the United Studio will continue under the direction of F. E. Pelton, who will be in charge of the plant in Mr. Levee's absence. The erection of new buildings and the paving of roads at this big "lot" are now nearing completion and within the next two weeks will be ready for several new producing companies now waiting to start work here. Upon its completion the United Studios will offer one of the finest and most modern plants of its kind in the world. Mr. Levee will remain in New York from ten days to two weeks.

PROGRESS OF MACK SENNET LOT

The production of a big feature, such as "The Extra Girl," in which Mack Sennett is starring Mabel Normand, and four comedy stories now being filmed by various all-star casts and directors, all under the general supervision of F. Richard Jones, is keeping the big stages of the Mack Sennett Studios constantly occupied.

New Murfin Film Started

Jane Murfin has begun production work on her play, "The Sign," at the Thomas H. Ince Studios. May Allison has been signed up for the leading role, the cast also including Ethel Shannon and Rockliffe Fellows. Miss Murfin will direct her own production.

"Shooting" in Pasadena

Director James H. Horne has taken his company, which is filming "Blow Your Own Horn," to Pasadena for exteriors of a mansion. Warner Baxter, Derelys Perdue and Ralph Lewis are the featured players in "Blow Your Own Horn." Joseph DuBray and Pierre Collings are at the cameras, and many of the scenes already taken are said to be marvelous.

OIL ATTRACTS STARS OF SCREEN

Fritzi Ridgeway, the popular young star of "The Old Homestead" and who has just completed her work in the "lead" of the Universal picture, "Seeing Red," has just become financially interested in the C. C. Stall Oil Association and she is so proud of her business sagacity that she wants to tell all of the other interest holders and their friends just how she chose the company from among the great numbers of promotions which are continually brought to her attention. On next Sunday afternoon she expects to meet the people interested in oil at the Stall lease on Easy Street, Santa Fe Springs.

Monty Banks, the clever young comedian who has risen to first rank during the last few years, will entertain the same afternoon with several stunts with which to surprise the visitors to the lease.

Eileen, Josie and Edward Sedgewick, the three who have each attained success, Josie and Eileen as stars of numerous plays and Edward as a director for Universal, will be at the lease to meet visitors and to help Director Roy H. Klumb choose types for his production centering around the oil fields for which the first scenes will be taken Sunday afternoon.

Mr. Klumb is an independent producer and has chosen the C. C. Stall lease on which to center the action of his oil drama. His company will include many well-known actors and actresses who will work before the visitors. Volunteers will be asked to assist in several scenes.

"Lights Out" Progresses

"Lights Out," a Rex Taylor adaptation of the Paul Dickey-Mann Page stage play, is progressing rapidly at the Powers studios under the direction of Al Santell. "Lights Out" is being filmed with an all-star cast including Ruth Stonehouse, Walter McGrail, Marie Astaire, Theodore von Eltz and Mabel Van Buren.

WHO'LL MATCH PAULINE'S RECORD?

A top-notch price of $100,000 has been paid by Thomas H. Ince for film rights to "Anna Christie," the outstanding stage success of the past year which is now playing in London where people and critics alike have proclaimed it the greatest American drama in years. It will be released through First National.

Active work on the tremendous task of translating this big drama to the screen already is under way. John Griffith Wray has been selected to direct the production, the screen adaptation for which is being written by Bradley King. The next big job will be the selection of the screen actress who will play the title role.

Pauline Lord ,who created the character for the stage, has won for herself the name of one of the great emotional actresses of the day by her fine performance. The lucky screen star cast for the role in the Ince production stands an equal opportunity of climbing to the heights for, as the critic of the London Daily Telegraph declared, after witnessing the premier of the stage play in England:

"The character drawing of Anna is a magnificent piece of work and it is a vehicle for a magnificent piece of action."

Eugene O'Neill, the author of the play, which was awarded the 1922 Pulitzer prize as the best American drama of the year, has won international fame. Maurice Bourgeois is translating "Anna Christie" for the Paris stage as a result of the London triumph of the drama.

FATHER DODD TO STAGE EVENT

From every indication the Hollywood Woman's Club Auditorium will be filled to capacity on the nights of May 10th and 11th when "A Night in Dreamland," a musical extravaganza, will be presented by Rev. Neal Dodd for the purpose of raising funds with which to construct a new church for the motion picture people, to be known as "the little church around the corner."

Inasmuch as the affair is being staged in behalf of members of the motion picture industry, actors, actresses, directors and others from the local film colony have pledged their full support to the show and are working with untiring efforts toward making it the most successful event of its kind that has ever been staged in Hollywood.

"A Night in Dreamland" is the work of Jay Wellington, author and producer of many successes, who has coached more local talent productions than any other producer in that line of work. It is estimated that he has trained more than fifty thousand persons for his latest show, which is to be presented with a local cast of seven hundred adults and children.

Hundreds of persons are being attracted each evening to the rehearsals, which are being held in the auto sales rooms of the Wright Auto Service Company at 6250 Hollywood Boulevard. Mr. Wellington has extended a cordial invitation to the readers of "Camera"! to attend these rehearsals.

It is estimated that the first night audience will be composed entirely of motion picture people. Many of the stars have purchased a generous number of tickets to the show, which have been priced at from one to two dollars. A handsome souvenir program has been prepared, in the center of which has been reserved a motion picture people's pictorial section. Space in this section has been purchased liberally by many of the most prominent artists in filmdom, including Mary Pickford and Douglas Fairbanks, allowing them to express in a fitting manner their interest in the church venture.

Nearly thirteen years ago Director Wellington made his initial bow professionally as leading man in Denman Thompson's drama entitled "Our New Minister."

Who's Who and What's What in Filmland This Week

Sadie Campbell is playing an important bit in a current Universal-Jewel, as yet unnamed. Miss Campbell is a favorite protege of Gus Edwards.

Tommy Wonder, five-year-old dance wizard, appeared at the Big Brothers Benefit, recently. He repeated his captivating dance which he gave at the Wampas Frolic.

Neva Lynn, the beautiful show girl from New York, who is creating a sensation by her work in Gorham Follies, surprised the Little Brothers party recently by dropping in on the 200 boys and giving a dance.

Edward Martindel is nearing the completion of his contract at the William Fox studios, where has was engaged to play the leading character role in "The Eleventh Hour." The picture has been three months in the making and is declared to be one of the screen's most auspicious presentations of the year.

Miss Winifred Greenwood, well-know actress of "American Film" fame, is to return to the screen after a two years' engagement on the stage. Miss Greenwood will be seen in Zane Greys' "To the Last Man," to be produced by Lasky.

Jack Cunningham, who adapted Emerson Hough's "The Covered Wagon" for the screen, has started work on the adaptation of Peter B. Kyne's novel, "The Light to Leeward," which will be Thomas Meighan's next Paramount picture. Irvin Willat, who has just completed "Fog Bound," a Paramount picture starring Dorothy Dalton, will direct Mr. Meighan in the new picture which will be titled "Homeward Bound."

Hope Hampton has been engaged by the Warner Brothers to play the leading role in the screen version of the David Belasco play, "The Gold Diggers," which will be directed by Harry Beaumont. Miss Hampton is expected to leave early next month for the Warner studios in Los Angeles following the completion of her role in "Lawful Larceny."

Perry N. Vekroff, one of the best known screen story authors and directors in the motion picture industry, has been engaged by Associated First National Pictures, Inc., to write a film version of "The Lord of Thundergate," Sydney Hershel Small's famous dramatic story of American and Japanese life.

Marie Prevost will, in all probability, be starred in "Broadway After Dark," to be made by the Warner Brothers.

Irene Rich will be the featured player in the Warner Brothers picturization of Kathleen Norris' novel, "Lucretia Lombard." The production will be made by Harry Rapf, the producer of "Brass."

The direction of "Little Johnny Jones," the screen adaptation of the George M. Cohan play featuring Johnny Hines, has been assigned to Arthur Rosson. Hines is at present on the west coast, and the supporting cast is being assembled at the Warner Brothers studios.

Edward Connolly, character actor who has attracted considerable attention for his interpretations in Rex Ingraham productions, has been engaged by Director George D. Baker for the part of the Antiquary in "The Magic Skin," which is to be produced by Achievement Film Corporation. The casting of the

Carmelita Geraghty's drawing room in the Cosmopolitan film "The Daughter of Mother McGinn," furnished the scene the other day of an innovation in pictures when Director Hill turned over all the arrangements of the set, even to the placing of a tea wagon, to Colleen Moore, star of the production and Miss Geraghty. In addition the girls supervised all the costumes to be worn by the guests at a "tea fight," and put on the final O. K. before a shot was taken.

J. Grubb Alexander, well-known scenarist and author, has been engaged by the Universal scenario department to write the screen adaptation of "Red 'Lock.' "Red Lock" is one of the present day "best sellers" by David Anderson. The screen play will be used as a starring vehicle for William Desmond, popular western star and hero of many of Universal's most thrilling chapter plays.

Charles Lapworth, English representative of the Goldwyn Pictures Corporation, has been brought from London to the Culver City Studios to act as special assistant to Victor Seastrom, the great Swedish director, in the making of Sir Hall Caine's "The Master of Man." Mr. Lapworth will advise on English customs and manners. He is a close friend of the author and had a long conference with him regarding the picturization of the novel just before he left London.

Goldwyn has signed Georges Calliga, well known as leading man in Paris and London, who will work in his first American picture at the Culver City studios.

Julius Stern, president of Century Comedies, has left for New York. David Bader, his West Coast press representative, accompanied him to take over the entire publicity department which will be handled from the East.

medium for Miss Beaumont's "re-debut" on the screen as she has been devoting the last seven years to her stage career and has only recently come to Hollywood to resume picture activities. Among devotees to the spoken drama she is known as the champion mother of the stage, her forte being the enacting of maternal roles.

George O'Hara expects to complete next week "Judy's Punch," twelfth of the Witwer "Fighting Blood" series in which he is starring. Mr. O'Hara in this vehicle encounters many vicissitudes, and also dons the boxing gloves for a thrilling fight with Larry McGrath, who has acted as referee in most of the pictures. "Judy's Punch" finishes the first series of the "Fighting Blood."

In order that every detail of dental professional routing might be absolutely correct, Erich von Stroheim added Dr. Henry Smulson, well-known San Francisco dentist, to his staff as technical advisor in the filming of "Greed," the Goldwyn apaptation of Frank Norris' classic of American literature, "McTeague."

Mike Donlin, famous baseball player and vaudeville star, has been assigned by Fred Datig, Universal casting director, to a role in "Thicker Than Water," Herbert Rawlinson's next starring vehicle. "Thicker Than Water" is a screen adaptation of Margaret Bryant's novel, "Richard," and is being filmed under the direction of Edmund Mortimer.

The London Quartet, famous musical organization from England, in the United States on a concert tour, visited Universal City during their stay in Los Angeles, to inspect the filming of "The Hunchback of Notre Dame." Members of the party were H. Waldo Mann, Thomas Petrid, Warrick Evans and Arthur Beckwith. Their visit to California was the last lap of their tour of this country. They will also visit Australia.

George O'Hara is training daily with prize-fighters at the Robertson-Cole studios for his latest picture, "Judy Punch."

Carl Miller cannot get away from the make-up box. In addition to the leading male role he is enacting in Chaplin's "Public Opinion" Mr. Miller has begun rehearsals for the lead in a Hollywood musical revue "Smile Again" which will be given at the Hollywood Woman's Club, May 17-18.

For the first time in his brilliant screen career, Lloyd Hughes has a most artistic toe dancer for a leading lady. She is Gene Feiner who is playing opposite to him in the Universal special production temporarily titled "Grandpop." Prior to making her debut into the film world Miss Feiner was a highly successful toe dancer but she has developed an unusual natural talent for the silent drama and will hereafter probably concentrate all of her professional energies on this line of work in preference to tersichore.

Production work on the Victor Fisher picture entitled "Youth Triumphant," is rapidly approaching final shots at the Hollywood Studios. Lucy Beaumont who has one of the principal roles in this picture, expects to finish within the next two weeks or in time to begin another picture for which she is already contracted. "Youth Triumphant" will serve as a picture, which is taken from Balzac's story "The Wild Ass's Skin," is progressing rapidly. Others already in leading roles are George Walsh, Carmel Myers and Bessie Love.

"This make-believe life is surely the most paradoxical life possible," remarks Frances Raymond, the popular screen artist. "Here I find the meanest man in the world is one of the best men I ever knew." Miss Raymond has reference to Bert Lytell, playing the title role in the picture version of George M. Cohan's stage success, "The Meanest Man in the World." She is portraying the character of his mother in the picture and has had exceedingly close-up views of his acting in this particular part. Likewise, the natural social affiliations of the engagement has afforded her an opportunity to become better acquainted with Mr. Lytell's genteel personality and highly polished manners. "And although I have been an actress for many years I cannot understand yet how such a nice gentleman can ever be mean, even make-believe," she adds.

LOGUE WILL WRITE FILM CONTINUITY FOR "PONJOLA"

Charles A. Logue, noted screen author and director, has been engaged to write the film continuity of Cynthia Stockley's "Ponjola," which is to be the second James Young production for First National.

Logue, in discussing this famous story of the Rhodesian gold fields, declares "Ponjola," to be the most powerful dramatic story of its type that has ever been written.

"In my many years as a scenario writer and director I have never read a story that provides such 'fool proof' film material as does this thrilling and exciting story.

Its theme is one that is entirely different from anything ever screened before and there are a number of dramatic situations in it that are entirely new."

Logue is especially fitted to handle the adaptation of this celebrated African story. He has made a deep study of the life and customs of that country and he can be depended upon to produce a screen play which will rank among the best of the year.

He has written more than 25 produced original motion picture stories and has adapted more than a score of famous book and stage successes. He also won fame as a director. Two of his most notable plays in which he handled the directorial reins were "The Tents of Allah," and "The Woman Who Fooled Herself."

BACK TO THE STAGE THE HOLUBARS MAY GO

Allen Holubar and Dorothy Phillips, First National producer and star respectively, who in private life are Mr. and Mrs. Holubar, are considering returning to the legitimate stage following the termination of their present motion picture contracts.

Holubar is contemplating the building of a magnificent theatre in Hollywood—the initial "speakie" playhouse in the film capitol—and if his present plans materialize both he and his charming wife will take part in at least one of the plays to be produced in the proposed theater.

At the present time the Holubars are vacationing in the California mountains. Shortly they will return to their Hollywood home to resume the grind of the work-a-day world.

Carmel Myers is in her last scenes of Earle's "King Tut-Ankh-Amen," which will be followed by her appearance in the coquette role of Baker's version of Balzac's "The Magic Skin."

HIS LIFE IS JUST ONE ROLE AFTER ANOTHER

There are lots and lots of actors in Hollywood who have none of that "between-pictures" ailment from which other thespians suffer, every once in a while.

One of these is Paul Weigel, character actor.

No sooner does Mr. Weigel finish in one production, it seems, than he is cast immediately for an important role in some other picture.

For instance, Mr. Weigel was engaged, several days ago, in portraying the part of Gloria Swanson's father in "Bluebeard's Eighth Wife," which Sam Woods directed for Famous Players-Lasky.

He had not finished with that part before William P. S. Earle had signed him for an important role in "Tut-ankh-amen," now nearing completion at the Hollywood Studios.

Mr. Weigel quit work in his part at Lasky's one evening, and the following morning had donned his make-up and reported for duty with Mr. Earle's organization. He has just finished work in this part also.

Does it pay to be popular as a character actor?
Just ask Mr. Weigel!

BABY DOUBLES FOR HIS BROTHER IN CAREY'S PLAY

One of the oddest incidents which has occurred in motion picture making happened during the filming of Harry Carey's latest F. B. O. production, "The Miracle Baby."

As the title suggests, a baby plays an important role in the picture. It happens that the child playing this part is one of a pair of twins. With his nurse he journeyed to Truckee where exteriors of the production were filmed. On the return to Hollywood with the company, the baby became ill, threatening to delay the completion of the picture. There was consternation on the lot until it was suggested that the twin brother be substituted for him in the interior scenes which were taken on the studio stage.

This is the first time that an actor's brother has been used as his double in a motion picture, and is an incident that will probably not be repeated at an early date.

Priceless Books Stolen

Pierre Collings, who is photographing "Blow Your Own Horn" for R-C, found on his return to his residence that he had been visited by a burglar. Many priceless books of photographic nature were stolen. Collings avers that they cannot be replaced in this country as they were procured in Germany and France when he made his tour of the world.

JACKIE LOSES PRIZED DOG; REWARD OFFERED

The town will be resounding this morning to cries of "Here, Butzie, Butzie!" if there is any potency in the lost and found columns of the daily papers, for this cry is not a part of a new game that the kids will be playing; it is the result of an advertisement inserted by Jack Coogan, Sr., to the effect that his son's pet police dog has wandered away from the dog run behind the Coogan domicile on South Oxford Avenue.

According to the advertisement, Butzie's right hind leg is bandaged, which should make him easy to identify. He is a full blooded police dog and very friendly, so that he will respond to his name when it is called by anyone. Here's a chance not only to secure a reward from Jackie's father, but also to win the young starlet's affection and thanks.

Tourneur on Vacation

Maurice Tourneur concluded the production of his newest picturization for M. C. Levee, "The Brass Bottle," and left this week for northern California where he will take a week's vacation. Immediately after the final "shot" was photographed, the director lost no time but snatched up his bags and departed for the north, leaving no forwarding address. He will return in time to supervise the final cutting and editing of the picture.

CHAS. MACK FORMS OWN PRODUCTION ORGANIZATION

Henry McCarty, who wrote and directed the entire series of Lester Cuneo westerns, produced during the year 1922, is to serve in a similar capacity for Charles Mack Productions, which company has recently been organized with Charles Mack, formerly general manager for Doubleday Productions, as president and general manager.

According to the plans of the company, twelve stories of feature length will be produced during the ensuing year with distribution through one of the largest releasing concerns. The stories will be presented with an all-star cast in which will appear some of the screen's best known artists.

Actual filming of the company's first subject, the title and details of which have not yet been announced, will start at the Fine Arts studios within the next two weeks.

Henry McCarty made his debut in motion pictures as a clay modeller for the Selig studios, following a successful career as a cartoonist on the San Francisco Examiner. He is one of a very few men in the motion picture industry who have proved to be capable of writing and directing their own stories.

WHEN A HAT IS NOT A CUSPIDOR AT ALL

Del Andrews, who directed Lloyd Hughes, Lucille Ricksen and other members of an all-star cast in the Palmer Photoplay Corporation production, "Judgment of the Storm," at Ince Studios, "sprung" this one upon his co-workers one day between bites at a sandwich:

"In the early days of our industry there was a certain temperamental director who always wore a rather large felt hat. One day while filming scenes in a "set" representing the boudoir of a French monarch's lady love, he misplaced the hat, and fretted all one morning over its loss. At noon "props" brought it to him with the word that it had been found right on the set.

"When the picture was finished, a noted expert in period architecture and furnishings was invited to criticise it at a preview. He found only one slight technical flaw, but the film was shown again, that he might point it out to the director.

"That cuspidor by the foot of the big mirror is what I object to!" declared the expert. "It's entirely foreign to the period, and——"

"'Cuspidor!' shouted the director. 'That's my missing hat!'"

ACTOR DISCOVERS PRESIDENT'S JOB ISN'T ANY CINCH

Since becoming president of his own picture producing corporation, Monty Banks has been one busy business man. Now, besides being the star of his own productions, he is likewise business executive and during the week just ended his chief task has been to select the best available people to fill the wide variety of positions open at the studios Samuel Grande has just purchased for him and which were formerly known as the Chester Studios.

Among the very first important co-worker Mr. Banks engaged, were Alf Goulding as director, and Harry Edward as co-director, with Dave Smith on the job as assistant, and Gus Meinz as scenarist.

During the week's time he has interviewed something like twenty-five leading comedy ladies in the quest of the one he wants and thus far has been unable to decide on that one. He seeks a baby blonde who is clever and vivacious and he declares it is remarkable how few answer this description.

STARLET GETS ROLE IN CALNAY'S PRODUCTION

Having completed his work in support of Mary Pickford in the star's latest picture, "Rosita," little Philippe deLacy, adopted French orphan, has been engaged by James Calnay to play an important role in his latest picture, "Why Do We Live?" which is to enter filming within the next few days at the Cosmosart studios.

The role the youngster is to play in this picture is one of the most exacting that he has ever been called upon to portray, but in contracting for his services the producer declared that he believes the deLacy child possesses a greater amount of histrionic ability than he had ever had an opportunity to display.

Mundy's Novel Scenarized

Bradley King, continuity writer for Thomas H. Ince, has completed an adaptation of Talbot Mundy's latest novel for an Ince screen special. Miss King has been collaborating with Mundy on the book which is the first tale of American life ever written by the British novelist. Mundy's adventure tales of India and Africa have won such a tremendous following that the Bobbs Merrill Publishing Co., has contracted for six novels, two of which have been bought by Thomas H. Ince for screen specials.

MORLEY HAS HARD TIME DECIDING ON OFFERS

Reggie Morley finds it easy enough to get engagements, but it is difficult to always decide which one is the best to select. For the last week he has been devoting a great deal of his time Considering an offer to go to Santa Cruz to enact the stellar role in a feature production about to be filmed there.

But something told him—it may have been a hunch—that he should not shake the dust of Hollywood from his shoes so soon after just having returned from a long professional sojourn in San Francisco.

Hence, he rejected the starring offer on the sole grounds that it would take him away from filmland's capitol. Now he is confronted with deciding between two other offers in two local studios.

Mr. Morley is one of the established photoplayers, and since the days when he was casting director at the William Fox Studios, he has enacted many important roles as a straight juvenile. He made his debut in pictures in the famous old Keystone comedies, and he has been at it ever since.

One of his most notable screen performances was given in support of Dustin Farnum in the picture success entitled "Starvation."

What "Butling" Does for You

Fred Esmelton states that the portrayal of the role of a butler in a screen drama occasionally is good for any actor. "Many of us oftentimes are inclined to grow too self-centered and entirely too selfish in our viewpoint of life," Esmelton says. "But after playing the part of a butler day after day and passing out the soup and victuals, you get so that you feel inclined to take quite an interest in the other fellow's welfare."

Joseph Du Bray and Pierre Collings, cameramen of the "Blow Your Own Horn" company ,will begin the double-exposure scenes of the production this week.

Casting "Temporary Husband"

Associated First National Pictures, Inc., is engaged in assembling a cast to interpret the screen version of "Her Temporary Husband," Edward Paulton's farcial stage play, which is to be directed by John W. McDermott with Sidney Chaplin in the leading comedy role. As a stage play "Her Temporary Husband" was an ideal starring vehicle for William Courtenay who is still playing in this ludicrous comedy in the East. It is essentially a laugh-provoker and a type of play which will show Charley's inimitable brother at his best.

MAE MURRAY WILL MAKE ALL FILMS HERE IN FUTURE

Three important announcements concerning Mae Murray and her director-husband, Robert S. Leonard, were made by the dainty Metro star on the eve of her departure from Los Angeles for New York.

In the first place, Miss Murray is going East to close her luxurious apartment. She has purchased a five-acre hilltop site overlooking Beverly Hills and will build a beautiful home upon her return to Los Angeles.

This means that Miss Murray will make her future Tiffany productions for Metro on the West Coast. She has just completed her work in "The French Doll," her newest picture for Metro.

"Conquest," a story by Sada Cowan and Howard Higgins will be Miss Murray's first starring picture to be filmed upon her return from the East. The author and authoress of this story will also prepare the screen adaptation. Mr. Leonard will direct.

Besides closing her apartment in New York Miss Murray plans to spend all the time possible in seeing new shows and in buying materials for the gowns and dresses she will design for her new pictures.

Mr. Leonard and Alfred Cohn, title writer for Miss Murray's pictures, will follow Miss Murray to New York just as soon as "The French Doll" is edited.

John Ralesco Signed

J. Travers Montgomery, father of Baby Peggy, has signed John Ralesco to appear in Baby Peggy's full-length feature which will be made shortly at Universal City. Montgomery has several other actors of note in mind, but has signed Ralesco due to his excellent work in Century Comedies with Baby Peggy. Ralesco is now studying advanced pantomine while waiting for his call.

NOTABLES SIGN ON DOTTED LINE FOR METRO PICTURE

Several pen points were badly worn and inkwells were drained dry at the Metro studios in Hollywood when the complete cast for "The Eagle's Feather," the first of the Metro all-star specials were all signed up in a single day.

Among the notable players who attached their signatures to Metro contracts to appear in this Katherine Newlin Burt story under the direction of Edward Sloman were James Kirkwood, Mary Alden, Lester Cuneo, Elinor Fair, Barbara La Marr, William Orlamond, Charlie McHugh, Adolph Menjou, George Seigman and John Elliott.

Miss Fair and Miss Alden only recently returned to Hollywood from New York and this picture will mark their first work before the camera since they came back. Miss Fair appeared in the leading feminine role in "Driven" while in the East and also in "Has the World Gone Mad?" which is soon to be released. Miss Alden had a leading role in "Notoriety," and also in "A Woman's Woman."

James Kirkwood is also a recently returned resident to Hollywood. While in New York he appeared on Broadway in "The Fool."

"The Eagle's Feather" is a Western story adapted for the screen by Winifred Dunn. After about two weeks' work in the studio the entire company will go on location near Bishop, California, where a stampede with 4,000 cattle will be staged.

GLAND BENEFICIARY SEEKS IMPORTANT ROLE

Since the announcement was made a week ago that First National is to picturize Gertrude Atherton's widely-discussed novel of rejuvenation, "Black Oxen," the studio offices of that company at the United Studios, have been besieged daily by film actresses who seek an opportunity to play the featured role.

Among those who are eager to play the part of Madame Zattiany, the heroine of 59 who virtually becomes a girl again through undergoing the celebrated glandular treatment of rejuvenation, are some of the most notable feminine figures of the film world.

But so far no one has been found who can fill the requirements needed to portray this most unusual character and according to First National executives it is not improbable that they will be forced to go outside of film circles to find the "type" for which they are looking to play this most difficult part.

SEARCHERS LOCATE CHOICE SCENERY FOR FEATURE

After a thrilling and exciting six-day search for locations for "The Huntress," First National's next big picture, David H. Thompson, studio business manager, Lynn Reynolds, director, James Van Tress, cameraman, laboratory expert, have returned to the First National studios.

They are enthusiastically convinced that in their choice for locations on the Nevada side of the High Sierras, they have picked upon settings which will be among the most picturesque ever screened.

To reach the territory where the scenes of "The Huntress," are to be taken, the members of the First National vanguard, were forced to plough their way for miles on snow shoes through mountain trails, packed deep with snow.

But very little of the territory could be made by automobile. In many of the places it was necessary to abandon the cars and use sleds, which the First National pioneers dragged by hand in order to get the cameras to the necessary elevations to take test "shots" of the beautiful surroundings.

In some places the party was compelled to wade through snow drifts, waist-deep.

The locations decided upon are at an average of 7,000 feet above sea level among the mountains and lakes on the Nevada side of the mountain range, in the territory where Mark Twain laid the scenes of his famous stories of the gold rush days.

Today this country is almost uninhabited yet in the days when Mark Twain wrote his stories, thousands of persons were living there, attracted from all parts of the country in their eager search for gold.

The First National party traveled for miles through veritable wilderness and through scores of practically deserted villages, in a section of the country that originally was the old Piute Indian hunting ground.

Starting from Bishop, California, which is the end of a branch line on the Southern Pacific, the First National men first drove to the Mono Lake section, a distance of sixty miles from the California town. Then they journeyed to the Mammoth Lakes, breaking and digging out a road for their cars as they went along. Some days they were unable to make more than a dozen miles, through the heavy snow.

From Mammoth Lakes they set out for Silver Lake, a distance of twenty miles, but finding that it would be impossible to break through the snow packed trails, they were forced to take a circuitous route of more than 185 miles.

HUMS MOURNFUL TUNE AS CAMERAS CLICK

Bert Roach brushed idly at his painted mustache and hummed an old-time ballad. He spoke no words, just hummed the sweet refrain.

The inimitable Universal laugh promoter was the picture of dejection. But still he hummed the air of the song of yesterday.

Nearby, on the same set at Universal City, William Watson, Bert's director, listened, puzzled.

"Pretty tune, Bert. Sounds familiar. Kind of sad, but I like sad tunes. They always have so much meaning. What did you say it was, Bert?"

Bert paused for just a second.

"Don't interrupt me now. I'm only on the twenty-fifth verse. Got twenty-four more to go. Great atmospheric song for this thing we're doin'." He resumed his humming without even losing the tempo.

Watson turned and glanced along the set, a light of understanding in his eyes. Rows and rows of bottles were standing along a shelf.

And he, too, began to hum the old refrain, "Forty-nine Blue Bottles——."

Roach has just begun his latest comedy, "Empty Bottles," a satire on the great American pastime of older days, "getting rid of the empty bottles."

"Empty Bottles" is the third of Roach's present series of one-reel comedies in which he is being starred, under William Watson's direction.

It is understood, also, that he will be assigned to a part in "A Lady of Quality," now in production on the "U" lot.

HE'S HATED AND HISSED---BUT HE LIKES IT

What would a serial be without a villain?

Of course, there must be stars—the lovely lady who goes through all sorts of perilous adventures, and the handsome hero who always seems just on the verge of going under, but finally triumphs, in the final fadeout, and gets the girl.

Also, there must be supporting actors and actresses; those who carry out the subsidiary action and serve as foils, or background, to the leading characters.

But by all means there must be a villain.

He's hissed promiscuously; sometimes, even, excited fans curse him, and heave anathema at his screen shadow.

That's what villains are meant for, though—to be hated—and that's one reason for Edwin (Buck) Moulton's success in pictures—his hateability.

Mr. Moulton has the heavy role in "The Eagle's Talons," the Universal serial now being filmed, with Ann Little and Fred Thomson co-starred.

CREIGHTON HALE'S CURIOSITY DROVE HIM INTO FILMS

The self same curiosity that killed the proverbial cat brought to the screen one of its favorite juveniles.

This is Creighton Hale, who plays the part of "Little Billie," "Trilby's" artist lover in the du Maurier classic now being filmed at the United Studios by Richard Walton Tully for First National release.

Asked a few days ago how he happened to come into filmland, Hale declared: "I was curious. I wanted to see what it was all about and so I got a job as an extra."

But from this it must not be taken that the famed juvenile was inexperienced when he applied for his first screen "bit." Far from it. He had been a well-known stage actor in England for years before. In fact, he was born into the acting profession. His father was an actor-manager and his mother also was a renowned stage favorite.

It was while he was in New York, playing with an English company, that his curiosity as to the films was aroused. He waited until his stage engagement was finished and then applied for his initial "bit." It was the part of an office boy.

He showed such remarkable talent in this small part that he was immediately engaged to play a much more important role and from then on he has had a sure and steady climb to the top.

Creighton Hale first endeared himself to film fans by his work in the Pathe serials, "The Exploits of Elaine," and the "Iron Claw." Some of his other important roles were in "Way Down East," "The Idol Dancer," "The Black Circle," "The Warning," and a host of others.

Clovers and Luck

Who said four-leaf clovers were lucky? That's what Peggy O'Day, featured player in "The Fighting Skipper," would like to know. The other morning as she started for the studio she found a four-leaf clover on her lawn. Congratulating herself on her good luck, she put it in her purse in exultant anticipation. Right away things began to happen. As she drove out the garage door she took a mudguard off. A few moments later she was given a ticket by a traffic officer for cutting the button. That was bad enough, but in the very first scene in which she played that morning she tripped over a stage brace and sprained her ankle so badly that she was laid up for the rest of the day. "Clovers may be lucky," chirps Peggy, but there are two kinds of luck."

SUCCESS CHANGES FOLKS' ATTITUDE TOWARD FILMS

Running away from her home in Virginia two years ago to seek fame in motion pictures caused Dorothy Dunlap to become an object of nation-wide search by the police.

In high school Miss Dunlap took part in virtually every entertainment and play that was staged by her classmates. She became so interested in dramatic acting that she longed for the day when she would have a chance to display her talents in motion pictures, feeling that if she was given a chance before the camera she would "make good."

At the end of the high school term, she took what money she had saved, and without saying a word to her parents about her film aspirations, knowing they had other plans for her future, she boarded a train for California. Her folks immediately notified the police of her disappearance and a description of her was flashed to the police throughout the country.

A few weeks later she was located in Hollywood, playing small parts at one of the film studios. Her family requested that she be brought back to Virginia, but Miss Dunlap replied, stating that she was enjoying her work in pictures immensely, and that if allowed to remain she would soon be playing more important roles. After considerable persuasion, her parents finally consented to let her stay in Hollywood, thinking she would perhaps soon tire of her work in pictures and would return home to finish her school work.

Miss Dunlap continued playing small parts in pictures and she completed her high school education by going to night school.

Her desire to play leading roles is now about to be fulfilled, having been placed under contract by James Calnay to play the leading feminine role in his latest production, "Why Do We Live?" which is to enter filming within the next few days at the Cosmosart studios.

Miss Dunlap's parents visited her in Hollywood a few weeks ago and are now willing that she should continue her work in pictures. They are making preparations to shortly establish a permanent residence in this city.

Sadie Campbell, noted protege of Gus Edwards, made a hurry call to Frisco several days ago to appear in connection with one of her Century Comedies. She is known as Buddy Messinger's leading lady, and is eleven years of age.

Jack White, producer-director of Educational-Mermaid Comedies, is in New York conferring with E. W. Hammons, president of Educational Film Exchange, Inc., regarding production and distribution plans for his 1923-24 product. Mr. White was accompanied on his trip East by E. H. Allen, general manager of the Mermaid activities in Los Angeles.

HOLBROOK BLINN TO PLAY "BAD MAN" IN PICTURES

First National has completed arrangements for filming "The Bad Man," Porter Emerson Browne's satirical comedy, which is now being presented at the Majestic Theatre.

Holbrook Blinn, creator of the name role, and who appears in the local stage production, will portray the same role in the film offering. So far he is the only member of the supporting cast that has been definitely decided upon. It is understood that he will be given all-star support.

Eddie Carew will direct. Carew is now in New York City arranging some minor details of the production and will return here shortly after the first of the month. He may bring one or two supporting members of the cast from New York with him.

Production is expected to start shortly after July 1. By this time the current run of the play is expected to be completed and Blinn expects to be finished with the part he is playing in Mary Pickford's latest production.

Because of his stage engagement, the Pickford picture engagement and the filming of "The Bad Man" contract, Blinn has been forced to turn down a contract to portray the leading role in a new production. The offer came from one of the largest film companies.

JACK AND CLAUDE ARE SOME MISFIT BROTHERS

Jack Mulhall, the fastidious, and Claude Gillingwater, renowned in film and theatrical circles almost as much for his height as his dramatic powers, are playing the "mis-fit brothers" at the United Studios. In one sequence of the First National comedy feature, "Dulcy," in which they support Constance Talmadge, the two are required to exchange clothes by mistake.

Now Mulhall is close to six feet tall but alongside the elongated Gillingwater, he seems not to have gotten his full growth. Gillingwater's trials on the other hand are just as sore. For he must cramp his six feet four length into Mulhall's tailor-mades, no considerable feat to accomplish. To make matters worse, Connie, who is an incorrigible tease, and the other members of the "Dulcy" cast are continually poking fun at them.

Morante Comedies Soon

J. E. Logan and Jas. D. Baynham lately identified with the production of "The Marriage Chance" and "The Web of the Law" for the American Releasing Corporation will be associated with Morante Comedies now in production at the Russell studio. This comedy unit will produce two-reelers of the situation type, and will feature Milburn Morante. Tom Gibson will direct, while E. L. MacManigal will turn camera.

15 COSMOPOLITAN FEATURES TO BE FILMED SOON

According to telegraphic advice from New York to the Goldwyn Studios, fifteen pictures produced by Cosmopolitan Productions will be placed on the market next season by the Goldwyn Distributing Corporation, in connection with the Goldwyn output.

This announcement follows that of the merger for distribution recently consummated by William Randolph Hearst and F. J. Godsol. The pictures include "Enemies of Women," by Vicente Blasco Ibanez, now enjoying a successful run at the Central Theatre in New York, and at the Rialto Theatre in Los Angeles, with a cast including Lionel Barrymore and Alma Rubens. The picture was directed by Alan Crosland.

Following this will be Marion Davies in "Little Old New York," written by Rida Johnson Young and directed by Sidney Olcott; "The Daughter of Mother McGinn," by Jack Boyle, directed by Frances Marion and George Hill; "Unseeing Eyes," by Arthur Stringer ,directed by E. H. Griffith, with Lionel Barrymore and Seena Owen; "Under the Red Robe," by Stanley Weyman, directed by Alan Crosland, with Robert E. Mantell, John Charles Thorne and Alma Rubens.

Also included in the schedule are Marion Davies in "Yolanda," by Charles Major; "The Flaming Forest," by James Oliver Curwood; "Alias the Lone Wolf," by Louis Joseph Vance, with Bert Lytell; "The Temptress," by Vicente Blasco Ibanez; "The Country Beyond," by James Oliver Curwood; "Vendetta," by Marie Corelli; "A Gentleman of France," by Stanley Weyman, with Bert Lytell; Marion Davies in "Alice of Old Vincennes," by Maurice Thompson; "The Helmet of Navarro," by Bertha Runkle, with Bert Lytell; and "The Garden of Peril," by Cynthia Stockley.

GOLDWYN PLANS TO MAKE "BEN HUR" FEATURE HERE

F. J. Godsol, president of the Goldwyn Pictures Corporation, while in Los Angeles last week, made several important announcements.

He brought with him complete data gathered by Edward Bowes during an extensive tour of Europe regarding the advantages and disadvantages of making "Ben Hur" abroad. This information was placed in the hands of Abraham Lehr, who is in charge of production. During Mr. Godsol's stay decision will be made as to whether the spectacle will be filmed at the Culver City studios. Selection of the cast has been held up pending a decision.

The film executive made public for the first time that the company will release forty-nine pictures this year, the greatest in its history. The Goldwyn studios will produce twenty-four of these, Cosmopolitan will contribute fifteen, and the Distinctive Pictures Corporation will supply eight. Jesse D. Hampton's production of "The Spoilers" and the Achievement Film Company's picturization of "The Magic Skin," directed by George D. Baker, will complete the program.

Mr. Godsol said the big production schedule inaugurated by Goldwyn would be continued. He added that recent contracts signed with famous directors and actors have placed the company in a decidedly advantageous position, now that the boom in the industry has set all the producers scurrying for talent.

When friends of Edward Gribbon want to get his "goat" they invite the well-known character actor to have a piece of pie. After being "fed up" on this kind of pastry in three consecutive pictures Gribbon declares that all good things he had ever thought about pies were hopelessly wrecked when in "Why Marry for Money," a Sol Lesser production, in which he plays one of the principal supporting roles, he was again given a "pie scene" to enact.

And that's not the worst of it! Some time ago the actor decided he would try to reduce weight. In his last four pictures, however, he has consumed such a great quantity of pie that he has gained twelve pounds.

"Judy Punch," the twelfth story of H. C. Witwer's "Fighting Blood" series, has been put in production at the Powers Studios under the direction of Malcolm St. Clair. George O'Hara and Clara Horton are the featured players.

POPULAR DANCERS FAIL TO SHOW IN HOTEL CONTEST

The failure of Jack Pickford and Alice Lake to win one of the three prizes in the grand finals of the dancing contest at the Ambassador Cocoanut Grove on April 26, came as a great surprise to the many hundreds of motion picture fans who had put their money on the popular favorites.

Rupert Hughes' son, Rush Hughes, dancing with a guest of The Ambassador, Miss Margaret Grayson, won third prize, however, while one of Los Angeles' best-known society girls, Miss Rowena Schneider, won the second, dancing with Forrest Tucker. The first prize, the big Ambassador Cup, was captured by Miss Dorothy Janney and Richard C. Olsen.

The hotel management had selected for judges some of the best-known newspaper writers and dramatic critics, headed by K. C. Beaton, who acted as chairman. The other judges were Thomas Darden of the New York World, Eddie Doherty of the Chicago Tribune, Grace Kingsley, Peggy Hamilton and Edwin Schallert of the Los Angeles Times, Guy Price of the Los Angeles Herald and Florence Lawrence of the Los Angeles Examiner.

Before the contest, each of the couples who had won prizes in the weekly contest, making them eligible for the finals, were notified by the judges that points would be awarded for the couples, who in their opinion, were the best ballroom dancers in the Fox Trot, One Step and Waltz, irrespective of the applause of the 1400 guests assembled at the big party. Despite the judges' ruling regarding applause, the Cocoanut Grove rang to the cheers and applause of spectators as the contest narrowed down to five or six couples.

Miss Janney, described by the announcers as the young lady in the orchid dress, appeared, however, to be a favorite from the start, but this did not alter the excitement of the contest, as almost every couple had brought a cavalcade of fans.

Asbestos Pants Wanted

Matt Moore is in the market for a well-fitting pair of asbestos evening trousers. One of the highlights of merriment in Fred Niblo's production of "Captain Applejack" requires the Celtic Comet to slide down a very long and slippery bannister, feet foremost. Rehearsal took all of the good out of three pairs of trousers and threatened the studio with spontaneous combustion.

TEACHER SAYS ARIEL SAWYER MUST HAVE TUTOR

Ariel Sawyer, juvenile actor who is renowned for his newsboy and bellboy nortrayals, tells of an amusing incident that occurred at the studio the other day. The studio teacher was interviewing a group of children who were taking part in one of the pictures there, with reference to their registration for school classes. She chanced across Sawyer, who by the way is 19 years of age, and the following conversation ensued:

Teacher: "I don't believe I have YOUR name, young man!"

Sawyer: "Oh, you really don't need my name."

Teacher: "And why not?"

Sawyer: "Because I don't go to school."

Teacher: "Don't you know it's compulsory for every child under 16 years of age to go to school?"

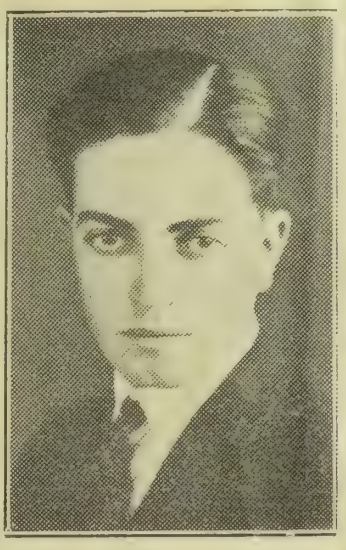
Sawyer: "Yes, I understand that."

Teacher: "Well, this sounds queer. What's your name, and where do you live?"

This chatter continued at a reckless pace, and before it was finished Ariel was almost compelled to call for his birth certificate to establish his age. As it was, to fully satisfy the teacher's curiosity, he had to refer her to a friend who assured her that the young actor had long since passed the school age.

Incidents of this nature are not unusual to Sawyer, who has the physical appearance of a boy about fourteen years of age. This, coupled with a keen sense of dramatic values, enables him to play his parts to perfection.

His first film work was in "Welsh Rarebit and Pickles," a production made in the northern part of the state by W. Ferguson, a brother of Elsie Ferguson, the stage star. Later he was manager, for several seasons, of amusement concessions on the beach at Santa Cruz, Calif., and also acted as circulation manager of one of the daily papers there. Not long after, in company with a friend, T. E. Rhalston, he prepared a novelty vaudeville act and played small time throughout the state. This lasted about eight months and then Sawyer headed toward Los Angeles.



Some of the pictures he has been seen in are "Vanity Fair," "The Haunted Valley," "Main Street," "The Famous Mrs. Fair," "Toby Tyler," "The Courtship of Miles Standish," and "The Three Ages.'

At the present time he is under consideration for leading juveniles by two of the most prominent independent producers, and it will be interesting to note his work in these productions. If past performances are any indication of what may be expected, we will soon be including him among the foremost delineators of boy parts on the screen.

WILL PLAY CHEVALIER ROLE IN METRO FILM

The part of Chevalier de-Chabrillane in Rex Ingram's new Metro production, "Scaramouche," has been assigned to William Humphrey, veteran character actor whose brilliant work in many of the screen's notable plays has brought him to the front in the ranks of artists of his type. He was selected for the part in the Rex Ingraham picture because of the excellent interpretation of a similar role, that of the Marquis St. Evermonde, which he gave in "A Tale of Two Cities," a Vitagraph release, and which attracted the personal attention of the Metro director.

Warner Baxter, one of the featured players in "Blow Your Own Horn," has just purchased a lot on Arden Drive. Baxter is to build his future home thereon.

MURIEL MACCORMAC IS CAST IN NEW FOX FILM

From the ranks of the screen's more popular juvenile artists, Muriel MacCormac, who in "Poor Men's Wives" scored a personal triumph, has been chosen to play an important part in Dustin Farnum's new Fox production, "The Man Who Won." Under the direction of William Wellman the company is now en route to Sonora, Cal., where the opening scenes for the picture are to be filmed.

Arthur Trimble, the Kentucky boy star, starts his next two-reel comedy for Trimble Productions within the week. Jack Dawn will continue to direct the five-year-old comedy star. It was only recently that four new stories were purchased for little Trimble.

MOVIE STAR'S LIFE NOT SO EASY AS MANY THINK

What an easy life these movie stars lead-

At the leisurely hour of 2 a. m. one cold morning this week one of the most distinguished companies of film celebrities ever gathered together for a picture, rolled away from the United Studios for a week's camping out on location. It was Norma Talmadge's "Ashes of Vengeance" company, leaving to film battle scenes for her historic French romance.

The party that set out in the shivery hours before dawn had all the appearance of an exploring expedition. Eighteen trucks, loaded with equipment, several loads of horses, a field cooking outfit manned by a cook and two helpers, were part of the accessories.

Heading the motor caravan were Director Frank Lloyd, Miss Talmadge, Conway Tearle, Courtenay Foote, and enough of the cast and extras to make a realistic representation of a French army in 1572. The destination of the party was the Mathewson Ranch, a 15,000 acre range on Ventura Boulevard, fifty miles out of Los Angeles.

With the departure of the unit Producer Joseph M. Schenck announced that the cast, with the addition of five new names, had been completed. The final additions are: Jeanne Carpenter, Howard Truesdell, Kenneth Gibson, Mary McAllister and Forrest Robinson. As it stands, it is said to be the largest and most highly paid cast ever assembled.

Carey Finishing

Harry Carey is nearing completion of "The Miracle Baby," his sixth production for F. B. O. Val Paul is directing the picture in which Margaret Landis is seen in the leading feminine role.

POLA ENTERTAINS AT A FILM DINNER PARTY

No other than the alluring Pola Negri is hostess at a smart dinner party in an episode in the Lasky production, "Hollywood." Although Director James Cruze had used many of the foremost stars of filmdom in previous scenes, a glittering array sat down to the dinner, including William S. Hart, Mr. and Mrs. Walter Hiers, Viola Dana, Robert Cain, Julia Faye, Sigrid Holmquist, Estelle Taylor, Anne Cornwall, Theodore Kosloff, Alec B. Francis, Maud Wayne, Mary Astor, Carmelita Geraghty and Jack Pickford.

Rob Wagner is drawing near the end of his Paramount picture, "Fair Week," in which Walter Hiers is starred.

SAM DE GRASSE IS POPULAR FILM MONARCH

"Heavy lies the crown on the kingly brow."

If there is anyone in pictures today knows the truth of this old saying it is Sam de Grasse, well-known film character actor, whose specialty lately seems to be filling the roles of some of the most famous kings and royal personages of history.

Just at present he is two kings at the same time. He was dealt his first king in "The Palace of the King," which is being produced by Goldwyn. Then he called for "cards" and another king was dealt him. This time the part of King Solomon, in "The Brass Bottle," which Maurice Tourneur is producing at the United Studios for First National.

De Grasse's whole screen career has been one royal flush after the other. One of his most recent successes in the role of a person of royal blood was as "Prince John" in Robin Hood. Another similar part, to follow his appearance in "The Brass Bottle," is to be the role of "The Duke," in "John of the Woods," a picture in which Dinky Dean, the 4-year-old star, is to be featured.

Alabamans Know Their Alabama

To test the fidelity of the filming of typical Alabama scenes in the latest Thomas H. Ince production, "Scars of Jealousy," soon to be released, the producer recently gave a special showing of the film of a group of native Alabamans, who were visiting in Southern California. The picture depicts scenes on the broad plantation lands, and the hill country of Alabama as well, and Mr. Ince prided himself on the accuracy with which the "atmosphere" had been transplanted to the film. The visitors liked the picture immensely, but one of them suggested a slight change in the big lynching scene that provides one of the thrills. The change suggested strengthened the scene, and Mr. Ince promptly called the company together again and had it re-enacted. "Scars of Jealousy" is said to be one of the strongest screen dramas of the year. Lloyd Hughes is the featured player in this production.

Jack Mower is being featured at Universal in a new serial named after "Daniel Boone." At the same time Jack has organized a fishing club. The only trouble with this club is that every fisherman, as he pulls in every fish, must have a witness to determine the weight of the fish that I have referred to previously. In other words, they trust each other not.

LASKY SIGNS MONTAGUE TO DO "NORTH OF 36"

Edward J. Montague, noted scenarist and playwright, who is adapting the First National production "The Swamp Angel" to the screen and who recently signed to do a series of productions for that company, has just been engaged by Jesse Lasky for the important task of adapting to the screen the Emerson Hough novel "North of 36," which the Lasky company hopes to make into one of the big films of the year.

"North of 36," which is from the same pen that wrote "The Covered Wagon," now scoring so heavily at Grauman's Hollywood Egyptian Theatre, is another story of the old frontier days and every effort will be made to bring it up to the standard of its predecessor. George Melford will direct "North of 36," and Ernest Torrence will have one of the leading roles. Many scenarists were considered for the picturizing of the last work of the famous author but Montague was finally given the celluloid plum. Montague, who has been forging rapidly to the foreground of late also wrote the screen version of "Rupert of Hentzau" and "The Common Law" for Selznick.

NEW FINE ARTS PLANT TO BE READY SOON

With an appropriation of $250,000 having been made by the Fine Arts studios for important changes and improvements to the plant, announcement was made this week by Nat Deverich, president, and John Rikkleman, secretary and treasurer of the studios, that the reconstruction work is progressing with the greatest possible speed and that plans have been arranged so that the buildings will be ready for occupancy by independent producers by the opening of the summer season.

In place of the old wooden buildings which were constructed by D. W. Griffith in 1914 and which were used by that producer during the filming of "Intolerance," "The Clansman" and his other immortal plays for the screen, the studio management is constructing stucco buildings of the latest design with every modern improvement. When completed the plant, it is stated, will be one of the most up-to-date of its kind on the west coast and will offer producers the best of facilities for the successful and economical filming of their stories.

YOUNGSTER AT TEN IS A VETERAN AT ACTING ART

Ten years old and an actor before the camera for the past nine years! This is the brilliant record held by Coy Watson, Jr., one of the screen's cleverest juvenile players, who has an important role in Earle Williams' latest release, "You Never Know."

The youngster was born on the only lot in his block which was not owned by MackSennett—at the corner of Allessandro and Berkeley Streets, Los Angeles. He actually made his debut in pictures at the age of nine months, This was in a photoplay made by the Selig Studios. At the age of eighteen months he was working regularly in Keystone comedies. The youngster is one artist who was born and bred in the heart of filmland.

Coy's very latest picture is the Edgar Lewis production, "The Right of the Strongest." One of his current releases in which he scores heavily is the Educational feature, "No Luck," starring Lloyd "Ham" Hamilton. Critics seem to be enthusiastic over the youngster's remarkable dramatic ability in especially the Vitagraph picture, "You Never Know."

Although extremely dramatic, Coy is sufficiently versatile to be classed as a first rate comedian as well as dramatic actor. In reviewing "You Never Know," one of the country's well-known trade publications recently declared that young Watson is a second Jackie Coogan.

Issue Unique Booklet

A strikingly attractive souvenir booklet, calling attention to the virtues of the current Encore feature, Florence Vidor in "Alice Adams," is being distributed by Associated Exhibitors, its appearance being synonymous with the official release of the picture, which was April 18. The booklet, which is unique in arrangement and replete with artistic appeal, was the work of J. Irving Greene, Associated's director of advertising and publicity.

Myers With Stahl

Amos Myers, formerly art director at both the Metro and Lasky studios, is now at the Louis B. Mayer studios where he is supervising the construction of sets for John M. Stahl's next First National attraction, "The Wanters," which has just gone into production. A small fortune has already been invested in scenic "atmosphere" for this picture which will be staged on even more elaborate scale than Mr. Stahl's latest success, "The Dangerous Age."

Sadie Steps Up

Sadie Campbell, most promising of all proteges of Gus Enwards, has entered the movies.

"YOUTH TRIUMPHANT" LOOKS TRIUMPHANT

With the recovery of Virginia Lee Corbin, child actress, work on the last scenes of "Youth Triumphant" has been resumed at the Hollywood Studios by Fisher Productions, the new unit in the field of the more important independents.

Anna Q. Nilsson shares honors with little Miss Corbin in the cast. Miss Nilsson has the part of "Patsy" about whom the story revolves, after "Patsy" has grown up and become respectable and conventional—almost Little Miss Corbin is playing "Patsy" as a waif of the slums, beaten, abused, a veritable female Oliver Twist.

The picture follows closely the novel of the same name by George Gibbs, follows it so closely that Lillian Ducy and Jack Voshe'l, who are associated in its direction, have asked members of the cast to read their parts from the book rather than from the script. It deals with the eternal struggles of youth for happiness and its triumph. It opens with the struggles of Patsy, her sex hidden beneath the ragged pants and shirt of a New York newsboy, for a living on the streets. Learning that vicious Ma Slavin (Eugenie Besserer) is not really her mother, she runs away. A limousine in which she hides carries her to a Westchester estate where an accident, when she attempts to escape, imprisons her in the hearts of two old maids, portrayed by Claire Mc Dowell and Lucy Beaumont—who live there.

David Van Lear (Joseph Dowling), a wealthy recluse, cousin to the twin old maids, first opposes the harboring of the refugee, then violently espouses her cause. Christopher Van Lear, his son, crippled, an enemy of all mankind, finds in her a kindred spirit and fights her battles with his keen mind. Phil Conway (Ward Crane) brother to a girl she meets at a fashionable boarding school, is the evil influence in her new life. Sidney Francis (William Boyd) young and high-minded, is first chum and then lover.

Others in the cast include Mary Anderson, as Josie Conway, Phil's sister; George Sigman as Pa Slavin, an ex-pug who hides Patsy in his home in her babyhcod and conceals from her her true parentage; Boyd Irwin as Pandrick, the attorney who keeps the Slavins on his payroll through all of Patsy's youth, and Kate Price as Mrs. McGuire, a neighbor of the Slavins who shelters Patsy from their beatings.

The picture is replete with heart-throbs, attention-gripping scenes, mystery and adventure, with all the elements of audience appeal. As the first of the three-a-year program of the Fisher Productions, great care is being taken in its filming. Distribution arrangements are to be announced later this month, soon after the completion of the picture.

At The Exposition

The principal buildings will face an Esplanade 150 feet wide. This will pass through a circular plaza, 300 feet in diameter, called the Court of the Americas.

Pulse of the Studios

For Week Starting Monday, May 7

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Ben Wilson	All-Star	Eddie Linden	Earl Turner	Evelyn Campbell	"Mine to Keep"	1st Week
BOYLE STUDIO.						**Phone Boyle 6368**
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
Sunset Productions. A. J. Xydias, Mgr. 518-162.						
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
H. and B. Productions						
Kelpine Productions						
BURBANK STUDIO. Burbank, Cal.						**Burbank 54-R**
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
Century Comedies (Universal release).						
Al Herman	Marcel-Earle	Wm. Hyer	M. Sandrich	Herman-Neufeld	"Hold On"	Editing
Alf. Goulding	Baby Peggy	Jerry Ash	Leslie Goodwin	Harry Edwards	"Nobody's Darling"	Editing
Harry Edwards	Fred Spencer	Billy Williams	Wm. Quinlan		"Spring Fever"	Editing
Arthur Trimble Productions.						
Archie Mayo	Marcell-Sooper	Jerry Ash	Leslie Goodwin	Archie Mayo	Comedy	1st Week
Al Herman	Earle Engle	William Hyer	M. Sandrich	Al Herman	Comedy	1st Week
Noel Smith	"Pal" H. Murdock	Francis Corby	Bud Morehouse	Noel Smith	"His Master"	Editing
Noel Smith	Buddy Messinger	Francis Corby	Bud Morehouse	Noel Smith	Baseball Story	1st Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
Regent Film Company. (United Artists release).						
Charles Chaplin	Edna Purviance	Rollin Totheroh	Eddie Sutherland	Monta Bell	"Public Opinion"	23rd Week
GOLDSTONE STUDIO. 6050 Sunset Blvd.						
Phil Goldstone Productions. (State Rights release).						
W. K. Howard	Wm. Fairbanks			Staff	"What Women Want"	Preparing
CHOICE STUDIO. 6044 Sunset Blvd.						**439-764**
Choice Productions						
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Al Christie	Neal Burns	Nagy	Hagerman	Walter Graham	2-Reel Comedy	3rd Week
Harold Bodeer	Dorothy Devore	Nagy	Lavelle		2-Reel Comedy	Preparing
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Wilshire 2115**
I. W. Irving Productions. (B. P. S. release).						
Paul Hurst	All-Star	Joe Walker		Irving	"Blood Barrier"	Preparing
Harry Revere Productions.						
Harry Revere	Johnny Harron	Stilwell	Joe Murphy-	Walter McNamara	"Supreme Test"	6th Week
Shell Craft Productions. Edwin Smith, Gen. Mgr.						
R. D. Saunders	Ted Henderson	Kermit Wood	A. Olsen	Hattie Carson	2-Reel Comedies	Schedule
Jack Carlisle	All-Star	G. E. Kline	Thayre Roberts	Ben D. Meadors	2-Reel Comedies	Schedule
Sherwood MacDonald Productions.						
MacDonald	Gloria Joy	Beckway	Eddie Saunders	Staff	2-Reel Comedies	Schedule
Swickard Productions						
Chas. Swickard	Josef Swickard					Preparing
Natasha Navarro Productions						
Better Picture Association						
E. A. Martin	All-Stars					Editing
Superior Productions						
					"Dawn of Love"	Preparing
West Coast Productions.						
Norbert Myles	All-Star	Al Bresleau	Glen Lambert	Staff	"Why Do We Live"	1st Week
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						**598-165**
Mission Film Co. Norman Walker, Business Mgr.						
David Kirkland	All-Star	David Abel	Chas. Hamm	Wallace Clifton	"The Barefoot Boy"	1st Week
Fred Caldwell Productions.						
Chas. Mack Productions. (Western Pictures Exploitation).						
Henry McCarthy	All-Star	Floyd Jackman	Chas. Mack		"Beyond the Horizon"	Preparing
Jess Robbins Productions. (Vitagraph release)						
Halperin Productions.						
Hugh Deirker Productions. (American release)						
Sacramento Pictures Corp. Forrest White, Vice.-Pres. & Gen. Mgr.						
Clifford S. Elfelt Productions.						
Finis Fox Productions						
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave.						**Holly 3000**
Buckingham	Stock			Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff		Comedies	Schedule
Slim Summerville	Clyde Cook	Jay Turner	Arthur Cohn		Comedies	Schedule
Jack Blystone	Tom Mix	Dan Clark	Eugene Forde		"Tempered Steele"	6th Week
Bernard Durning	Jones-Mason	Don Short	Wellman		"Eleventh Hour"	12th Week
Erle Kenton	Lew Brice					2nd Week
Wm. Wellman	Dustin Farnum	Joe August	Ed Bernudi	E. Adamson	"The Man Who Won"	3rd Week
Jas. Flood	Wm. Russell	Jos. Brotherton	Walt Mayo	Strumwasser	"Time Hath Changed"	2nd Week
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
Metro Release.						
Thomas Hefron	Clara K. Young	Charles Richardson	Jack Boland	Frank Beresford		Editing
Harry Garson	Neilson-Kerrigan	Richardson	Cowan	Coffee	"Havoc"	2nd Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
King Vidor	All-Star	Charles Van Enger	David Howard	King Vidor	"Three Wise Fools"	Editing
Clarence Badger	All-Star	Rudolph Bergquist		Carey Wilson	"Red Lights"	Editing
Marshall Neilan	All-Star	David Kesson	Thomas Held	Carey Wilson	"The Eternal Three"	Editing
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	June Mathis	"Greed"	6th Week
Charles Brabin	All-Star	John Mescall	A. L. Raboch	Ouida Berfere	"Six Days"	7th Week
Marshall Neilan	All-Star	David Kesson	Thomas Held	Josephine Lovett	"The Rendevous"	1st Week
Tod Browning	All-Star		Ennol Taggart	Kavanaugh	"The Day of Faith"	Casting
Geo. D. Baker	All-Star		A. C. Eddington	Whittaker	"The Magic-Skin"	Casting
Victor Seastrom	All-Star		Chas. Lapworth	Paul Bern	"Master of Man"	Casting
Emmett Aynn	All-Star	Lucia Andriot	Ray Flynn	June Mathis	"In the Palace of the King"	Casting
GRAND STUDIO. 1438 Gower St.						
Cosmopolitan Productions.						
E. Mason Hopper						
George W. Hill	All-Star	Leroy O'Connell	George Berthelon	Frances Marion	"Daughter of Mother McGin"	7th Week
Monte Banks Productions, Inc.						
Alf. Golding	Monte Bank	Bill Williams	Dare Smith	Staff	2-Reel Comedy	Schedule
Sid Smith Productions, Inc.						
Huey Faye	Sid Smith	Ken. MacLean	Chas. LeMont	Staff	2-Reel Comedy	Schedule
Joe Rock Productions, Inc.						
HORSLEY STUDIO. 6050 Sunset Blvd.						
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. Monte West, Studio Mgr.						
Bob Horner	Daw Perrin	Meehan-Hine		Bob Horner	"The Virginian Outcast"	Editing
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Big Boy Williams	Le Picard	W. Seeling	J. Natterford	Western Special	Casting
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr.						**Holly 1431**
Richard Thomas Productions.						
Richard Thomas	All-Star	Jack Fuqua	Norval MacGregor	Burnell-Manley	Drama	4th Week
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Lloyd Ingraham	Douglas MacLean		Geo. Crone			Preparing
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
Irving Cummings	All-Star	Jack Diamond	Woolstenhulme	Hope Loring	"Broken Hearts of Broadway"	1st Week
Victor B. Fisher Productions.						
Vochell-Ducey	All-Star	Glen McWilliams	Theodore Joos		"Youth Triumphant"	5th Week
J. K. McDonald Productions						
Wm. Beaudine	Ben Alexander	Ray June	Geo. Webster	Loring Leighton	"Penrod and Sam"	Editing
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
W. P. S. Earle	All-Star	Jules Cronjager	Dick L'Estrange	Blanche Earle	Egyptian Story	8th Week
Supreme Art Productions.						
Chas. J. Hall						Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.						**761731**
Associated Authors, Inc.						
Chester Withey	All-Star	Joe Walker	Claude Mitchell	Frank Woods	"Richard, the Lion Hearted"	5th Week
Palmer Photoplay Productions.						
Del Andrews	Lloyd Hughes	Max Dupont	Frank Gereghty	Kate Corbaley	"Judgment of the Storm"	Editing
Cortland Productions						
Robert Thornby	Guy Bates Post	Harold James	Frenchie de Ruelle	Jas. Oliver Curwood	"Man From Ten Strike"	Editing
Mrs. Wallace Reid Productions						
J. Griffith Wray	Mrs. Reid	Henry Sharp	Ross Lederman	C. Gardner Sullivan	"Human Wreckage"	9th Week
Trimble-Murfin Productions.						
Murfin-McCloskey	All-Star	King Gray		Jane Murfin	"The Sign"	2nd Week
Laurance Trimble	Strongheart	C. B. Dreyer	Cyril Gardner	Donna Darrell	"Phantom Pack"	Canada
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Alfred Green	Astor-Agnew	Guy Wilky	Jack Boland	Wells Hastings	"To the Ladies"	1st Week
Jerome Storm	All-Star	Ded Jennings	Frank Brandon	Beulah Marie Dix	"Children of Jazz"	6th Week
Herbert Brenon	Betty Compson	Jimmy Howe	Harold Swartz	George Hopkins	"Woman With Four Faces"	Editing
James Cruze	Non-Star	Karl Brown	Vernon Keys	Thomas Geraghty	"Hollywood"	12th Week
Sam Wood	Gloria Swanson	Alfred Gilks	John Waters	Sada Cowan	"Bluebeard's 8th Wife"	Editing
Geo. Fitzmaurice	Pola Negri	Arthur Miller	Frank O'Connor	Ouida Bergere	"The Cheat"	Editing
Geo. Melford	All-Star	Bert Glennon	Si Klegg	Waldemar Young	"Salome Jane"	6th Week
Charles Maigne	Joy Moore			Sada Cowan	"Scarlet Partner"	6th Week
Rob Wagner	Walter Hiers	Bert Baldridge	Leo Pierson	Walter Woods	"Fair Week"	7th Week
Victor Fleming	All-Star	Jas. Howe	Al Gilroy	Doris Schroeder	"To the Last Man"	2nd Week
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	Monte Katterjohn	"The Master of Women"	8th Week
John M. Stahl	All-Star	Ernest Palmer	Sid Algiers		"The Wanters"	3rd Week
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Broken Wing"	8th Week
Louis Gasnier	All-Star	Carl Struss	George Yohalem	Olga Printzlau	"Daughters of the Rich"	8th Week
Vic Schertzinger					"Mansion of Aching Hearts"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	Viola Dana	John Arnold	Frank Strayer		"Rouged Lips"	4th Week
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	8th Week
Hunt Stromberg Productions. (Metro Release).						
Edward Sloman Productions.						
Edward Sloman	All-Star			Winifred Dunn	"Eagle's Feather"	1st Week
Jackie Coogan Productions, Inc.						
Victor Schertzinger	Jackie Coogan	Frank Good		Mary Rob. Rinehart	"Long Live the King"	1st Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Ernest Lubitsch	Mary Pickford	Charles Rosher	Jim Townsend	Edw. Knoblock	"The Little Street Singer"	10th Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Val Paul	Harry Carey	Wm. Thornley	Ted Brook	Bernstein Jaccard	"The Miracle Baby"	Editing
Mal St. Clair	All-Star	Lee Garmes	Moreno	Beatrice Van	"End of the Fray"	7th Week
Jas. W. Horne	All-Star	Jos. Du Bray	Art. Flaven	Owen Davis	"Blow Your Own Horn"	4th Week
Al Santell	All-Star	Wm. Marshall	Rol Asher	Dickey Paige	"Lights Out"	2nd Week
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						**598-141**

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-721
Hal Roach Comedies (Pathe release).						
Newmeyer-Taylor	Harold Lloyd	Walter Lundin	Robert Golden		5-Reel Comedy	Editing
Parrott-Fay	Snub Pollard	Roach Doran	Hackmey	Hutchison-Parrott	2-Reel Comedy	Schedule
Howe-Pecar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
McNamara-McGow	All-Star	Len Powers	C. Morehouse	Hal Conklin	"Our Gang"	Schedule
Jeske-Pembrook	Stan Laurel				2-Reel Comedy	Schedule
Roy Clemens	Edna Murphy			Frank How. Clark	"What Should a Girl Do?"	1st Week
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945-6
B. D. Russell	Geo. Larkin	Al Mohr	Fred Allen	Hively	Feature	Preparing
Malobee Productions.						
Malobee	Leo Maloney	V. Walker	Bob Williamson	Bebee	2-Reel Western	Schedule
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal-Kane			2-Reel Comedy	Schedule
SENNETT STUDIO. 1712 Glendale Blvd.						Wils. 1550
Mack Sennett Comedies. (First National Release).						
Wm. Seiter	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	9th Week
Roy Del Ruth	Billy Bevan		George Bordeau		"Skylarking"	Editing
Roy Delruth	Billy Bevan		George Bordeau			Preparing
Herman Raymaker	Ben Turpin	Wagner		Mack Sennett	"Pitfalls of a Big City"	Last Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Fred Niblo	All-Star	Alvin Wyckoff	Doran Cox	Bess Meredith	"Captain Applejack"	6th Week
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Frank Borzage	All-Star	Chet Lyons	Bunny Dull	Johnston-Dazey	"Children of Dust"	Editing
Edwin Carewe Productions. (First National release).						
Edwin Carewe	All-Star	Sol Polito	Wallace Fox	Adelaide Heilbron	"Girl of Golden West"	Editing
Joseph M. Schenck Productions. (First National release)						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Weil	Frances Marion	"Ashes of Vengeance"	7th Week
Sidney Franklyn	Constance Talmadg	Norbert Brodin	Millard Webb	Emerson-Loos	"Dulcy"	6th Week
James Young Productions (Associated First National release).						
James Young	All-Star	George Benoit	James Ewens	Richard W. Tully	"Trilby"	7th Week
Maurice Tourneur Productions. (First National release).						
Tourneur	All-Star	A. L. Todd	Scotty Beal	Tourneur	'Brass Bottle"	7th Week
Principal Pictures Corporation. (First National release).						
Eddie Cline	All-Star		Norman Manning		"Meanest Man in the World"	5th Week
UNIVERSAL STUDIO. Fred Datig Casting.						570-081
Universal Film Manufacturing Co. (Universal Release.)						
Edmund Mortimer	Herb. Rawlinson		Nat Ross	Charles Kenyon	"Thicker Than Water"	4th Week
George Marshall	Jack Hoxie		Tom Regan	George Hively	"Where Is This West"	4th Week
Richard Stanton	All-Star					Preparing
Wm. Parke	All-Star		Tinling	Harvey Gates		
Wm. Craft	Jack Dougherty		Arthur Thompson	Geo. Pyper	"The Man Hunter"	1st Week
Messinger-Marchan	Mower-Sedgwick	Howard Oswald	Taylor	Jefferson Moffit	"Daniel Boone"	9th Week
Jack Dillon	All-Star		Broph	Al Kenyon	"Self-Made Wife"	4th Week
Duke Worne	Little-Thomson	Wm. Nobles	McDonough	Bertram Millhauser	"Eagles' Talons"	14th Week
Jack Conway	Gladys Walton		Leo McCarey	Harvey Gates	"Sawdust"	Editing
Wallace Worsley	Lon Chaney	Robt. Newhart	Dugan-Sullivan	Sheehan-Lowe	"Hunchback"	22nd Week
Harry Pollard	Reginald Denny		Harry Webb	Staff	Leather Pushers	Schedule
Stuart Paton	Roy Stewart		Ernst Laemmle	Geo. Hull	"Seeking Red"	Preparing
King Baggott	Baby Peggy		Joe Barry		"Wanted a Home"	Preparing
Watson	Bert Roach		Holland		Comedy	Schedule
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	2nd Week
Herbert Blache	Gladys Walton				Feature	Preparing
Hobart Henley	Virginia Valli		Arthur Smith	Marion Fairfax	"Lady of Quality"	4th Week
Ed. Sedgwick	Hoot Gibson	Miller	Wm. Tummell	Geo. C. Howell	"Out of Luck"	3rd Week
Robt. Hill	Wm. Desmond		B. Humberstone	Edwin Marshall	"Skyline of Spruce"	2nd Week
Renco Productions						
Dallas Fitzgerald	All-Star	Ross Fisher	James Kilgallen	James Colwell	"After the Ball"	4th Week
Rellimeo Productions.						
Louis Wm. Chaud	All-Star	Abbott Linwood	Dick Sherer	Grace M. Sanderso	"The Man Behind"	4th Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Dave Smith	All-Star	S. Smith, Jr.	Wm. Dagwell		"The Alibi"	3rd Week
Larry Semon	Larry Semon	H. Koenekamp	Joe Basil	Larry Semon	"The Rural Rival"	3rd Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Arthur Rosson	Johnny Hines	Gilson	Chas. Hines	Ray Schrock	"Little Johnny Jones"	2nd Week
Wm. Beaudine	Wesley Barry	Dupar	Geo. Webster	Julien Josephson	"Printer's Devil"	1st Week
Harry Beaumont	Hope Hampton			Grant Carpenter	"Gold Diggers"	Preparing
Sidney Franklin	Lenore Ulric			Edmund Goulding	"Tiger Rose"	Preparing
Harry Rapf Productions.						
	All-Star			Sada Cowan	"Lucretia Lombard"	Preparing
	Marie Prevost			Edmund Goulding	"Broadway After Dark"	Preparing
WILNAT STUDIO. 6070 Sunset Blvd.						Holly 7940

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WORLD-WIDE SURVEYS

(Continued from Page 5)

characteristics. certain symbols, that the public associates with a broken-down nobility. Whether they are true doesn't matter so much as that they are universally recognized. Hence, in this part I have succeeded in talking a language that everybody understands."

One by one the big picture producers are casting their vote for Southern California as the ideal spot for film making. A year ago, when Mae Murray first signed a Metro contract, it was said that the agreement hung for days because of Miss Murray's objection to working in California.

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Charlie Chaplin Studio	Thos. H. Ince Studios, Inc.	Selig Polyscope Co.
Century Film Corporation	Louis B. Mayer Production	Selznick Pictures Corp.
C. L. Chester Productions	Metro Pictures Corp.	Mack Sennett Films Corp.
Clune Theatres Co.	Nazimova Productions	United Studios, Inc.
Jackie Coogan Productions	Mary Pickford Company	Universal Film Mfg. Co.
Douglas Fairbanks Picture Corporation	Renco Film Co.	King Vidor Productions
Famous Players-Lasky Corporation	Robertson-Cole Studios, Inc.	The Vitagraph Company

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POLA AND HER THIRD

(Continued from Page 6)

tion of the well known writer of screen subjects, Rob Wagner. Walter Woods wrote and is production editor of this screaming laugh-getter—in which Constance Wilson, sister of Lois, is the leading woman.

Jack Holt has just started in his new star picture. "A Gentleman of Leisure" under direction of Joseph Henabery. This play was originally by John Stapleton and P. G. Wodehouse and was adapted by Anthony W. Coldeway. Walter Woods is production editor. The leading woman is a beautiful Swedish actress—Sigrid Holmquist.

Director Gasnier, who yearns for a glimpse of his boyhood home in Paris, once more has been forced to postpone his European trip. His trans-Atlantic voyage, which was to have been taken this spring, will not materialize until he has completed four big productions upon which he will soon begin work—all to be released under his name.

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Only Meant as Editorial Comment

A funny thing about that picture called "The Power of a Lie" is it shows how weak a lie is in reality.

It is predicted that all the water in the world will disappear in time. This WOULD BE carrying prohibition too far.

There is no place for grafters and crooks in the picture-producing business and the sooner the vacancy is made the better.

Too often a wave of prosperity is a breaker of the human sense of equilibrium. Verily, a lot of change sure does change some people.

While Los Angeles was having a spell of torrid weather, Chicago was having a blizzard and Europe was having her usual political storms.

The latest fad among photoplayers is to dabble in oil. It is still a good idea for photoplayers to dabble more exclusively in the photoplay art.

If you will only pause to ponder, the dope question is more of a terrible fact than it is a question. Incidentally, it is high time to stop the high-handed traffic.

Some call "The Covered Wagon" great and others call it ordinary, but whatever they may call it one thing is certain, it's proving a great money-maker for some reason or other.

Any film publication which makes it a habit to "knock" film people and film affairs should be denied the privilege of sailing along under the banner of films. A good way to deny is not to buy!

A theatre dedicated to finding the great American opera is proposed for Hollywood. And, if that theatre does find the said great American opera, the founder thereof will go down in history as a great finder.

Old screen favorites are coming back in veritable droves nowadays, which means the new faces are not to be given so much chance for a while. Between the new and old faces, just how much is there to choose?

Some unruly cuss is urging a revision of the marriage laws so as to make the women more amenable to complete control. For the sake of protecting that said cuss against a bombardment of rolling-pins we will not divulge his name.

Oriental picture fans are becoming so very partial to American-made films that Oriental picture producers are becoming as scarce as the proverbial hen-teeth all of which serves as more proof that America is the gem of the motion (picture.)

Eric Von Stroheim has two months of "shooting" ahead of him in San Francisco, where he is filming "McTeague" under the title of "Greed." Say, if some of those European countries had only two months of shooting ahead of them, they would be happy.

There is a reassuring dearth of scandals in filmdom, which no doubt means that publishers of some yellow newspapers are almost frantic. You can depend on it though, they will cook up something if it is only a trivial, uncalled-for "roast" of some kind (unkind) of someone.

The wise exhibitor is the one who not only exhibit good pictures, but who exhibits good showmanship in the manner in which he does the exhibiting. Showmanship is still the ship of state for all those theatre-owners who would travel to high estate of success.

Now that they have identified that woman in Honduras as Clara Phillips, and since it is reasonably sure she will land in San Juantin after all, here's hoping they don't trust the Los Angeles jail to hold her again even overnight. Also, let there be no moving pictures of her return even in the news weeklies.

According to inside information, rapid progress is being made on the plans for building that much discussed Amusement Center in Hollywood and if it is "set up" as proposed it will be one of the whole world's greatest show-places. It would seem that all people loyal to Hollywood should get back of this promising enterprise since it seems so sure of making this community not only one of the most famous centers in the world, but in all history. Let us hear more of the plans and if everything is O. K., let's support it with that zeal which will insure it of being a K. O.

HISTORICAL LORE BECOMES A NEED

French history seems suddenly to have assumed a tremendous interest for the producer of films, and there are so many Comtes, and Ducs and Rois nowadays, that a director has to have the history of the Gallic monarchy at his finger tips to know exactly who is who.

Two features that assume especial prominence dealing with entirely different periods are now in process of production. One of these is "Ashes of Vengeance," starring Norma Talmadge, which opens with the Bartholomew's Eve Massacre, and the other is "Scaramouche," which ends with the Fall of the Bastille and the spectacular beginning of the French revolution.

"Ashes of Vengeance," which is being produced by Joseph M. Schenck for Associated First National Pictures, Inc., is in a sense the more glamourous of the two, because the scenes now in the making are laid in the palaces and the chateaux of the aristocracy. "Scaramouche" offers a vivid contrast just now in its sketching of the life of the people. Many courtly grandeurs are to follow.

In "Ashes of Vengeance" which is being directed by Frank Lloyd, Norma Talmadge will have one of the most brilliant roles of her career as Mlle. Yoolande de Bruex. Conway Tearle has the principal role opposite her, that of Rupert de Briac. Their romance is the central interest of the story, which concerns a plan for revenge that comes to naught because its fire is swept away by a finer humanism.

Wallace Beery has one of his most important roles since he was seen in "Robin Hood," as the Duc de Tours. He is, of course, the villain of the story, while Josephine Crowell as Catherine de Medici is one of the chief intriguers.

DOFFS FIGHTING TRUNKS TO DON SWIMMING SUIT

Reginald Denny has doffed the fighting trunks and donned the swimming suit.

The star of the famous Universal "Leather Pusher" series recently completed his work in the latest picture of the new series and is vacationing in the Pacific ocean between pictures. Production will start soon on another of the two-reel comedy classics.

Harry Pollard, who directed the filming of the previous "Leather Pushers," will continue the making of the plays listed in the latest series.

Denny was supported in the picture just completed by Elinor Field, Hayden Stevenson, Gertrude Olmsted, Harry Carter.

HEARTBREAKS OF METROPOLIS IN THE FILM

Woven about the theme that New York takes those who seek its favors and breaks them on the wheel of its materialism ere it permits them to achieve success, "Broken Hearts of Broadway," to be produced at the Hollywood Studios by Irving Cummings, is a picturization of the struggles and heartbreaks which face those who woo fame in the great metropolis of the Western Hemisphere.

This photoplay, marking Cumming's entry into the ranks of the great independent producers, will be screened in a most elaborate and lavish way. An all-star cast has been engaged for its production and, with Cummings himself playing a small role, it is predicted that the histronic talent assembled will be an added attraction.

"Broker Hearts of Broadway," adapted by Hope Loring and Louis Duryea Lighton from an old play, is a heart-stirring drama that features some of life's most necessary and useful lessons: It also is a pictorial display of one of the world's best known and most famous streets —a thoroughfare along which has passed practically every notable figure in the history of the United States.

The story throws into vivid relief the manner in which artists battle for success in the great city by the Hudson. It is flavored with the spiciness of Greenwich Village and soddened by the sordiness of human passions that float upon the turgid surface of a Chinatown cafe. The romance of Sunny Italy, land of vengeance and vendetta, tinges some of its strongest scenes, while through it sings the wholesome strain of good, clean Americanism which admits of no surrender to the forces of evil or the powers of destruction.

The fascination of newspaper life is cast over the entire plot, for it is about the ambitions of a reporter that the story is built. It shows his poverty shrouded thinly in worn garments and it voices the bitterness of his soul when confronted by the ogre of despair. But charity and human sacrifice of self also are woven into the plot, while the keynote of a great love is struck frequently throughout the unfolding of the drama.

From the time when the soul-shocked newspaper man encounters his ex-cabby friend of night hawk days, from whose lips fall the action of the picture, "Broken Heart of Broadway" carries the keen interest of its attractiveness through scenes of love and friendship, shame and sorrow, discouragement and despair, death and disaster, fame and fortune—so many of the ingredients of human life—into the final glorification of success won after the struggles beyond measure.

Broadway is shown in all its alluring beauty, the warm-voiced siren gifted with some illusive, intangible quality that makes it magic. It is filmed as the street of streets, the glittering stage on which is enacted half of the country's drama of life. And in the production by Cummings two great restaurants will be shown. The sets for these are the largest of their kind ever built, for the action of the picture requires that the famous spaghetti rendezvous and the chop suey parlor known as the Shanghai must be elaborately displayed.

According to announcement given out by Cummings' organization, the all-star cast for "Broken Hearts of Broadway" has been completed. The roster of players includes the names of many of the most famous artists of the industry and each member was selected because of his or her individual suitablity for the various roles and none was engaged for the exploitation value of their name alone as is oftentimes the case in organizing an all-star cast.

Included in the list of stars engaged by Cummings is Colleen Moore, who co-starred with James Woods Morrison in the Cosmopolitan production, "The Nth Commandment," Johnnie Walker, who enacted a principal role in Goldwyn's, "The Rear Car," and who was formerly starred in his own pictures including "My Dad," "Captain Fly By Night" and "The Fourth Musketeer," all R-C specials; Alice Lake, former Metro star and featured player in "I am the Law," "Chicago Sal" and other independent productions; Tully Marshall, well known character lead and one of the principal players in "The Covered Wagon," Kate Price, former serial star and famed old character woman; Creighton Hale, who attained prominence through his work in "Way Down East;" Arthur Stewart Hull, who appeared with Gloria Swanson in "Prodigal Daughters" and other Lasky productions; Freeman Wood, featured in the stage production of "The Man Who Came Back" on Broadway, New York, and Anthony Merlo, former World Film player and more recently film executive who has now returned to acting.

"Broken Hearts of Broadway" will be personally taken to New York by the young producer when completed and will be given a big Broadway premier with several of the all-star cast appearing in person.

LETTERS AT CAMERA OFFICE

Philo McCollough
Louise Lovely
Forrest Stanley
Clair Windsor
Crane Wilbur
Niles Welsh
Chas. Hyland

DON DONNED HIS SAILING TOGS FOR CAUSE

Don Armando, who has been selected to play an important role in the West Coast Production, "Why Do We Live," now in the course of production at the Cosmoart Studios, is said to be the first Spanish nobleman of high rank to enter the picture producing field in Hollywood without any unusual ado being made over his advent. But, the quietness with which he is making his debut is the man's own doing, as he is extremely modest and resents having any fuss made over him. This is due to the fact that in Spain he has been much in public life, having been King Alfonso's Captain of Guards and much in the political limelight with the result that on the occasion of his every public appearance there he has been feted extensively.

"I did not come to Hollywood to be received with acclaim even though I might distinguish myself in my chosen profession," Mr. Armando says. "I came because I felt the call of a wider field of opportunity. My several years of stage work in Spain became monotonous as I began to realize more and more the limitations the rather small field imposed. Hence I came to American motion pictures for the purpose of gaining latitude for developing my dramatic ability."

Mr. Armando is a dashing young man of decided handsome appearance and he is considered by those who have become acquainted with him as the ideal type of juvenile leading man.

HISTORIC SPOTS FILMED FOR GOLDWYN FEATURE

San Francisco, animate and inanimate, is generously represented in Erich von Stroheim's production of "Greed," which the Goldwyn director produced in its entirety in this city.

Hundreds of local citizens are being pressed into service as "atmosphere" during the filming of this adaptation of Frank Norris' classic "McTeague" and many of the city's historic landmarks serve as the background for the action.

An entire two-story business block in the heart of San Francisco and the neighborhood surrounding it are the center of activities in producing "Greed," but other scenes of the story show the Cliff House, famous from coast to coast; the Ferry Building, the Golden Gate, Seal Rocks, Market Street, San Francisco's justly famous sky line, the Embarcadero, the San Francisco Orpheum and many other nationally known portions of California's chief sea port are registered on celluloid as backgrounds for the intensely dramatic action of the story.

Filmland's Greatest Summer at Hand

Summer travel to California this year is certain to break all previous records. And judging from advance reports a large number of the travelers expect to take in the Monroe Doctrine Centennial which will be held in Exposition Park, Los Angeles, July 2-August 4, inclusive, in connection with the Motion Picture Exposition. All transcontinental railroads report that they have never had so many inquiries about summer rates to the Pacific Coast and Southern California in particular.

The engagement of R. H. Burnside, for eleven years producing director of the New York Hippodrome, to stage the mammoth spectacles in the new Los Angeles Coliseum, as a part of the Monroe Doctrine Centennial, is attracting nation-wide attention. Everyone who has gone to New York in the last decade has always made the Hippodrome one of the placed visited, no matter how busy he may have been. Those who saw "Better Times" there this year were amazed at the entertainment offered.

The man responsible for it was R. H. Burnside, and, he says he is going to surpass it in the production he will make for Los Angeles this summer. He is already in Southern California with his personal staff of experts from the Hippodrome. One of the things that will be put on is a revue of American history which will tell in pageantry the story of our country from the coming of Columbus down to the present. It will be done on such a scale as was never before attempted. Thousands of people will be used in the spectacle. The hundred motion picture studios are placing all of their skilled workers at the disposal of Mr. Burnside, so that even the spectacle of Imre Kiralfy will be outdone. These pageants will all be filmed for benefit of the future.

Dirt is flying in Exposition Park and the hammers are pounding as three shifts of builders have set themselves the problem of making a new construction record. Only eight weeks remain until the day for opening the Monroe Doctrine Centennial and in that time fifty bungalows of the pueblo Indian style of architecture must be completed. It is surprising how this miracle city is springing up. It almost suggests a mirage on the Enchanted Mesa.

Ground was broken during the past week for the first building on The Location. This will be the amusement thoroughfare of the Los Angeles exposition, differing in every respect from all other expositions. The Fox Film Corporation has taken the lead in getting its building started. Goldwyn, Famous Players-Lasky, Metro, First National and all of the rest of producers have interesting plans for being represented on The Location. The shows here will all be free, as the Monroe Doctrine Centennial has banned the idea of cheap displays and catch-penny devices for bilking the public.

The story of the Motion Picture Exposition was told via the air, on the evening of May 9th, between the hours of ten and eleven from Station "KFI." This was the first time in exposition history that such an announcement had ever been broadcasted. It means that countless thousands of persons who would not otherwise be reached, heard of the Monroe Doctrine Centennial. Among those on the program were Hobart Bosworth, Carrie Jacobs Bond, William Worthington and others.

There being forty-eight states in the Union and the duration of the forthcoming Monroe Doctrine Centennial being limited to thirty days, it is a problem how to provide each one of them with a special day at this big celebration. There are no more active organizations in Southern California than the various state societies, whose loyal sons and daughters lose no opportunity of getting together and singing the praises of their native habitat, even though they have left it.

A Picturesque Corner of the Exposition

Iowa, Indiana, Texas, Pennsylvania, Illinois, New York—in fact all of the forty-eight are represented here by unusually live groups which hold regular monthly meetings throughout the entire year, with a picnic or two thrown in for good measure. They have gone so far as to form a federation of these state societies with a central office and paid attendants. Here a register is kept, so that newcomers may be able to locate their old friends, no matter where they are in Southern California.

Realizing that many people will be coming to Los Angeles this summer from all parts of the country for the Motion Picture Exposition, which is to be held in connection with the Monroe Doctrine Centennial, the various state societies are eager to participate and they have made application for special days. These are to be assigned by President Walter J. Reynolds in the very near future, so as to give the different groups a chance to prepare their programs. With the heavy demand for time, there will probably be two assignments for certain days between July 2 and August 4.

Starts Life in a Circus, But Finds Life is no Circus

Lloyd Ingraham, one of the chief figures in the cast of "Scaramouche," Rex Ingram's newest Metro production, has had a colorful professional career.

Mr. Ingraham was born in Rochelle, Illinois. His parents, circus people, died while he was an infant and he was brought up by his grandfather, David Navarro, associated with the P. T. Barnum circus. Mr. Navarro was recognized as the fastest ticket seller in the United States.

At 14 Mr. Ingraham left school to become a trap drummer with the Robert Buchanan repertoire company. A year later he became a member of the cast, playing the role of Mother Fadet, a witch character, in "Fanchon the Cricket." He became a leading man at 19 and remained in that position until he was 21.

Wearying of this work he entered musical comedy ranks, played in "Breezy Times," "Weary Willie Walker" and other productions. Then he went into stock work and for 12 years was recognized as one of the leading stock directors in the country, having charge of houses in San Francisco, Omaha and other cities.

In 1912 he directed his first motion picture at Niles, California, not far from San Francisco. It was "The Dance at Eagle Pass," written by himself. He made it in two days, and during the year that followed he made 59 more, all one reel in length.

In 1914 Mr. Ingraham acted in and directed pictures with Robert Leonard for Universal. A year later he went with D. W. Griffith for whom he directed Mae Marsh, Robert Harron, Dorothy Gish, Douglas Fairbanks and others. He directed Colleen Moore in her first picture, "An Old Fashioned Young Man," featuring Robert Harron. "Hoodoo Ann" and "The Little Apache" were two of the pictures he made starring Miss Gish.

Mr. Ingraham has directed many of Douglas McLean's recent starring pictures including "Going Up," "Mary's Ankle," "What's Your Husband Doing?" "Let's Be Fashionable" and "The Jailbird."

He is playing the role of M. de Kercadiou in "Scaramouche" because Mr. Ingram made him understand that he could find no one else who fitted the role so well and because he himself felt a strong desire to play it. Upon the completion of this production Mr. Ingraham will begin the direction of another Douglas MacLean feature.

Others in the cast of "Scaramouche" include Alice Terry, Ramon Navarro, Lewis Stone, Edith Allen, William Humphrey, Julia Swayne Gordon, James Marcus, Lydia Yeamans Titus, Otto Matiesen, Carrie Clarke Ward, Bowditch "Smoke" Turner, George Seigman, Snitz Edwards and Joe Murphy.

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL.—Maurice Tourneur has been spending the last week in San Francisco taking a much needed rest after his hard work directing "The Brass Bottle" just finished. Besides rest Mr. Tourneur says he also came north to get some new ideas before starting on his next picture.

Eric Van Stroheim has once more demonstrated his endless attention to detail by the addition a couple of weeks ago to the cast, or props, of "Greed" of a small black kitten. Von Stroheim decided that Miss Baker, the nice old maid of the story was the kind of a woman who would have a cat, so he went out himself, and bought a lively black kitten, promptly named by the crew, "Greed." So now little Greed contentedly lives on the set, in company with two canary birds and a bowl of gold fish, and plays his bits in the scenes with all the calm of an old actor. Fanny Midgley, who plays Miss Baker, is his special friend and is promising him a happy home on her place at Glendale when the picture is finished.

Florence Meehan landed in San Francisco last Thursday from the Orient with a half-million dollars worth of props and costumes for the production of "The Ten Commandments." It cost over seven thousand dollars in duty to get them into this country, and the newest article in the lot is an Indian robe three hundred years old.

Mrs. Frank Hayes and Juno, the beautiful dog of comedy fame, arrived in San Francisco by motor on Wednesday to join Frank Hayes. They have taken an apartment and will remain in town until Mr. Hayes finishes his part in Eric Von Stroheim's production of "Greed."

A. C. Christie, C. H. Christie, Mrs. Mary Christie, Miss Ann Christie, Neal Burns, Ellen Jarvis, Vera Steadman and Charlotte Gordon, all of the Christie Comedies, returned to San Francisco a few days ago and are doing location work on a picture in and near town.

Monte Blue spent a couple of days in San Francisco the first of last week, having come up with some recut film of "Brass" for the exchange. Monte has just finished playing, with Irene Rich, the leading role in a picture made at Universal City, by The Rellimeo Films, a local organization.

The Golden Gate Productions have moved their office from the Chronicle Building to the Blanche Laboratory Building at 331 Turk Street. They expect to be in active production in the very near future .

James McGee of the picture world of Los Angeles, sailed for the Orient from here on the President Cleveland on Friday last. He expects to visit China, Japan, the Philippine Islands and many other points on a combined business and pleasure trip.

Mrs. Thomas Ince and three little sons spent the week-end in San Francisco. Mrs. Lon Chaney was also in town. And Zasu Pitts, of the "Greed" cast, spent Sunday with her husband in the South.

San Francisco is to have one more beautiful picture theatre, as Carol A. Nathan, manager of the Universal Film Exchang announced last week that a fine new house to cost $400,000, will be built on the site o the present Frolic Theatre on Market Street which is to be torn down at once.

What Ho For the Rolling Main? On June 15th, the "Rambling Rajah" will sail away through the Golden Gate for a fifteen months tour around the world on a picture making expedition. The ship, which is one of the finest sailing yachts afloat, will be under the command of Captain Henry W. Lyons, Jr. son of Admiral Henry W. Lyons, U. S. N and himself a graduate of Annapolis, and a veteran of the World War. The Crew, aside from a few seasoned old tars, will consist of co-eds from the University of California and other colleges, besides a few doctors, lawyers, newspapermen, etc., and aside from their other duties and adventures they will form a picture making company, who hope to outdo Burton Holmes at his best, in travelogues and pictures of adventure. Seymour Jeliff will direct, and the ship is being especially refitted and supplied with a complete studio and laboratory equipment, also a large projection room where picture shows can be given while in ports. The project is being put through under the management of the Intrepid company, with offices in the Liberty Bank Building, of whom Ivor McFadden is an active member.

Robert Warwick, now starring at the Fulton Theatre in Oakland, will bring his season there to a close, in time to permit him to play the role of "Hippolytus" in Margaret Anglin's production of the tragedy, at the Greek Theatre at Berkeley, on May 19th.

Along New York's Rialto

By RAYMOND McKEE

NEW YORK, May 8.—Charlie Murray declares that he is slowly pining away for California, and if his hopes materialize, he will within the new moon park himself at some favored spot along Hollywood Boulevard. He's living now directly across the hall at the Algonquin from Conrad Nagel. As Charles leaves for his studio earlier than Conrad does, Charles sits at Nagel's door each morning long enough to read the Los Angeles papers which lie at the latter's door every morning. Sometimes there are a dozen Hollywoodites at a time gathered about the door to read the news from the old home town. Conrad must be working pretty hard, to sleep through it all.

May Collins, formerly of the studios, is now co-starring with Louis Mann and George Sidney at the Forty-Ninth Street Theatre.

"If Winter Comes," a play dramatized from the novel by A. S. M. Hutchinson and MacDonald Hastings, is at the Gaiety Theatre. Cyril Maude returns to the footlights as an appealing "Mark Sabre," the kindly intentioned, philosophical man whose good heart led him to befriend the young mother of an unsanctified baby, giving his unsympathetic wife a chance to think the worst of him and sue for divorce. The play is tenderly humorous and pathetic, and the adaptors have done the book and themselves credit.

The following plays, in the order of their openings, have enjoyed record runs and are still running on Broadway, some of them nearing the end of their second year: "Kiki," with Lenore Ulric; "Chauve Souris," Russian Life; "Abie's Irish Rose," a Jewish and Hibernian comedy; "Ziegfeld Follies," with Will Rogers; "Whispering Wives," nith no extra charge for murders over the wire; "The Old Soak," who never surrenders to prohibition; "The Gingham Girl," lots of fresh aid and doughnuts; "So This Is London," American squabs and British snobs. See these, at least.

Richard Barthelmess has purchased the rights to Rex Beach's new story, "Big Brother," which will run serially in Hearst's International.

Charles Hunt and Clarence Badger are engaging talent for "Potash and Perlmutter," the Jewish comedy which is to be done in pictures by Samuel Goldwyn, at the Fort Lee Studios.

Bryant Washburn and Elliott Dexter have formed their own companies in Boston. Each has a capital of $50,000.

Herbert Brenon is in town.

Ernest Truex has signed on the dotted line with Fox to star in his stage success, "Six Cylinder Love." Elmer Clifton will direct.

Betty Compson has sailed for London—and $50,000. That's the sum she will receive from an English firm for one picture.

Bob Vignola has returned from his trip around the world, and is preparing his new script, which, of course, will star Marion Davies.

Mrs. Fiske will be seen shortly under Belasco's management in St. John Ervine's light comedy, "Mary, Mary, Quite Contrary."

R. H. Burnside, who stages all of the Hippodrome shows, has left for Los Angeles, to superintend the staging of the historical pageant there, beginning July 2.

We understand that Eddie Cline hereafter will confine his puttees and megaphone to serious pictures. Eddie is always handing someone a laugh. Go to it, Eddie! Good luck!

Max Iinder has eloped with a prominent French society girl. A request has been sent to the New York police to arrest them, in order that they may be taken back to France to relatives. The couple are believed to be aboard an Atlantic liner, bound for America.

Alan Crosland, director of Cosmopolitan's "Enemies of Women," will direct "Under the Red Robe," the next Cosmo super feature. The cast will include Robert Mantell, John Charles Thomas, Alma Rubens, Genevieve Hamper, Ivan and Mary MacLaren and Rose Coughlan. The "Follies" beauties also will take part.

Physical Trainers and Good News

By RAY LEEK

To the already long list of studio experts who have to do with the making of a motion picture one more specialist has been added. "Physical trainer" is a title that may be seen on the doors of offices in many of the big studios, while gymnasiums are given as important a place in the construction of the new picture plants as are wardrobes, electrical departments or plaster shops.

At the Schulberg Studios, "Danny" Goodman, a star of the squared ring whose name is known wherever fight talk is heard, has been installed as trainer of not only the male, but feminine players as well. Daily workouts with gloves, weights and punching bag are a part of studio routine for all of the permanent members of the Schulberg playing staff, directors and even writers.

An early morning glimpse behind the doors of "Danny's" improvised conditioning shop on the Schulberg lot, would serve to dispel any illusions concerning the "soft" existence of players. Gaston Glass usually is devoting himself to the gloves to the discomfiture of his luckless opponent. Tom Forman is the only member of the directorial staff who questions Gaston's supremacy as a boxer. Sam Jaffe, production manager, finds time to settle little personal matters with his aides whenever differences arise.

Directors Gasnier and Schertzinger each spend an hour daily with "Danny's" gymnasium tools, while the blonde Olga Printzlau abandons her typewriter long enough to skip the rope and participate in the more feminine diversions that have been provided for her and the diminutive Ethel Shannon.

That Schulberg himself has faith in the daily routine he has mapped out for his players is proved by the fact that the most important of conferences never interferes with his own hour with Goodman.

Al Lichtman, returning from a tour of Europe capitals, brings news that ought to cheer American picture producers. Not only does he say that supremacy of the American film is being maintained, but American methods of handling and exhibiting our productions are being adopted. For instance, the old system of buying the product of various companies for a year in advance has been abandoned and productions now are sold on their merits alone. The result is that pictures are shown in the British Isles almost as soon as they are seen here. "Shadows," which now is running in American "key" cities, is being shown simultaneously in London theatres, according to the head of the Lichtman Corporation.

When in doubt take out an insurance policy. This slogan of the life insurance solicitor appears to have taken a firm hold on picture producers who are daily adding to the unique policies being written by companies willing to take unusual risks.

With Ben Turpin's eyes insured against normalcy, Charlie Chaplin's feet against the slightest sprain and Gloria Swanson's lower extremities eloquently described in a policy, it is said that Bull Montana's pride—his cauliflower ears—are about to undergo a similar protective ordeal.

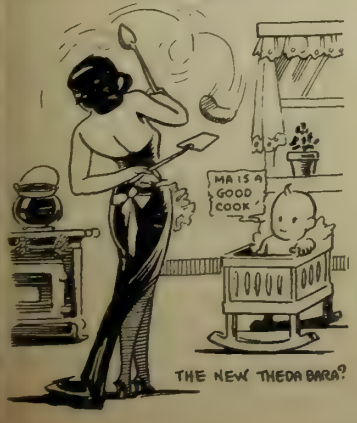
But, while unusual talents and physical perfections and imperfections are the subject of big policies, hazards to life and limb appear to escape attention of the underwriters. Kenneth Harlan piloted an aeroplane from the clouds in a dizzy nose dive that wrecked the roof of a house the other day in the interests of Tom Forman's production, "The Broken Wing," with no insurance other than the generous policy that covers his every day activities.

Gaston Glass was forced to make two hazardous plunges through the flames of a burning building in the filming of "The Hero" some time ago without special insurance protection. And, although he was so severely burned that he was forced to go into a hospital for treatment, he collected no compensation on his policy.

Orville Caldwell, however, was more heavily insured while romping through the leading male role in Mae Murray's latest production, "The French Doll," involving no physical hazards, than any "stunt" man of the screen. The insurance, however, was to prevent possible loss to the costly production through illness or accident to the athletic Caldwell.

Interest in Theda Bara's proposed return to the screen is accepted as another evidence of the growing popularity of the modified vamp. Like Barbara La Marr, Nita Naldi, Ethel Shannon and others who enact the old-fashioned villainess roles with a new-fashioned display of humaness, Theda expects to become a new personality. While her future plans have not been announced at this writing, it is expected that her first picture will show a very much reformed Theda.

DIRECTOR TOURNEUR BECOMES ACTOR FOR ONE WEEK

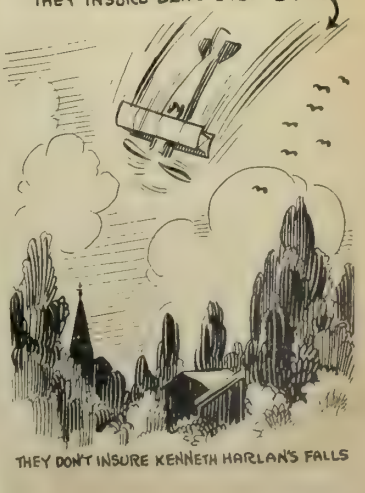


THE NEW THEDA BARA?

THE ACTOR'S SOFT EXISTENCE AS IT REALLY IS- GASTON GLASS SETTLES A LITTLE PROBLEM WITH PRODUCTION MANAGER SAM JAFFE IN THE SCHULBERG GYMNASIUM

Billy Camp '23

THEY INSURE BEN'S EYES BUT



THEY DON'T INSURE KENNETH HARLAN'S FALLS

FILM TROUPE RETURNS FROM LONG STAY IN WILDS

After more than four months spent in the wilderness of the Canadian Rocky Mountains, and bringing a carload of valuable police dogs, malamutes and huskies with them, the Trimble-Murfin Company, which has been making the next two Strongheart starring vehicles under Laurence Trimble's direction, has returned to Hollywood.

Owing to a few shots to be made at Pincher Creek, on the Canada-Washington line, Trimble, Strongheart, Lady Julie and the leading man and woman, Harold Austin and Lillian Rich, will be another week in arriving, and when they do, work will start immediately on the interiors of "The Phantom Pack" and "White Fang." Trimble will work at the Ince Studios, where Jane Murfin is filming another Trimble-Murfin picture, "The Sign."

Among those who have returned are J. H. Hutty, business manager, Walter Perry, Jack J. Richardson, Mr. and Mrs. Joe Barrell, Janet Trimble and her tutor Miss Grace Hussey, Mr. and Mrs. C. B. Dreyer, Mr. and Mrs. John Burch, Mr. and Mrs. Harry Trimble and infant daughter born on location, Cyril Gardner and Ray Connell.

EUGENIE BESSERER IN NEW NEILAN FEATURE

Marshall Neilan announces the signing of Eugenie Besserer, noted character actress, to portray a peasant woman in his production just started, "The Rendezvous," with a Russian setting.

Although Miss Besserer has portrayed practically every type of character from a peasant woman to the grande dame, she says, "I much prefer the peasant characterization, for it is the life I knew in childhood. And what a child gains by observation can never be duplicated by a grown-up."

This marks Miss Besserer's second appearance with Neilan since he has been producing for Goldwyn. She portrayed the mother of Eleanor Boardman in "The Strangers' Banquet," and before that she was with Neilan as Wesley Barry's grandmother in "Penrod."

Miss Besserer just finished a very fine characterization of the old roue in "Youth Triumphant," and bidding became high for her services before Neilan signed her for "The Rendezvous."

KING OF SPAIN ENJOYS CALDWELL PRODUCTION

Fred Caldwell, author and director of "Night Life in Hollywood," received a wire from New York stating that King Alfonso of Spain has made a request to see "Night Life in Hollywood," which request was readily granted, and the picture was run for him and his royal family at the Palace Theatre in Madrid Spain, on May 1.

"MICKEY" NEILAN WINS THE ICED FRIED EGG

"Is it warm enough for you today?"

How many times were you asked this question this week?

For some people it is like asking them if they are comfortable while hanging from a chandelier by their toes.

Blanche Sweet, wearing a forty-pound costume in "In the Palace of the King" while the mercury was bursting thermometers to right and to left, was asked the "snappy" question forty-two times within an hour after she appeared on the set.

"If some person comes along and does not ask me, 'Is it warm enough for you?' I'll give them a diamond bracelet, a yacht, an automobile or any gift they select," confided Miss Sweet to her maid.

At this point her husband, "Mickey" Neilan, passed the set. "Hello, dear, how would you like some hot soup?" asked the director.

He won in a walk.

ROYAL RUSSIAN EXILE COMES TO FILMLAND

Another royal Russian exile is coming to Los Angeles.

His title indicates a rank of no less distinction than baron, as he is of the Von Bobrikoff family, Boyam von Bobrikoff, to be exact. He was a prominent figure in the court of the Czar but with the overthrow of royalty and the murder of the monarch he was forced to flee the wrath of the Bolsheviki. Sweden has since been his refuge.

Boyam's arrival should cause a flutter in blue-blooded circles. Or, perhaps, kennels is the preferable word. For Boyam von Bobrikoff is a dog. Among dogs, however, particularly Russian wolf hounds, he is an aristocrat of purest strain.

Boyam is to be brought here for Evelyn Graham, formerly a noted portrayer of Shakespearean roles in Sweden, now a member of the cast of "Ashes of Vengeance," the great historic romance of France starring Norma Talmadge which Joseph M. Schenck Productions are making for First National release.

GRASSBY CLAIMS LIGHT-WEIGHT CHAMPIONSHIP

Norman Kerry first claimed a record for the heaviest costume with an outfit which weighed 45 pounds, next came Lewis Stone with one weighing 60, and finally Niles Welch claimed the record with an outfit totaling 75 pounds. Let these actors argue out the matter of heavyweight costumes, says Bertram Thomas Grassby, but no one can dispute his claim to the lightest lightweight garment on record. Grassby, who is playing the part of Tut-Ankh-Amen in the William P. S. Earle production of that name, says if some of the garments he wears for the part were any lighter there wouldn't be any costumes at all. Director Earle insists upon portraying King Tut with such realism that Grassby claims three of his costumes together wouldn't make a good muffler on a cold day.

Bert has contracted three colds to date while wearing this scanty Egyption attire and his finally come to the conclusion that King Tut was neither poisoned nor assissinated, but died of pneumonia.

OIL CAUSES BUSTER TO BREAK SOME RECORDS

Right in the midst of the cutting of "The Three Ages," his latest and first big feature comedy for Joseph M. Schenck, Buster Keaton received word this week that his oil well on Signal Hill, Long Beach, Cal., had come in as a 2,500-barrel gusher.

Buster, when he received the news, was in the midst of dictating titles for the scenes in "The Three Ages" which shows a replica of the Colosseum in Rome.

"Give me a chariot," shouted Buster, "and step on the gas, I'm going to make it from the Colosseum to Long Beach in forty-five minutes flat. Tell Caesar, Marc Antony and Cleopatra to wait for me in the studio cutting room till I get back."

CHAMP CAMERAMAN WINS PLACE WITH BORZAGE

Arthur H. Jacobs announces that Chester Lyons is to remain as head cinematographer for the entire series of Frank Borzage Productions which are to be made in Hollywood and distributed through Associated First National Pictures, Inc. Bob Roberts, formerly assistant, becomes second cameraman.

Lyons is one of the foremost cinema artists in the industry and came with Borzage from the east where he photographed such features as "The Valley of Silent Men," "The Pride of Palomar," and "The 'Nth Commandment." He has just completed camera work on "Children of Dust," the current picture now in process of editing.

"We are prone to neglect crediting the cameraman for much of the success of the big pictures of today" states Borzage, who is highly delighted that his old cameraman is to remain with him.

Men and women wearing high leather boots, chaps, spurs, sombreros and other regalia which typifies the Western ranch people, present a distinct novelty around the Metro studios. All the members of the cast of "The Eagle's Feather," the new Metro all-star production are dressed in true wild Western style.

COMPLETES FILMING OF "THE SELF-MADE WIF

Production has just been co pleted at Universal City on "T Self- Made Wife," which was p duced with an all-star cast und the direction of Jack Dillion.

The film was adapted from t Elizabeth Alexander novel, pu lished first as a serial in the S urday Evening Post. Edward Lowe made a screen adaptati and Charles Kenyon wrote t scenario.

"The Self-Made Wife" is dramatic story of the experienc of a couple whose domestic ha piness was destroyed by weal because the wife was unable "keep pace" with her husban Their tastes and desires were t care while they were poor ar living in a small town. B after their oil well came in the moved to New York the man a quired the "big town" wa while his wife failed to progres mentally or socially.

The cast includes such we known players as Ethel Gre Terry, Virginia Ainsworth, Cra furd Kent. Phillips Smalley an Dorothy Cummings.

Jack Dillon, who directed th play, has directed many ou standing screen successes, i cluding "Sud," with Mary Pic ford.

JOHN BOWERS SIGNS LONG TERM LESSER CONTRAC

Not content with having thei stars all of the feminine form Principal Pictures Corporatio announce this week, the signin of John Bowers for a long-ter contract.

Bowers will begin his ne screen activities in the leadin male role of "The Winning o Barbara Worth," Harold Bel Wrights' popular story, which i soon to see the silver sheet.

The noted player will work opposite none other a celebrit than Florence Vidor who ha been cast to enact the role o Barbara in the desert story.

Bowers is regarded as one o the most popular of male lead ing men and his entry unde Principal Pictures' banner ha met with wide approval. "Th Winning of Barbara Worth" wil start immediately upon the re turn to Los Angeles of Edward F. Cline, the director, now i Arizona seeking suitable loca tions.

JACKIE'S "TOBY" CHANGED TO "CIRCUS DAYS" NOW

The title of Jackie Coogan's latest production for First National has been changed from "Toby Tyler" to "Circus Days."

With the traveling one-ring circus as a background, with all its spectacular and colorful appeal as atmosphere, the picture promises to show the diminutive star in the greatest role of his screen career.

The story is one that will find a ready response from everyone who ever enjoyed a visit to a circus—and that includes about every one of us.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, MAY 12, 1923

ANOTHER FILM PROJECT IS LAUNCHED

Hollywood became the headquarters of a new production unit this week, when the Willie Hopkins Productions began the making of "Little Journeys to the Homes and Haunts of Eminent Poets and Authors."

At the offices of the new company, 1606 Winona Boulevard, it was made public that the "Little Journeys" will embrace twenty-six short features, each depicting the native surroundings of a famous poet, author or composer.

Ten countries were visited, many months and many thousands of dollars expended by Mr. Hopkins in filming the homes and haunts of the immortals. The sojourn in Scotland of Mr. Hopkins and his assistant staff yielded the backgrounds of Robert Burns, Sir Walter Scott and Harry Lauder; in England, Charles Dickens, Shakespeare, and Tennyson; in Spain, Cervantes and Ibanez in Germany, Wagner and Schiller; in France, Dumas and Victor Hugo; in Norway and Denmark, Hans Anderson and Ibsen; in Switzerland, Byron; in Italy, Dante, and in the United States, Washington Irving, James Whitcomb Riley and Mark Twain.

The producers of this fresh and novel series—which now is being assembled at the Standard Film Laboratories by Mr. Hopkins and his assistants and cinematographer, James T. Gibney—have found themselves ever since first rumor of their enterprise began to spread, in a dilemma. The demand for short subjects of the merit of "Little Journeys to the Homes and Haunts of Famous Poets and Authors" is so persistent that attempts have been made to persuade the Willie Hopkins Productions to release their output as soon as the first few units are assembled. The makers of the series feel, however, that to follow this suggestion would work against the unity of the whole, and so have had to take the stand of denial of immediate bookings of any one of the features, in the interest of preparing the full number of twenty-six in the finished manner the standard of the company insists upon.

JOSEPH GIRARD CAST IN WESTERN AT UNIVERSAL

Joseph Girard, veteran character actor who has played in countless feature and serials for Universal and other producing companies, is portraying a supporting role with Jack Hoxie in "Where Is This West?" at Universal City. Directed by George Marshall, the story by George C. Bull is a satirical comedy which extracts all the wind from the typical western romance.

Mary Philbin, the prize beauty who has astonished company executives with her remarkable portrayal of the leading feminine character in the spectacular "Merry-Go-Round," plays the lead opposite Hoxie. Others in the cast are Bernard Siegel, Slim Cole and Bob McKenzie.

McREA FILMS A TRIUMPH IN SIAM

The rites of the Temple of Wo-Fanu, which until now, no white man or oriental, unless he were a member of the Siamese priesthood ,has witnessed, have been filmed by Henry McRae, who left Hollywood several months ago at the head of a camera expedition.

Mr. McRae, whose aim it is to picture on the screen the off-the-beaten-track parts of the Far East, had to wait in Bangkok, in Siam, thirty-two days for a royal audience before he so much as could hope to broach the matter of setting a tripod within the sacred walls of Wo-Fanu.

This temple, lying far to the north of the Siamese capital, in the great teak forests, was said to be one of the few in the Mongolian countries to offer up human sacrifices. Worship in it is restricted to members of the two highest castes of Siamese.

Partly to disabuse the world outside Siam of belief in this grim legend, dispensation was granted Mr. McRae by the throne to photograph the ceremonies. These, he has written to his agents in Hollywood, are particularly impressive and weird. The priests, numbering seventeen, perform the entire ceremony in long gowns of pale green silk; they are masked and the rites are made doubly eeric by the fact that throughout no word is spoken, the offering to the god Wo-Fanu being submitted silently, with only the eloquence of gesture to indicate worship.

DULL IS ALLOWING NO DULLNESS AROUND HIM

Bunny Dull, newly appointed production manager for Arthur H. Jacobs, producer of Frank Borzage productions for Associated First National, has started things humming at the United Studios for Borzage's next picture which will go into camera work next week.

Already two stars have been signed. They are Virginia Pearson and Barbara Bedford. The rest of the all-star cast is being selected while Borzage is conferring with Mary O'Hara on the adaptation of the story which is to be put into continuity at once.

Settings have been started and Dull will have everything in readiness for the director to commence on time with Chester Lyons at the camera.

SET BUILDING SETS A PACE AMAZING

Big.
Bigger.
Biggest.

That's the way the Hollywood photoplay makers are building their sets these days. D. W. Griffith built the great banquet hall for "Intolerance." None of those who saw it will ever forget it. Douglas Fairbanks rivaled the "Intolerance" set with his castle banquet hall in "Robin Hood." Maurice Tourneur and Richard Walton Tully showed us the interior of Westminster Abbey. And in "Rupert of Hentzau" and "Earthbound" church interiors of vast spaciousness were featured.

Now comes Norma Talmadge with what is said to be the greatest interior set ever built Norma's set was erected for "Ashes of Vengeance" which is now being made in Hollywood for First National release. This set shows the interior of the Louvre ballroom in Paris as it was in 1572 on the eve of the Huguenot massacre.

Stephen Goosson, graduate of the Ecole des Beaux Arts of Paris, who constructed the "Eternal Flame" sets is also doing the architectural backgrounds for "Ashes of Vengeance." Mr. Goosson, who is concededly the greatest motion picture architect in the industry, has constructed at the United Studios a complete quarter of the Paris of the time of Charles IX and is busy on the plans for three French chateaux which soon will be erected.

SYLVIA SIGNS LONG TERM CONTRACT

Sylvia Breamer, famed Australian actress whose recent work on the screen has won for her considerable favorable comment in the picture industry, has signed a long-term contract to appear in forthcoming associated First National pictures.

Miss Breamer was signed almost directly after the completion of her last picture "The Girl of the Golden West," in which she appeared opposite J. Warren Kerrigan, in the title role.

It was her sterling work in this famous Belasco play, that virtually won for her the First National contract.

Her first appearance in an all-First National picture will be in the leading feminine role in "The Lord of Thundergate," Hershal Small's celebrated Japanese-American novel. In this play she will be seen as a white girl, who, brought up as Chinese, is sold into the household of a Japanese lord as a slave-wife.

The signing of Miss Breamer follows the announced intention of First National to contract only with players whose work has been of the highest order. She is the fourth famed young actress to come under the First National banner within the past few weeks. The first was Colleen Moore, one of the daintiest and most promising personalities acting for films today.

Miss Breamer, who had a wide experience on the stage in Australia, England and this country before coming into pictures five years ago, has played in many of the biggest recent film productions.

Her most notable work was in "The Girl of the Golden West," an Edwin Carewe First National production; "She Can't Have Everything," "Unconquerable," "Missing," "A House Divided," "My Lady's Garter," and many others.

Her stage career included feminine leads in these plays: "Bought and Paid For,' "Within the Law," "The Argyle Case," "Under Cover," and Bernard Shaw's "Major Barbara."

Finishes "Supreme Test"

Eugene Beaudino, formerly known as Eugene Borden, has just finished playing a leading role in "The Supreme Test," directed by Harry Revier at the Cosmosart Studios. Mr. Beaudino has been on the west coast only a month.

RISE FROM ACTOR TO PRODUCTION CHIEF RAPID

To promote one's self from actor to director is quite common. In fact, almost every actor aspires to sometime become a famous director.

But the vast space between the position of actor to production manager is one that isn't often spanned. Therefore, Ashton Dearholt, production manager for the Ben Wilson Productions, deserves a bit of credit.

Mr. Dearholt has held his present position the past four years, but prior to that time, he will be remembered as a popular featured player in Universal, Goldwyn and American Films. A few years ago, shortly before he turned to the work behind the cameras, he was the victim of an unfortunate accident. A large shot of flash powder exploded, causing the actor's hands to be disfigured and discolored.

At the present time, Mr. Dearholt is supervising production of the latest Ben Wilson feature, "Mine to Keep," with an all-star cast including Bryant Washburn, Mrs. Bryant Washburn, Wheeler Oakman, Charlotte Stevens, Kate Lester, Harry Dunkinson, Patty and Mickey Moore and Peaches Jackson.

TWO OF "ROBIN HOOD" CAST IN "BRASS BOTTLE"

Maurice Tourneur has drawn from the casts of the season's two most pretentious productions for players to enact the leading parts in his newest production for M. C. Levee, "The Brass Bottle."

From the cast of "Douglas Fairbanks in Robin Hood," Tourneur selected Sam De Grasse, who did the cruel King John and Roy Corliss, whose portrayal of the jester attracted much favorable comment. In "The Brass Bottle," De Grasse again appears as a King—King Solomon—and Corliss as "The Evil Eye," an eerie creature of the spirit world.

Ernest Torrence and Tully Marshall are two other actors in a recent screen triumph, who appear in the Tourneur picture. Torrence as the eccentric scout and Marshall as the drunken trapper in "The Covered Wagon" will long be remembered. In "The Brass Bottle," they have characters that are expected to prove fully as distinctive as their respective portrayals in the big Western drama.

Started as Trap Drummer

Lloyd Ingraham, one of the screen artists in "Scaramouche," Rex Ingram's newest Metro production, was the trap drummer in the Robert Buchanan repertoire company at 15 and the leading man at 19.

CLEAN PICTURES IS SLOGAN OF NEW COMPANY

If there is any truth in the report that sex pictures have had their day and that exhibitors and the theatergoing public are now demanding clean, wholesome stories for their entertainment, then the Mission Film Company will undoubtedly score a decided hit with their latest production, "The Barefoot Boy," which is a virile drama of rural life, absolutely devoid of vulgarism or any suggestive situations.

"Members of the motion picture industry in general," declares Leon Rice, president of the company, "believe that every man, woman and child in the country is a movie 'fan.' However, I have found upon investigation that less than one-half of the population are attending motion picture theaters at the present time. The reason for this falling off in attendance is because the sex picture is not their idea of entertainment.

"When parents take their children to view a picture of this kind, it is mighty embarassing to them when the show is over to face a barrage of questions from the youngsters as to this, that and the other thing concerning the picture. Therefore, rather than shock the morality of their children, they stay away from the theater and seek entertainment elsewhere."

Mr. Rice believes that the box-office receipts of the theater will be materially increased if clean stories are provided for the public's entertainment and that the great number of persons who were formerly motion picture fans" will again became boosters of the silent drama.

"The Barefoot Boy" is being directed by David Kirkland, who has to his credit such well known pictures as "Reported Missing," "The Virtuous Vamp" and other pictures made under the banner of Selznick.

A notable cast has been engaged for the principal roles in the story and include such favorites as John Bowers, Marjorie Daw, Tully Marshall, Raymond Hatton, Sylvia Breamer, Frankie Lee, Otis Harlan, Harry Todd, Virginia True Boardman and many others.

The Mission Film Company has recently been reorganized and besides Mr. Rice the new officers are D. W. Pollard, vice-president; D. G. Havermale, secretary and treasurer; Norman Walker, business manager, and DeWitte Hagar, production manager.

"The Barefoot Boy" is now in production at the Fine Arts studios. David Abel is cinematographer and Charles Hamm is assistant to Director Kirkland.

MOST OF ACTOR'S FAN MAIL FROM OLDER WOMEN

One would think the fan-mail to a dashing young star like Johnnie Walker would consist mostly of a deluge of mash-notes from movie-stricken girls.

Contrary to that belief, he receives seventy-five per cent of his "fan" letters from mothers; some young, some middle-aged, but mostly from good old gray-haired mothers.

And there's a reason!

The photoplay in which Johnnie Walker undoubtedly scored his greatest success was "Over the Hill," in which he portrayed a most sympathetic role,—that of the younger brother who stirred the hearts of every feminine theatergoer by the manner in which he bestowed such loving affection upon his neglected mother.

Ever since the release of "Over the Hill," Mr. Walker has received hundreds of letters each week from mothers who viewed that picture; letters that bespeak of a similar occurence in the lives of the authors; bits of missives that tell of a son who donned the never-to-be-forgotten khaki, and who will never return.

GLADYS WALTON'S NEXT FEATURE DECIDED ON

Gladys Walton's next starring vehicle for Universal will be a screen adaptation of the popular novel "The White Cat," by Gelett Burgess.

Production is due to start soon on the play, which will be filmed under the title, "The Untameable." Herbert Blache, who recently finished the direction of Herbert Rawlinson in "Fools and Riches," will direct the production.

The story centers around a girl with a dual personality, which amounts virtually to a different identity. One personality in that of a sweet, charming and lovable girl. The other presents a character vicious and cruel.

Filming of the play will start as soon as Fred Datig, casting director, completes the casting of the supporting players.

Noted Art Director Engaged

E. R. Hickson, one of filmland's most noted art directors, declares the current Ben Wilson production, "Mine to Keep," now in the course of filming, will cause much comment upon its general release. An unlimited amount of care is being taken in an effort to display many new phases of art work in this production.

CONSTANCE WANTS TO PLAY STRONG EMOTIONS

What's Constance Talmadge doing these days?

Well, Constance is feeling sort a blue, to tell the truth.

She has several reasons. For one thing they are making her play a "dulcy" in her latest picture.

You don't know what a "dulcy" is? Well, a dulcy is Hollywood slang for "dumbell."

"I don't want to be a dulcy," says Constance. "I want to play what they call strong, emotional roles. You know: I want to be a tiger woman with a long stiletto, who meets a sheik out in the desert under the Egyptian moon. But, no, I must always be a comedienne. What a life!"

Constance's latest comedy is "Dulcy," and in it the Joseph M. Schenck star plays the role of a wife who insists on meddling in her husband's affairs to help him but who instead presents hubby with a peck basket full of trouble. Sidney Franklin is directing "Dulcy" for Associated First National release.

Constance also is bemoaning the fact that a birthday present ordered for her hasn't arrived—probably won't arrive for many months yet. The present is a big automobile selected for her by Joseph M. Schenck. The factory was so busy it couldn't fill the order in time for Constance's birthday which came on April 19th.

Connie's third reason for feeling blue is that she must work steadily all during the month of May on one set at the Schenck studios on the United lot in Hollywood. No more traveling about all over the state of California for Connie. From now on it's 8 a. m. until 10 and 11 p. m. each day. Even the stars must conform to these hateful orders from "the chief" to "cut those production costs."

Schlank to Travel

For the second time during the current year President Morris R. Schlank of the Anchor Film Distributors, Inc., will head eastward about June first from his Hollywood headquarters to visit practically every exchange centre in the country. One of Mr. Schlank's main objects for making the trip, he says, is to introduce the first production filmed by the Rocky Mountain Productions, Inc., "The Dangerous Trail," a five-part outdoor mystery story featuring Irene Rich, Noah Beery and Tully Marshall.

George Rizard is photographing the Metro all-star production of "The Eagle's Feather" for Metro. Mr. Rizard was formerly cameraman for Charles Ray.

WHEREIN BIRTHDAY CAKE IS A "POOL"

All for one. One for all.

The three Talmadge sisters are practising the D'Artagan motto this week at the Joseph M. Schenck office on the United lot in Hollywood.

All three of the Talmadge sisters had birthdays during the past three weeks. First, on April 19th, came Constance's anniversary. On April 29th Natalie Talmadge (Mrs. Buster Keaton) celebrated and on May 2nd Norma Talmadge gave a party on the set where she is now making "Ashes of Vengeance."

Norma's birthday party was intended to serve as a joint celebration for all three sisters.

"When I was a very little girl," said Norma, "we three girls had so many squabbles with each other over our three separate birthday parties which came together within a fortnight that mother finally decided to give us one birthday party on my anniversary, I being the oldest by a year's margin.

"At this big party we three girls invited all our little Brooklyn playmates and cut a monster cake. We have kept that custom of one cake for all and all for one cake ever since. And like in the old days we always pool our candles and put them all on one cake.

"We have seen the total of those candles growing with startling rapidity. Don't tell enyone, but on this year's cake there were 65 candles! Just how many belong to Natalie, how many to Constance and how many to me you'll have to guess. We used to fight in the old days over our candles but now none of us will admit to 'owning" more than sixteen."

EXPOSITION OPENS AN OFFICE IN NEW YORK

New York offices for the Monroe Doctrine Centennial have been opened with Frederick H. Elliott in charge. Until recently, Mr. Elliott was executive secretary of the National Association of the Motion Picture Industry, when the organization presided over by Will H. Hays took over his work. Mr. Elliott will serve as Eastern representative of the Motion Picture Exposition, in which their is steadily increasing interest because of its novelty. Many industries of the Atlantic seaboard are planning to make exhibits because of the plan to make displays on motor-trucks and by means of floats that will be filmed and shown all over the world, at the close of the exposition.

FILM STARLET PLANNING TO BUILD NUT FACTORY

Coy Watson, ten-year-old film artist who is one of filmland's busiest youngsters and who scored a decided hit with his brilliant performance in Earle Williams' recent release, "You Never Know," and equal success for his interpretation of a difficult role in Lloyd "Ham" Hamilton's "No Luck," is spending the money he earns in motion pictures in a very wise manner.

The youngster, like many of his older screen brothers and sisters, has got the "real estate bug" and is putting all available cash into the purchase of land in and around Hollywood. His latest investment is in a lot near Universal City.

Asked what he planned to do with this piece of property, young Watson replied, "I'm going to build a nut factory. It has three walnut trees on it."

COY WATSON

GLORIA FINISHES AND RUSHES TO NEW YORK

After more than two months actual labor, "Bluebeard's Eighth Wife," the Sam Wood-Paramount production starring Gloria Swanson, has come to an end. It is now in the hands of director Wood in the cutting room, where it is being cut down to feature length.

This is declared to be Miss Swanson's most elaborate picture since she joined Paramount Pictures several years ago. It contains as features a vision sequence that brings to the screen the fairy tale of "Bluebeard." This is an almost uncanny series of colorful scenes. An Egyptian garden party, in which Miss Swanson performs a mnmmy dance, is another feature. She is wrapped in hundreds of feet of silk ribbon and is brought into the center of the party in a mummy case, carried by Nubian slaves. Lifted from the case, she stands while dancing girls, seizing ends of the ribbon, lightly circle her and remove the tight binding, leaving Miss Swanson clad in a wonderful costume of the time of Cleopatra.

Miss Swanson left Friday for New York City, where she will make "Zaza" under the direction of Allan Dwan, at the Famous Players-Lasky Long Island studio. Later Director Wood will also go to New York, where he will produce "His Children's Children" for Paramount with a cast yet to be chosen.

Martha Mattox, the well-known character actress, who is seen in the Universal-Jewel, "Bavu," as the cruel Bolshevik woman, is enjoying a short period of rest between engagements.

SO EVEN A SAFE ISN'T SAFE IN PICTURES

The next time Edward Sloman films a scene in which a safe figures in the action, he swears he will have an ex-safeblower or a sledge hammer on the set before he even starts the rehearsal.

And here's the reason.

Mr. Sloman was busily engaged in the filming of a scene for "The Eagle's Feather," a Metro all-star picturization of Katharine Newlin Burt's story.

Mary Alden was kneeling in front of a small safe in the office of a Western ranch. As the camera clicked, she was expected to hurriedly apply the combination and swing the iron door open.

Now it is one of the customs of picture making that all safes used have their combinations adjusted so that they will never actually lock. So, during the rehearsal, the safe opened with perfect ease.

But when the scene was taken, Miss Alden supposedly applied her combination only to find that the door refused to open. In some strange manner the tumblers had slipped and the safe was actually as securely locked as it was supposed to be. And no amount of tinkering could open it.

So while Mr. Sloman stormed at the delay, it was necessary to bring another safe from the property department before the scene could be retaken.

Appearing in "The Eagle's Feather" are Mary Alden, James Kirkwood, Elinor Fair, Lester Cuneo, Barbara La Marr, George Seigman, William Orlamond and Adolph Menjou.

Winifred Dunn prepared the continuity.

GRAF TO MAKE 2 MORE PICTURES FOR METRO

Max Graf, supervising director of the Max Graf Productions for Metro, is one of the busiest forces in the motion picture industry. Mr Graf has nearly completed the cutting of "The Fog," produced at the San Mateo Studios and is now engaged with Tom Hopkins in titling the film. In addition to this he is adapting and putting into continuity his next production, David Graham Phillips' "The Grain of Dust" starring Mildred Harris, shooting to commence June 15th. This will be followed by "The Soul Thief," an original by Mr. Graf.

His production plans include two units, with three specials for each, for he announces that he will no longer make program pictures, but super specials on the same scope as "The Fog" which ran into big expenditure, with all star cast.

While Mr. Graf has settled definitely on having one unit at San Mateo, from present indications the second unit will be operated at the Metro Studios, although this is not positive. The producer is leaving in a few days for New York where he will look over new productions and will purchase the scenario rights to enough famous books to keep his cameras busy for the next two years.

FRENCH AVIATRIX FLIES WITH RECORD-BREAKERS

Probably the first person to welcome Lieutenants Kelly and McReady, the coast-to-coast army fliers, to the western rim of the country was Mlle. Andree Peyre, the French aviatrix, now in Hollywood to fulfill motion picture contracts.

Mlle. Peyre, it became known this week, flew from Hollywood over the desert to Barstow, when she learned by bulletins of the advent of the T-2, and there circled about until the giant army monoplane came out of the sky from the east. From Barstow to Los Angeles, Mlle. Peyre flew with the record-breakers, ready to act as pilot should Kelly and McReady, then so near their goal, make a mistake and vary from the course at the last.

Rarely has a more striking example of sportsmanship been found than this of Mlle. Peyre, for it had been her aim, until the Government aviators turned the trick, to make the coast-to-coast non-stop hop herself. Indeed she had been ready for some time, and had delayed her attempt—which was to have been made in a specially constructed Farman—in deference to the official trial.

WYOMING CAPITAL BACK OF NEW PRODUCTION UNIT

Financed by a group of Cheyenne, Wyoming, capitalists, the Rocky Mountain Productions, Inc., is the latest film producing concern to enter the independent field.

The Rocky Mountain concern will center all its producing activities in Hollywood.

Distribution will be via the states right market through the Anchor Film Distributors, Hollywood, of which Morris R. Schlank is president.

The Rocky Mountain firm has already finished its first production, "The Dangerous Trail," a six-part "special" with an all-star cast, including Irene Rich, Noah Beery, Tully Marshall, William Lowry, Jack Curtis, Jane Tallent and Fred Hank.

In addition to the above production the Rocky Mountain productions will film a series of eight pictures featuring Bill Patton, the well known outdoor star. The first two of this series are now in production under the personal supervision of Alvin J. Neitz, who has been appointed director-general of the new organization.

F. W. Raymond, secretary-treasurer of the Rocky Mountain productions, will have charge of the local plant.

ENGLISH LORD HERE FOR PICTURE CAREER

Lord Pat Glerawly, son of the Earl and Lady of Annessley of London, has arrived in Hollywood with a motion picture career in view.

Lord Glerawly is 6 feet high, blonde, very handsome, and the possessor of the Victoria Cross and several other medals which he won at the Dardanelles. He was a lieutenant in the British army and was wounded at the famous Turkish seige.

Lord Glerawly's mother, Lady Annessley, was called "the most beautiful titled woman in the world." She was particularly well known in English social circles and at one time played the lead in amateur theatricals. It is from her, Lord Glerawly says, that he inherited his love for theatricals.

Lord Glerawly is playing a small part in "Six Days" at the Goldwyn Studios. It was written by Elinor Glyn, an Englishwoman, and is being directed by Charles Brabin, an Englishman.

Bobby Vernon is preparing to film the initial comedy under his new contract with Christie Comedies, with whom he has been affiliated for several years.

Dorothy Manners is said to have scored a decided triumph for the manner in which she portrayed the leading feminine role in Charles (Buck) Jones' latest William Fox feature, "Snowdrift."

BREAKING INTO MOVIES AN EASY JOB FOR DELL

Dell Boone, in private life Mrs. Niles Welch, who is playing one of the leading roles in the Robertson Cole production, "Blow Your Own Horn," being directed by James Horne ,is another one of those Southern belles who have won success upon the screen. Miss Boone hails from Springfield, Mo., and contrary to the usual custom she had no trouble at all in breaking into the films. After two years of stage experience she one day journeyed to New York and at the first studio at which she applied was given a part in a production being made by William P. S. Earle, a director noted for his willingness to give newcomers a chance upon the screen. Dell made good and in a short time was advanced to leading roles. In "Blow Your Own Horn," she has one of the best parts of her career.

HUNTERS TAKE THEIR OWN GAME WITH THEM

When the Charles J. Brabin party went shooting at Sherwood Forest, near Lake Turas, they took their own game with them.

There were 14 pheasants, a flock of pigeons, and the nucleus of a rabbit farm.

With the exception of one pheasant that dropped dead with fright in the prop boy's hands when the guns were first fired, there were no casualties.

Thirteen pheasants and most of the pigeons were brought back to Goldwyn studio. The pigeons are still flying about Sherwood Forest.

The scenes were being made for Elinor Glyn's story, "Six Days." Corinne Griffith, Evelyn Walsh Hall and Claude King were the principal members of the shooting party.

WORLD CONDENSED INTO NARROW STUDIO SPACE

Goldwyn studios' newest stage, and incidentally the largest one in the world, is housing a section of mediaeval Spain, a corner of frozen Russia and scenes in sunny France just now.

In one corner Emmett Flynn is directing scenes in the palace of King Philip II, of Spain, and Blanche Sweet, Hobart Bosworth and Pauline Starke are garbed in sixteenth-century Spanish costumes.

Just a few steps away Marshall Neilan is directing "The Rendezvous," a story of Russia, and Conrad Nagel, Lucille Ricksen, Elmo Lincoln, Emmett Corrigan and Sydney Chaplin are stalking about as Siberian peasants.

Down in the corner of the vast building, Corinne Griffith, Frank Mayo and Myrtle Stedman are in the midst of scenes laid in modern-day France. The picture is "Six Days," being directed from the Elinor Glyn story by Charles Brabin.

HERE'S LATEST DOPE ON WOMEN'S FASHIONS

Dame Fashion has lifted her attention from flesh colored stockings and short skirt problems, and her next order will be to bring into vogue flaring collars and fanciful neckwear.

This is according to Sophie Wachner, director of costumes for Goldwyn pictures.

Deep -V-cut backs and present decollete modes will vanish from the costumes of next season's fashionably gowned women, she says. Women with beautiful throats, rather than women with pretty ankles, will be the belles.

Miss Wachner says that the style change is due entirely to the influence of the screen, which recently has offered so many beautifully dressed stories of the picturesque periods of Europe a few centuries ago.

There will be no return to the homely neckwear and high collars of the "leg of mutton" sleeve period, Miss Wachner adds. She says next season's styles will merely revive the most beautiful bits of finery were worn in the sixteenth century, with a few modern changes.

WALTER LONG WILL BE A BROKEN-DOWN PUGILIST

Walter Long, one of the screen's foremost character actors, has been engaged by Associated First National Pictures, Inc., to play a prominent part in "The Huntress," a picturization of Hulbert Footner's famous story, production of which will begin at the United Studios during the coming week.

Long has been engaged to enact the role of a broken-down prize-fighter.

Much of the dramatic action of the play devolves on this well known player. In one of the most thrilling scenes of the picture he engages in a rough and tumble fight, which from every indication promises to be epoch-making for realism and intensity.

Long's screen career as a "heavy" covers more than fourteen years, during which time he has appeared in some of the film's most notable successes. He has played almost every characterization imaginable.

His most recent part was in Maurice Tourneur's "Isle of Lost Ships," a First National picture in which he played the part of a brutal sea captain. He was "Gus" in "The Birth of a Nation" and played similarly heavy parts in "Intolerance," "Joan the Woman,' "The Sheik," "Blood and Sand," and "The Dictator."

Long is a native of Nashua, N. H., and before going into pictures had an extensive career on the stage.

Others who have been engaged for parts in "The Huntress,' are Colleen Moore and Lloyd Hughes in the leading roles, Russell Simpson and Snitz Edwards.

CALDWELL GETS BIG MILLION-DOLLAR RELEASING CONTRACT

After finishing two pictures for the American Releasing Corporation, titled "The Bishop of Hollywood," and "The Sheik of Hollywood," The Fred Caldwell Company has secured a releasing contract in which a million dollars is involved. The contract in which a million dollars is involved. The contract between Fred Caldwell and the American Releasing Corporation, according to details just made public, calls for ten pictures to be made independently, and distributed through the latter organization.

The productions will be created from original stories dealing with Hollywood on an elaborate scale. The continuities will be written by J. Stewart Woodhouse, with an all-star cast. The pictures will be distributed under the trade banner of L. K. C. Productions, and the director will not be limited as to time or elaboration on his subjects.

Director Caldwell will be remembered for his "Night Life In Hollywood."

LEE SELECTS STORY FOR HIS NEW FOX SERIES

First of the new series of Rowland V. Lee productions for Fox will be a photoplay based upon Gouverneur Morris's celebrated short story "You Can't Get Away With It." This was announced this week by the director himself.

Production of the picture will begin in about a month or as soon as the scenario, now being written by Robert N. Lee, is completed, and the cast assembled.

The title is a quotation of the dictum of one of the principal characters in the story, a middle-aged married man who—when he made an unconventional proposal to a girl—warns her that an arrangement outside the moral code of man cannot be happy. Despite the frank admonition, "You can't get away with it," the girl takes the chance. The question of whether the man is right in his prophesy or not constitutes the photodrama.

The same care in casting as marked Mr. Lee's previous big picture, "Alice Adams"—a visualization of Booth Tarkington's prize novel—will obtain in the selection of players for "You Can't Get Away With It."

Harron Supports Connie

John Harron, brother of the late Robert Harron, has an important part in Constance Talmadge's latest comedy, "Dulcy," now being filmed under the direction of Sidney Franklin for First National. Harron was featured recently in "The Supreme Test' 'and also had important roles in "Westbound Limited," "Hand Me Down," and "Through the Back Door."

TWO MOVIE ROLES MAKE BIG JUMP FOR ACTRESS

From fifteenth century underworld Paris to modern New York is the change of atmosphere made in one day by Gladys Brockwell at Universal City.

Miss Brockwell completed a principal character role as the mother of Esmeralda—Patsy Ruth Miller—in "The Hunchback of Notre Dame," the spectacle play starring Lon Chaney, and was put before the camera immediately in Baby Peggy's first Universal-Jewel starring feature, "Wanted, A Home," which King Baggot is directing.

"Your real work in the Baby Peggy picture doesn't begin for two or three weeks, "Fred Datig, casting director, and Baggot told her, "but there is one scene that should be made right away to keep from holding up the first sequences of the story. Then you can rest for two weeks."

So she finished playing the Hugo character at noon and by two o'clock in the afternoon she was standing on a "New York dock" at Universal City. Now she rests for a time until the Baggot opus gets further along in production.

LOUISE ENGAGED FOR 3RD TIME BY WARNERS

Louise Fazenda, comedy queen, has signed on the dotted line for one of the leading roles in "The Gold Diggers," a Warner Brothers production which Harry Beaumont will direct. Miss Fazenda is cast as "Mabel," most active of the "gold diggers,' 'a role created on the speaking stage by Jobyna Howland.

Search throughout the East revealed no one who could negotiate the part, then the chorus of Warner brothers and Harry Beaumont said: "Louise Fazenda is the only person who can play 'Mabel.'"

Miss Fazenda will wear marvelous gowns, which she is already selecting. "The Gold Diggers" will make her third appearance in Warner Brothers productions following close upon her work in "Main Street" and "The Beautiful and Damned."

Higby Keeps Busy

As soon as Wilbur Higby had finished work on the Associated Authors production, "Richard The Lion Hearted," in the role of De Vaux he was signed by the Richard Thomas Productions. Mr. Higby having had thirty years of stage experience is very well fitted to carry heavy character parts. His ability has been recognized by many prominent directors in casting for pictures that demand an intimate knowledge and understanding of dramatic acting.

POLA TO FOLLOW "THE CHEAT" WITH "THE SPANISH DANCER"

With "The Cheat" practically completed, save for a few minor shots and the cutting and assembling, it is possible to form an estimate of its quality and those at the studio who have seen the rough version of the Pola Negri picture are lavishing in praise. It is declared to be the most vivid characterization that the Polish star has as yet offered the public. Paramount has outdone itself in surrounding her with the most effective settings, a powerful cast and costume effects that are both novel and beautiful.

The fact that Hector Turnbull's striking drama was once before produced, years ago, and has ever since been pointed out as a model for ambitious scenario writers and directors, indicates the dramatic strength of the story.

The production on this occasion is by George Fitzmaurice and Ouida Bergere is responsible for the scenario. The many fine achievements of these two film experts in their respective fields, is another evidence of the quality which may be expected in "The Cheat."

Then Jack Holt, full fledged and immensely popular Paramount star, was chosen to play the featured role of husband in the picture.

Charles deRoche, the young French actor, is in the support as the villian, an East Indian prince instead of a Japanese as in the older version.

Two of the greatest dramatic situations ever employed on the screen are to be found in the picture—that when Pola Negri as the wife is branded by deRoche as the villain to indicate that she is his property; and the courtroom scene, where in order to save her husband from prison for the shooting of the Hindu prince, which she herself did, the star bares her shoulder and displays the scar—the brand of the Hindu. Immediately a riot ensues but the verdict is set aside.

The beauty of gowns is exemplified in a marked degree. The episodes where Miss Negri selects her trouseau afford opportunity for a veritable pageant of fashion. Her gowns designed by Howard Greer, are nothing short of exquisite—daring, unconventional and of the most superb materials.

But it is in the acting of her difficult role that Pola Negri will again prove the possession of that fire, verve, power and magnetism which have made her name a household word abroad and at home. To see her in the courtroom scene where she makes her confession, involving shame, guilt and despair, is to see a form of dramatic expression that takes part of its greatness from the European school and is tempered sufficiently to our standards to be thoroughly understandable by any class of audience.

In gentler moments, she exhibits rare restraint in direct contrast to the vividness of the emotional scenes. Versatile to a degree she has accomplished a fine piece of work that critics are certain to approve.

A well earned rest is now being enjoyed by the star who will then embark on another lustrous production—"The Spanish Dancer"—with a cast, costumes and sets heretofore unparalleled in magnificence. This will be a Herbert Brenon production and the adaptation of the story of "Don Coesar deBazan" is by June Mathis and Beulah Marie Dix.

Arthur Edmund Carew as Svengali in "Trilby." Mr. Carew's characterization in this picture. and also his make-up is considered superb

NEW 'U' FEATURE BASED ON NOVEL ANGLE OF LAW

What would be the legal status of a man who died by the state's will and after the coroner's verdict was signed, was brought back to life by a miracle? Would he be legally dead or alive?

That is exactly the question considered in "Legally Dead," the novel motion picture which is being made at Universal City with Milton Sills in the leading male role and Claire Adams, Joseph Girard, Herbert Fortier, Margaret Campbell and others in supporting roles.

Charles Furthman wrote the story, which promises to be a sensation in the novelty story class because of the remarkable importance of science's new wonder, adrenalin, by the use of which dead people are brought back to life. Adrenalin today is robbing the graves, and such an awesome discovery must needs present a motion picture with unusual story possibilities.

TWO MOVIE ROLES

GORE TO BUILD NEW 1000-SEAT THEATRE HERE

Upon his return from New York, Michael Gore, president of West Coast Theaters' Inc., closed a deal with J. C. Baddeley, Los Angeles realter, for the immediate construction of a new theater to be situated on York Boulevard between 51st and 52nd streets.

The investment of the enterprise will be in excess of $160,000, building ground and theater construction estimated at $100,000 while the theater circuit will spend over $60,000 in the furnishing and decorating.

Ground was broken this week, and the theater, of 1000 seat capacity, is expected ready for opening towards the end of the season. Architectural design is to be Egyptian, and Michael Gore states the new house will be the most magnificent neighborhood theater in the state. A $20,000 pipe organ is to be a feature of the installations. 250 Morris chairs will form the loge circle.

The new theater will be called the "Jolene" in honor of the little 3-year-old daughter of J. C. Baddeley.

Spier is Engaged

Richard Spier has been engaged by officers of the West Coast Theaters Inc., for an executive position, to take charge of the publicity and advertising department of this vast string of houses, now stretching from San Diego north above San Francisco. Spier was formerly with the West Coast firm, during the first acquisition of theaters and formation of the circuit.

News and Gossip About the Moving Throngs of Movieland

A. L. Gore Vacationing

A. L. Gore, Secretary of West Coast Theaters, Inc., is vacationing at Murietta Hot Springs. The genial theaterowner handled the huge business of the circuit during the absence of his brother Michael Gore and Vice-President Sol Lesser in New York City.

Completes New Home

The new 1800 seat home being built by West Theaters Inc., in San Pedro, Calif., is nearing completion. It stands as a monument to architectural inventiveness, having two entrances cojoining directly into the foyer. The theater will have a huge stage for accomodation of road shows and vaudeville acts. "First National" pictures will be presented.

Norma is Back

Norma Talmadge has returned to Los Angeles from the Mathewson ranch fifty miles out of the city, where the Battle of Jarnac was filmed for her latest production, "Ashes of Vengeance." More than 2,000 horses and cavaliers of the time of Charles IX of France took part in these scenes which were directed by Frank Lloyd. "Ashes of Vengeance" will be released by Joseph M. Schenck through Associated First National Pictures, Inc.

Dcteetive Visits Stars

William J. Burns, internationally famous detective, visited Constance and Norma Talmadge at the Joseph M. Schenck studios in Hollywood this week. "Every man for himself," shouted Sidney Franklin, Constance's director, when Mr. Burns appeared "on the set." After watching the filming of some scenes from "Dulcy," Connie's latest comedy, Mr. Burns attended a preview of "Within the Law," the famous stage play which has been finished for the screen with Norma Talmadge in the principal role.

In a Blaze of Generosity

Carmelita Geraghty believes in leaving a favorable last impression. She rose to great heights as an obliging friend Saturday in the Cosmopolitan film, "The Daughter of Mother McGinn," where she is cast as heiress, when she conducted Colleen Moore, star of the production through the basement of her mansion, thus giving her a fine idea of easy entrances and exits for a midnight robbery later! With this final generosity, Miss Geraghty completed her work in the picture. From the Goldwyn Studios she immediately went to Lasky's where she has been working in "Hollywood."

Bureaus Consolidate

Harry St. Alwyn, manager of the Service Bureau, and Dave Allen, manager of the Screen Talent, have consolidated and their two talent-supplying agencies are now being operated as one unit. The new arrangement was entered into last Monday, and thus early it is said to be successful.

Chaplin In Comedy Role

The only humorous note in Marshall Neilan's intense drama, "The Rendezvous," now being produced at the Goldwyn studio, will be supplied by Sydney Chaplin, brother of the illustrious Charley. In the part of an English "Tommy" stationed in Russia, Syd is in his element and under Neilan's direction, is expected to add new laurels to the name of Chaplin.

Comedy Route is Sure

Add to the list of girls who have received their start up the movie ladder through the one-reel comedy the name of Peggy O'Day, now being featured in the serial "The Fighting Skipper." Betty Compson, Bebe Daniels, Louise Fazenda, Mabel Normand, Mary Thurman and many others all broke into the films via comics and are now making names for themselves in feature production.

Mestayer of Noted Family

Harry Mestayer is the only living member of the oldest theatrical family on the American stage. His father was Charles H. Mestayer, his uncle W. A. Mestayer and his aunt, Emily Mestayer. These played with the most famous stars of their day—Booth, Barrett, Forrest and Fanny Davenport. Mestayer is taking the part of Charles Bigelow, the self-centered husband, in the Trimble-Murfin Production, "The Sign," directed by Jane Murfin and Justin H. McCloskey.

Warning to Actors!

Warning notice to actors, if you walk into the Goldwyn casting offices, and Robert B. McIntyre, with a faraway look in his eye, says:

"What team did you play on last year, and what was your batting average?" don't think that the casting chief has gone "goofey."

You see, "Bob" was for several years assistant manager of the Philadelphia Nationals, between his seasons as manager of the Walnut Street Theatre, and along about this time each year the old yearning comes on, for the days when he was casting pitchers, fielders and basemen, instead of leads, ingenues and "heavies."

Wagner Finishes One

Director Rob Wagner announces the completion of the Paramount comedy-drama, "Fair Week," starring Walter Hiers. The jovial comedian is highly pleased with the comical and sympathetic role he has terminated, and wishes to assure the public that his latest vehicle will be a riot of fun throughout.

Elinor Fair at Metro

Elinor Fair has signed to play Martha in Metro's all-star production, "The Eagle's Feather." With Miss Fair in the cast are: James Kirkwood, Mary Alden, Lester Cuneo, George Seigman and Barbara La Marr. Miss Fair has just recently returned from New York where she made "Driven," the sensational photoplay which played here recently.

Uses Vanilla for Perfume

"Bull" Montana read in the paper the other day that during the past year the people of the United States spent more than $50,000,000 on cosmetics and perfume. Since then the rough-hewn Metro comedy star has been saturating his clothes with vanilla extract instead of his usual favorite richly scented oriental brand. Only "Bull's" spartan-like public spirit caused him to make the change.

Prize Beauty Scores

Hazel Keener, who was awarded, by a jury of artists selected by the Chicago Tribune, a prize of $1,000 as the most beautiful woman in the state of Iowa, has a part in Maurice Tourneur's forthcoming production, "The Brass Bottle." As an Oriental princess of Solomon's day, Miss Keener has a magnificent opportunity to display the beauty which won her the Tribune prize and later the first prize of the International Photographic Fair in London.

Day and Nigh!

Shannon Day returned this week to Hollywood from New York where she had gone recently to play a part in a new William Nigh production, produced at Metro's eastern studios on Sixty-first street. For all that she had hoped, while in the east, to have time between calls to the set to see all of the new plays on Broadway and to acquire all the new gowns on Fifth avenue, engagements in Hollywood, previously promised, called Miss Day back to the west coast with these unprofessional aspirations but partly fulfilled. "But I didn't mind," said Miss Day, "because the part the director had for me was so interesting it was well Nigh impossible to think of anything else while I was playing it."

Edward Knoblock, playwright, and Hugh Walpole, English novelist and lecturer, were the guests of Rex Ingram at the Metro studio one afternoon recently during the filming of one of the big exterior scenes for Mr. Ingram's production of "Scaramouche."

This is Supposed to be Funny

The services of four men are required to operate flint-lock pistols such as are being used in "Scaramouche," Rex Ingram's newest production for Metro, the period of which is Paris in 1789-93 during the French Revolution. According to Mr. Ingram one man is required to hold the pistol, another to see that the flint and steel combined to make a spark, a third to hold the victim while the preparations for shooting are taking place and a fourth to stand by to help the marksman in the very possible event that the bullet fails to egress from the proper end of the firearm.

Some Auction Sale

A unique auction sale of beautiful women took place in Hollywood this week. Carmel Myers was sold to Bertram Thomas Grassby for the equivalent of $15 in American money and Bertram proceeded forthwith to take the fair Carmel off to his Harem. William P. S. Earle served as master of ceremonies and it all happened at the Hollywood studios where Director Earle is making the film production "Tutankhamen." Grassby is playing the part of King Tut Himself, while Carmel Myers is portraying the role of a slave girl. Also in the cast are Malcolm McGregor, Anthony Merlo Sam de Grasse, Iris Ashton and June Elvidge.

Jackie an Earnest Pupil

It is not often that a child of the silent drama is a brilliant scholar in school tasks as well. However, this holds true insofar as Jackie Coogan is concerned. Jackie has a private tutor who is on the "set" with him at all times. Whenever the starlet completes a scene, his feet fly back to his little desk and books. It is not an effort to make Jackie Coogan concentrate on his studies. He is a delightful student, always desiring to accomplish his work in educational lines with the same spirit and eagerness as is manifested in his camera duties. At the age of eight, Jackie Coogan is in the fourth grade and is making fast strides for the fifth class. His next First National attraction will be "Circus Days," adapted from the famous story "Toby Tyler or 10 Weeks with a Circus."

WRIGHT CONSIDERS MISS VIDOR AN IDEAL

Florence Vidor is to enact the role of Barbara Worth in the screen version of Harold Bell Wright's most popular novel. And to Miss Vidor goes the honor of being highly congratulated on her accepting the role by none less personage than the author himself.

Harold Bell Wright paid Los Angeles a brief visit, the chief purpose of which was to confer with Sol Lesser and Michael Rosenberg of Principal Pictures Corporation, who have purchased the screen rights to all of the writer's novels.

"I feel that Florence Vidor is ideal for this part of Barbara," said Wright to Lesser. "I seem to have had her in my vision when I wrote the story. She fits every requirement and I assure her of greatest success in her portrayal.

Miss Vidor is the first to be selected for the cast of "Barbara Worth" which is to be the initial novel filmed in the Harold Bell Wright series. The production is to be put upon the silver sheet in a big way from beginning to end. The entire company plan to leave for the desert within a few weeks and under the direction of Edward F. Cline, will film all exteriors for one of the biggest photo-productions of the coming year.

The principal Pictures Corporation officials have given careful orders to follow the book in every detail. Countless thousands of people have read this Wright novel and it is the aim of the producers to keep every bit of action and all episodes true to the pages that form this popular volume. The locations will be identical to those pictured by Harold Bell Wright and the film folk will even go so far as to use all available "characters" that are still alive and whom Wright used in writing his story.

Actual filming is scheduled to begin the end of this month.

Kinema Theater Bookings

The Kinema Theater in Los Angeles, first run house of the West Coast Theaters, Inc., anticipates a season of box office booming with its lineup of "First National" pictures. Norma Talmadge in "Within The Law," has opened, to be followed by Jackie Coogan in "Daddy." Richard Barthelmess and Dorothy Gish in "The Bright Shawl" and Edwin Carew's production of M. Stahl's production "Daughters of the Rich;" Constance Talmadge in "Dulcy;" and Dorothy Phillips in Allen Holubar's production "Slander The Woman."

SCREEN WINS ANOTHER MILLIONAIRE'S SON

A son of another millionaire family has arrived in Hollywood to seek fame in motion pictures. He is John Henry, whose parents are society leaders in Boston, Mass., and whose father is one of the largest shoe manufactures in New England.

When young Henry was a student at New York University, he was cast in a play staged by his fraternity at a New York theater. The play went over big, and Henry scored a personal triumph with his performance. He had long held a desire to become an actor and that play served to arouse his theatrical ambitions to a higher point. After graduating from college, he returned to Boston and cast his lot with the Shueteman Stock Company, with which company he played juvenile leads and heavies.

Feeling that motion pictures offered him a greater opportunity, he came to Hollywood a few days ago and is now waiting for a chance to demonstrate his histrionic ability before the camera.

Although financially capable of forming his own producing organization, should he so desire, young Henry says he will be satisfied to start in motion pictures by playing small parts until he has demonstrated his talents to the satisfaction of producers. He has brought with him a sporty roadster and a wardrobe that would dazzle the average picture artist.

Young Henry is a World War veteran and survivor of the greatest ship disaster in the history of the country. He enlisted in the first aerial squadron that was formed at the beginning of the war and was transported to France on the Tuscania. Off the coast of Ireland the ship was torpedoed by a German submarine and sank with 296 lives on board. Young Henry leaped from the ship as it was sinking and swam to a raft upon which he remained for twelve hours. He is one of the few survivors of this disaster.

He is a cousin of Thomas Shevlin, multi-millionaire lumber king of Minneapolis, who gained wide fame in sporting circles for his brilliant achievements as right end on the Yale football team.

WHEREIN DAD'S FOOTSTEPS WOULDN'T DO

It was all mapped out that Lloyd Hughes "would follow in father's footsteps" and be a civil engineer, but the youngster—for that was all he was at that time—had different ideas as to his future.

Lloyd had an ambition to be an actor. Not a screen actor but a stage tragedian.

"I wanted to play dramatic stage parts where I could thrill my audience with the depth and coldness of my voice," the male lead in First National's "The Huntress" declared. "I wanted to hear them hiss me as I strangled the hero or turned the old couple from their home into a snow storm because they could not pay their rent.

"And so I went to dramatic school to learn the art of being a deep-dyed villain. Then, when I thought I had mastered the profession I began to look around for an opportunity to make my stage debut. But the opportunity was slow in coming.

"I would get experience, I thought, as a movie extra, and then would watch for my chance to get a real stage part. But I lost my desire for the stage as soon as I found myself in front of the camera. Right then and there I decided to stick to film acting."

He continued for a year in "bit" parts, he explained, until King Vidor singled him out for a more important part. From then on it was clear sailing for the talented young player.

Hughes has played male lead in some of the screen's most notable successes. His most recent pictures were "The Turn in the Road," "Home-spun Folks," "Hail the Woman," "Scars of Jealousy," "Tess of the Storm Country," "Are You a Failure?" and "Children of Dust," the last a Frank Borzage-First National picture, which has not yet been released.

It was his excelled work in this First National picture that won for him his contract to play in "The Huntress," which is also to be released by this company. He will play opposite Colleen Moore.

River Nile Comes to San Pedro

The famous river Nile is being built in replica down at San Pedro for scenes in the William P. S. Earle production "Tutankhamen." Barges of the type of over thirty centuries ago are being viewed with interest by the natives of Los Angeles harbor city. Playing in these scenes are Bertram Thomas Grassby who portrays the title role; Carmel Myers, Malcolm McGregor and a host of extras.

Actors Justify Title

When the taxi-cab in which Harry S. Northrup and George Hackathorne have been dashing frantically through Los Angeles streets during the past three weeks, ran head-on into a Santa Fe train last Sunday, the final scene in Thos. H. Ince's anti-narcotic picture was completed.

The appearance of Northrup and Hackathorne after this scene, fully justifies the title, "Human Wreckage."

HOLLYWOOD FULL OF ACTORS WITH ROYAL TITLES

French history seems suddenly to have assumed a tremendous interest for the producer of films, and there are so many Comtes, and Ducs and Rois nowadays, that a director has to have the history of the Gallic monarchy at his finger tips to know exactly who is who.

Two features that assume especial prominence dealing with entirely different periods are now in process of production. One of these is "Ashes of Vengeance," starring Norma Talmadge, which opens with the Bartholomew's Eve Massacre, and the other in "Scaramouche," which ends with the Fall of the Bastille and the spectacular beginning of the French revolution.

"Ashes of Vengeance," which is being produced by Joseph M. Schenck for Associated First National Pictures, Inc., is in a sense the more glamourous of the two, because the scenes now in the making are laid in the palaces and the chateaux of the aristocracy. "Scaramouche" offers a vivid contrast just now in its sketching of the life of the people. Many courtly grandeurs are to follow.

In "Ashes of Vengeance," which is being directed by Frank Lloyd, Norma Talmadge will have one of the most brilliant roles of her career as Mlle. Yooland de Breux. Conway Tearle has the principal role opposite her, that of Rupert de Briac. Their romance is the central interest of the story, which concerns a plan for revenge that comes to naught because its fire is swept away b ya finer humanism.

Wallace Beery has one of his most important roles since he was seen in "Robin Hood," as the Duc de Tours. He is, of course, the villain of the story, while Josephine Crowell as Catherine de Medici is one of the chief intriguers.

Geldert Recovers

While riding a horse in a scene of "Richard The Lion Hearted," Clarence H. Geldert suffered internal injuries which necessitated an operation. The many friends of Mr. Geldert were happy to hear of the success of the operations and also to hear that he is convalescing and will soon be at work in his heavy role in Cecil De Mille's production, "The Tenth Commandment." The injuries were brought about by the badly fitting saddle and poorly adjusted stirrups of Mr. Geldert's horse.

Undoubtedly Mr. Geldert will carefully examine the saddle and stirrups of all the horses he will ride in the future.

Who's Who and What's What in Filmland This Week

Harry Myers, Margaret Seddon and Wyndham Standing have been engaged by the Warner Brothers to support Johnny Hines in "Little Johnny Jones."

Mary Jane Sanderson, who plays an important role in "Blow Your Own Horn," the F. B. O. production, has purchased a new bungalow in the Hollywood foothills.

David Belasco and Lenore Ulric, the Belasco star, have planned to arrive at the Warner Brothers studios in Los Angeles on June 4 to begin the filming of "Tiger Rose," in which Miss Ulric will be starred.

Charlie Chauvel, the young Australian actor—journalist, is at present on the Fred Niblo lot as an understudy to the production work during the filming of "Captain Applejack." Charlie says it is the most interesting time he has had since crossing the big pond twelve months ago.

Ethel Clayton is busy perusing manuscripts and stories for possible future production. Miss Clayton spends part of every day in her library, which has taken the aspect of a correspondence school. She will shortly begin work on her next F. B. O. starring vehicle.

Rockliffe Fellows, popular lead ing man who scored so heavily in Marshall Neilan's "Stranger's Banquet," has returned from a flying trip to New York City and his home in Canada, and is at work in the Trimble-Murfin Production, "The Sign," which is being made with an all-star cast under the direction of Jane Murfin and Justin H. McCloskey.

Here is a real one for a cameraman. In 1915 King Gray, who is photographing Jane Murfin and Jane Cowl's play, "The Sign," was secured to film Carter de Haven's first picture. When work started, Gray found his star had one brown eye and one blue one. It took some work to figure out the lighting but Gray got away with it and made them both register brown.

The only woman producer-author-continuity writer-director in the industry. This is the way Jane Murfin is now being hailed in Hollywood where, with Justin H. McCloskey co-directing, she is filming "The Sign," a play by Mrs. Murfin and Jane Cowl. The all-star cast includes such names as May Allison, Rockliffe Fellows, Harry Mestayer and Edward Everett Horton. Eddie Phillips, Tommy O'Brien and Vera Reynolds have also been signed for important parts.

Frances Raymond is nearing the end of her engagement in "The Meanest Man in the World," in which she plays the mother of Bert Lytell, one of the featured players.

Coy Watson, well-known child artist, whose latest hit is scored in "Ham" Hamilton's comedy, "No Luck,' 'has just recovered from a severe case of tonsolitis and will resume his studio activities this week.

The fan mail of Lloyd Hughes has been more than tripled since the general release of Mary Pickford's new "Tess of the Storm Country," in which he played the leading male role opposite America's sweetheart.

Another child screen artist may be presented with a contract for her histrionic efforts in starring vehicles. A rumor is current to the effect that Baby Muriel MacCormac who has interpreted thirty-seven roles in that many productions, will soon be heading her own company.

Pierre Collings and Joseph Du Bray are nearing the completion of the Robertson-Cole production, "Blow Your Own Horn" under the direction of Jas. W. Horne. Warner Baxter, Derelys Perdue and Ralph Lewis head the cast. Some marvelous photography is promised when the production is completed.

"Lights Out," adapted to the screen by Rex Taylor from the stage play by Paul Dickey and Mann Page, has gone into production at the Powers studios under the direction of James W. Horne with an all-tar cast including Ruth Stonehouse, Walter McGrail, Theodore von Eltz and Marie Astaire and many others of note.

Alan Hale, who is now in the limelight as a result of his remarkable performances in "Robin Hood" and "The Covered Wagon,' and who is now supporting Jackie Coogan in "Long Live the King," will vacation three weeks, immediately upon the completion of his present contract. This will be the first rest Mr. Hale has enjoyed in three years.

It takes Arthur Edmund Carew, who is playing the difficult character role of Svengali in the forthcoming "Trilby," four hours to apply his "make-up" each morning before appearing before the cameras. This part is Mr. Carew's initial attempt at portraying a character role, having appeared as a juvenile and a delineator of straight leads heretofore.

Mary Alden, who has the leading feminine role in Metro's all-star picturization of "The Eagle's Feather," was a newspaper writer before she began her screen career.

Gertrude Astor, former stage beauty, who made her screen debut as Mary Pickford's mother in "Through the Back Door," has been engaged to play an important role in a new John M. Stahl production, "The Wanters."

William Orlamond, "The Frank Bacon of the Screen," is a veteran of the Spanish-American War. He is now appearing in a comedy characterization in Metro's all-star production of "The Eagle's Feather," under the direction of Edward Sloman.

The final scenes for "The Eagle's Talon's," a Universal super-serial, are now being filmed under the direction of Duke Worne. Ann Little, who is an excellent horsewoman and has successfully demonstrated her ability to interpret difficult western roles, is being co-starred in the serial with Fred Thomson.

Helen Kesler, who has acted as leading woman for many of the screen's best known comedians, and who recently completed a year's engagement as leading woman for Jimmy Aubrey, has been signed for the leading feminine role in a new series of two-reel comedies starring Milburn Moranti, the first of which has been titled "Cakes."

Johnnie Walker, whose immortal performance in "Over the Hill" has endeared him in the hearts of thousands of screen-lovers, is to appear in one more picture before resuming the production of his own films at the Robertson-Cole studios. The picture which is to mark his last appearance as a free-lance artist is "Broken Hearts of Broadway," which Irving Cummings is directing and producing. Johnnie Walker has the juvenile lead in this picture.

Barbara LaMarr, Montague Love and a number of other prominent screen personalities, will leave New York May 25 for Rome to play in a film adaptation of Hall Caine's "Eternal City," which George Fitzmaurice is to make for Sam Goldwyn—First National release. The scenes of this famous Hall Caine masterpiece will be taken in and about the Italian capital. Some of the most important will be among the ruins of the colliseum.

A touch of unusual realism is provided in the interior castle settings for Rex Ingram's production of "Scaramouche" in that the floors are actually inlaid hardwood, highly varnished and polished.

Actual filming has been started on Cecil B. DeMille's latest super-production for Paramount, entitled "The Ten Commandments." Leatrice Joy, star in "Java Head," and who won high praise for her portrayal in "Manslaughter," is sharing stellar honors with Owen Moore.

Peggy Browne, late Follies' dancer who scored a decided hit with her terpsichorean novelties while a member of Ziegfeld's New York aggregation, has broken all speed records for reaching stellar honors in motion pictures. Miss Browne made her debut in motion pictures a few months ago and is now one of the leading artists in the ranks of leading women. Her latest engagement is with Universal in whose picture, "McGuire of the Mounted," she has the feminine lead opposite William Desmond.

John Henry, scion of one of Boston's wealthiest families who made a trip to Hollywood specially for the purpose of "breaking into" pictures, has risen in defense o fthe poor down-trodden flapper. At least, young Henry disagrees with a garment manufacturer who recently declared in the press that flappers are poor workers. He says he was out with a flapper the other night and that she worked him for a big feed, the swellest show in town, a dinner after the show and that then she deserted him for another man's company.

"Why De We Live?" a story vividly exposing the evils of capital punishment, and a sequel to "The Greatest Menace," a story based on the narcotic traffic, is creating considerable attention in Hollywood film circles. The picture is being produced by James Calnay who has assigned the leading role in the play to Don Armando, a native of Spain who for several years was a well known figure on the legitimate stage in Madrid. Among others in the cast are Dorothy Dunlap, Martha Marshall and little Philippe DeLacy.

Edward Gribbon has one of the most important roles of his career "After the Ball," a story dealing with society life, which is being produced at the Universal studios by the Renco Film Company. Meanwhile, Gribbon is being seriously considered for the title role in "Ben Hur"

Pulse of the Studios

For Week Starting Monday, May 14

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Ben Wilson	All-Star	Eddie Linden	Earl Turner	Evelyn Campbell	"Mine to Keep"	2nd Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
Sunset Productions. A. J. Xydias, Mgr. 518-162.						
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
H. and B. Productions						
Kelpine Productions						
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
Century Comedies (Universal release).						
Arthur Trimble Productions.						
Archie Mayo	Marcell-Sooper	Jerry Ash	Leslie Goodwin	Archie Mayo	Comedy	2nd Week
Al Herman	Earle Engle	William Hyer	M. Sandrich	Al Herman	Comedy	2nd Week
Noel Smith	Buddy Messinger	Francis Corby	Bud Morehouse	Noel Smith	Baseball Story	Editing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
Regent Film Company. (United Artists release).						
Charles Chaplin	Edna Purviance	Rollin Totheroh	Eddie Sutherland	Monta Bell	"Public Opinion"	24th Week
CHOICE STUDIO. 6044 Sunset Blvd.						**439-764**
Choice Productions						
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Scott Sidney	Neal Burns	Nagy	Hagerman	Walter Graham	2-Reel Comedy	Editing
Harold Bodeer	Dorothy Devore	Nagy	Lavelle		2-Reel Comedy	2nd Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Wilshire 2115**
I. W. Irving Productions. (B. P. S. release).						
Paul Hurst	All-Star	Joe Walker		Irving	"Blood Barrier"	Preparing
Harry Revere Productions.						
Harry Revere	Doria Revier	Stilwell	Joe Murphy-	Walter McNamara	"Supreme Test"	4th Week
Shell Craft Productions. Edwin Smith, Gen. Mgr.						
R. D. Saunders	Ted Henderson	Kermit Wood	A. Olsen	Hattie Carson	2-Reel Comedies	Schedule
Jack Carlisle	All-Star	G. E. Kline	Thayre Roberts	Ben D. Meadors	2-Reel Comedies	Schedule
Sherwood MacDonald Productions.						
MacDonald	Gloria Joy	Beckway	Eddie Saunders	Staff	2-Reel Comedies	Schedule
Swickard Productions						
Chas. Swickard	Josef Swickard					Preparing
Natasha Navarro Productions						
Better Picture Association						
Superior Productions						
					"Dawn of Love"	Preparing
West Coast Productions.						
Norbert Myles	All-Star	Al Bresleau	Glen Lambert	Staff	"Why Do We Live"	2nd Week
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						**598-165**
Mission Film Co. Norman Walker, Business Mgr.						
David Kirkland	All-Star	David Abel	Chas. Hamm	Wallace Clifton	"The Barefoot Boy"	2nd Week
Fred Caldwell Productions.						
Chas. Mack Productions. (Western Pictures Exploitation).						
Henry McCarthy	All-Star	Floyd Jackman	Chas. Mack		"Beyond the Horizon"	Preparing
Jess Robbins Productions. (Vitagraph release)						
Halperin Productions.						
Hugh Deirker Productions. (American release)						
Sacramento Pictures Corp. Forrest White, Vice.-Pres. & Gen. Mgr.						
Clifford S. Elfelt Productions.						
Finis Fox Productions						
Sunset Productions.						
Robt. N. Bradbury	All-Star	Bert Long-Enecker	Jack Pierce	Bradbury	"What Love Can Do"	1st Week
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Buckingham	Stock			Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff		Comedies	Schedule
Slim Summerville	Clyde Cook	Jay Turner	Arthur Cohn		Comedies	Schedule
Jack Blystone	Tom Mix	Dan Clark	Eugene Forde		"Tempered Steele"	7th Week
Bernard Durning	Jones-Mason	Don Short	Wellman		"Eleventh Hour"	13th Week
Erle Kenton	Lew Brice					3rd Week
Wm. Wellman	Dustin Farnum	Joe August	Ed Bernudi	E. Adamson	"The Man Who Won"	4th Week
Jas. Flood	Wm. Russell	Jos. Brotherton	Walt Mayo	Strumwasser	"Time Hath Changed"	3rd Week
Jack Ford	John Gilbert				"Cameo Kirby"	Preparing
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
Metro Release.						
Harry Garson	Neilson-Kerrigan	Richardson	Cowan	Coffee	"Havoc"	3rd Week
GOLDSTONE STUDIO. 6050 Sunset Blvd.						
Phil Goldstone Productions. (State Rights release).						
W. K. Howard	Wm. Fairbanks			Staff	"What Women Want"	Preparing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis Von Strohe	"Greed"	7th Week
Charles Brabin	All-Star	John Mescall	A. L. Raboch	Ouida Bargere	"Six Days"	8th Week
Marshall Neilan	All-Star	David Kesson	Thomas Held	Lovett-Mathis	"The Rendevous"	2nd Week
Tod Browning	All-Star		Ennol Taggart	Kavanaugh	"The Day of Faith"	Casting
Geo. D. Baker	All-Star	John Boyle	A. C. Eddington	Whittaker	"The Magic-Skin"	1ts Week
Victor Seastrom	All-Star		Chas. Lapworth	Paul Bern	"Master of Man"	Casting
Emmett Flynn	All-Star	Lucia Andriot	Ray Flynn	June Mathis	"In the Palace of the King"	2nd Week
GRAND STUDIO. 1438 Gower St. Mr. Ben, Gen'l Mgr.						
Monte Banks Productions, Inc.						
Harry Edwards	Monte Bank	Bill Williams	Leslie Goodman	Staff	2-Reel Comedy	Schedule
Sid Smith Productions, Inc.						
Archie Mayo	Sid Smith	Ken. MacLean	Chas. LeMont	Staff	2-Reel Comedy	Schedule
Joe Rock Productions, Inc.						
Alf. Goulding	Joe Rock	Jerry Ash	Dave Smith	Staff	2-Reel Comedy	Schedule
Cosmopolitan Productions.						
E. Mason Hopper						
George W. Hill	All-Star	Leroy O'Connell	George Berthelon	Frances Marion	"Daughter of Mother McGin"	8th Week
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. Monte West, Studio Mgr.						
Bob Horner	Daw Perrin	Meehan-Hine		Bob Horner	"The Virginian Outcast"	Editing
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Big Boy Williams	Le Picard	W. Seeling	J. Natterford	Western Special	1st Week
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr.						Holly 1431
Richard Thomas Productions.						
Richard Thomas	All-Star	Jack Fuqua	Norval MacGregor	Burnell-Manley	Drama	5th Week
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Lloyd Ingraham	Douglas MacLean		Geo. Crone			Preparing
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
Irving Cummings	All-Star	Jack Diamond	Woolstenhulme	Hope Loring	"Broken Hearts of Broadway"	2nd Week
Victor B. Fisher Productions.						
Vochell-Ducey	All-Star	Glen McWilliams	Theodore Joos		"Youth Triumphant"	6th Week
J. K. McDonald Productions						
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
W. P. S. Earle	All-Star	Jules Cronjager	Dick L'Estrange	Blanche Earle	Egyptian Story	9th Week
Supreme Art Productions.						
Chas. J. Hall						Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.						761731
Associated Authors, Inc.						
Chester Withey	All-Star	Joe Walker	Claude Mitchell	Frank Woods	"Richard, the Lion Hearted"	Editing
Palmer Photoplay Productions.						
Cortland Productions						
Mrs. Wallace Reid Productions						
J. Griffith Wray	Mrs. Reid	Henry Sharp	Ross Lederman	C. Gardner Sullivan	"Human Wreckage"	10th Week
Trimble-Murfin Productions.						
Murfin-McCloskey	All-Star	King Gray		Jane Murfin	"The Sign"	3rd Week
Laurance Trimble	Strongheart	C. B. Dreyer	Cyril Gardner	Donna Darrell	"Phantom Pack"	Canada
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
Alfred Green	Astor-Agnew	Guy Wilky	Jack Boland	Wells Hastings	"To the Ladies"	2nd Week
Jerome Storm	All-Star	Ded Jennings	Frank Brandon	Beulah Marie Dix	"Children of Jazz"	7th Week
James Cruze	Non-Star	Karl Brown	Vernon Keys	Thomas Geraghty	"Hollywood"	Editing
Geo. Melford	All-Star	Bert Glennon	Si Klegg	Waldemar Young	"Salome Jane"	7th Week
Charles Maigne	Joy Moore			Sada Cowan	"Scarlet Partner"	7th Week
Rob Wagner	Walter Hiers	Bert Baldridge	Leo Pierson	Walter Woods	"Fair Week"	Editing
Victor Fleming	All-Star	Jas. Howe	Al Gilroy	Doris Schroeder	"To the Last Man"	3rd Week
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						Lincoln 2120
Louis B. Mayer Productions. (Metro release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	Monte Katterjohn	"The Master of Women"	9th Week
John M. Stahl	All-Star	Ernest Palmer	Sid Algiers		"The Wanters"	4th Week
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Broken Wing"	8th Week
Louis Gasnier	All-Star	Carl Struss	George Yohalem	Olga Printzlau	"Daughters of the Rich"	8th Week
Vic Schertzinger					"Mansion of Aching Hearts"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Harold Shaw	Viola Dana	John Arnold	Frank Strayer		"Rouged Lips"	5th Week
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	9th Week
Hunt Stromberg Productions. (Metro Release).						
Edward Sloman Productions.						
Edward Sloman	All-Star			Winifred Dunn	"Eagle's Feather"	2nd Week
Jackie Coogan Productions, Inc.						
Victor Schertzinger	Jackie Coogan	Frank Good		Mary Rob. Rinehart	"Long Live the King"	2nd Week
NATIONAL STUDIO. 1116 Lodi St.						Holly 4470
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	G. W. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
United Artists Release.						
Ernest Lubitsch	Mary Pickford	Charles Rosher	Jim Townsend	Edw. Knoblock	"The Little Street Singer"	11th Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						Holly 7780
Individual Productions. (Film Booking Offices.)						
Val Paul	Harry Carey	Wm. Thornley	Ted Brook	Barnstain-Jaccard	"The Miracle Baby"	Editing
Mal St. Clair	All-Star	Lee Garmes	Moreno	Beatrice Van	"End of the Fray"	Editing
Jas. W. Horne	All-Star	Dubray Collings	Art. Flaven	Owen Davis	"Blow Your Own Horn"	5th Week
Al Santell	All-Star	Wm. Marshall	Rol Asher	Dickey-Page	"Lights Out"	3rd Week
Mal St. Clair	All-Star	Lee Garmes	Moreno	Beatrice Van	Schedule	Preparing
	Eddie Hearn				Western Story	Preparing
	Harold Goodwin				A. C. Witwer Story	Preparing
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-721
Hal Roach Comedies (Pathe release).						
Newmeyer-Taylor	Harold Lloyd	Walter Lundin	Robert Golden		5-Reel Comedy	Editing
Parrott-Fay	Snub Pollard	Roach Doran	Hackmey	Hutchison-Parrott	2-Reel Comedy	Schedule
Howe-Pecar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
McNamara-McGow	All-Star	Len Powers	C. Morehouse	Hal Conklin	"Our Gang"	Schedule
Jeske-Pembrook	Stan Laurel				2-Reel Comedy	Schedule
Roy Clemens	Edna Murphy			Frank How. Clark	"What Should a Girl Do?"	2nd Week
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945-6
B. D. Russell	Geo. Larkin	Al Mohr	Fred Allen	Hively	Feature	Preparing
Malobee Productions.						
Malobee	Leo Maloney	V. Walker	Bob Williamson	Bebee	2-Reel Western	Schedule
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal-Kane			2-Reel Comedy	Schedule
SENNETT STUDIO. 1712 Glendale Blvd.						Wils. 1550
Mack Sennett Comedies. (First National Release).						
Wm. Seiter	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	9th Week
Roy Delruth	Billy Bevan		George Bordeau	Mack Sennett	"Knip and Tuck"	1st Week
Herman Raymaker	Ben Turpin	Wagner		Mack Sennett	"Pitfalls of a Big City"	Last Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Fred Niblo	All-Star	Alvin Wyckoff	Doran Cox	Bess Meredith	"Captain Applejack"	7th Week
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Edwin Carewe Productions. (First National release).						
Joseph M. Schenck Productions. (First National release)						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Weil	Frances Marion	"Ashes of Vengeance"	8th Week
Sidney Franklyn	Constance Talmadg	Norbert Brodin	Millard Webb	Emerson-Loos	"Dulcy"	7th Week
James Young Productions (Associated First National release).						
James Young	All-Star	George Benoit	James Ewens	Richard W. Tully	"Trilby"	8th Week
Maurice Tourneur Productions. (First National release).						
Tourneur	All-Star	A. L. Todd	Scotty Beal	Tourneur	"Brass Bottle"	8th Week
Principal Pictures Corporation. (First National release).						
Eddie Cline	All-Star		Norman Manning		"Meanest Man in the World"	6th Week
UNIVERSAL STUDIO. Fred Datig Casting.						570-081
Universal Film Manufacturing Co. (Universal Release.)						
Edmund Mortimer	Herb. Rawlinson		Nat Ross	Charles Kenyon	"Thicker Than Water"	Editing
George Marshall	Jack Hoxie		Tom Regan	George Hively	"Where Is This West"	3rd Week
Richard Stanton	All-Star					Preparing
Wm. Parke	All-Star		Tinling	Harvey Gates		
Grandin	Jack Dougherty		Arthur Thompson	Geo. Pyper	"The Man Hunter"	2nd Week
Messinger-Marchan	Mower-Sedgwick	Howard Oswald	Taylor	Jefferson Moffit	"Daniel Boone"	10th Week
Jack Dillon	All-Star		Broph	Al Kenyon	"Self-Made Wife"	Editing
Duke Worne	Little-Thomson	Wm. Nobles	McDonough	Bertram Millhauser	"Eagles' Talons"	15th Week
Wallace Worsley	**Lon Chaney**	Robt. Newhart	**Dugan-Sullivan**	**Sheehan-Lowe**	**"Hunchback"**	23rd Week
Harry Pollard	Reginald Denny		Harry Webb	Staff	Leather Pushers	Schedule
Stuart Paton	Roy Stewart		Ernst Laemmle	Geo. Hull	"Seeking Red"	Preparing
Edw. Laemmle	Herbert Rawlinson				"The Victor"	Preparing
King Baggott	Baby Peggy		Joe Barry		"Wanted a Home"	2nd Week
Watson	Bert Roach		Holland		Comedy	Schedule
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	3rd Week
Herbert Blache	Gladys Walton		Leo McCasey	Hugh Hoffman	"The Untamable"	1st Week
Hobart Henley	Virginia Valli		Arthur Smith	Marion Fairfax	"Lady of Quality"	5th Week
Ed. Sedgwick	Hoot Gibson	Miller	Wm. Tummell	Geo. C. Howell	"Out of Luck"	Editing
Robt. Hill	Wm. Desmond		B. Humberstone	Edwin Marshall	"Skyline of Spruce"	3rd Week
Renco Productions						
Dallas Fitzgerald	All-Star	Ross Fisher	James Kilgallen	James Colwell	"After the Ball"	5th Week
Rellimeo Productions.						
Louis Wm. Chaud	All-Star	Abbott Linwood	Dick Sherer	Grace M. Sanderso	"The Man Behind"	5th Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Dave Smith	All-Star	S. Smith, Jr.	Wm. Dagwell		"The Alibi"	4th Week
Larry Semon	Larry Semon	H. Koenekamp	Joe Basil	Larry Semon	"The Rural Rival"	4th Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Arthur Rosson	Johnny Hines	Gilson	Chas. Hines	Ray Schrock	"Little Johnny Jones"	3rd Week
Wm. Beaudine	Wesley Barry	Dupar	Geo. Webster	Julien Josephson	"Printer's Devil"	1st Week
Harry Beaumont	Hope Hampton			Grant Carpenter	"Gold Diggers"	Preparing
Sidney Franklin	Lenore Ulric			Edmund Goulding	"Tiger Rose"	Preparing
Harry Rapf Productions.						
	All-Star			Sada Cowan	"Lucretia Lombard"	Preparing
	Marie Prevost			Edmund Goulding	"Broadway After Dark"	Preparing
WILNAT STUDIO. 6070 Sunset Blvd.						Holly 7940

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IN YE DAYS OF STRUGGLE

Jack Mulhall who is Constance Talmadge's leading man in "Dulcy," now being filmed for First National, told a story this week of his early struggles to reach the top of the theatrical ladder.

"In 1911," says Jack, "the stock company in which I was leading man stranded at Escanaba, Michigan. None of the company had any money and I was flat broke. I went down to the docks where dockhands on a Lake Michigan freighter gave me a good meal after I sang 'Dearie,' 'I Wonder Who's Kissing Her Now' and a few other popular songs.

"I was a husky kid and they finally gave me a job shoveling coal on the freighter. When the boat arrived in Chicago I was a fearful looking sight. I took a bath and put on my best clothes and went around to the Blackstone Theatre where James K. Hackett was appearing in "The Grain of Sut." Hackett looked at my eyes still fringed with a black border of coal dust which I hadn't succeeded in removing.

"'I see you've come all made up and ready to go on,' he said. 'Well I have a part which you will fit into. as the juvenile is sick. You're make up is fine but you need a little more rouge on your cheeks. You're rather pale; haven't you been eating regularly?'"

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Casts of the Week

BEN WILSON PRODUCTIONS
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Director, Ben Wilson
Assistant Director, Earl Turner
Production Manager, Ashton Dearholt
Art Director, E. R. Hickson
Cameraman, Eddie Lindon

CAST

Bryant Washburn	Mrs. Bryant Washburn
Wheeler Oakman	Charlotte Stevens
Kate Lester	Harry Dunkinson
Patty Moore	Mickey Moore
"Peaches" Jackson	

West Coast Production
Presents
"WHY DO WE LIVE?"
Produced by James Calnay
Directed by Norbert Myles
Supervised by Lewis King

THE CAST

Edith Chapman	Marguerite La Mont
Niles Welch	Don Armando
Doris May	Kate Price
Wallace McDonald	Jimmie Thompson
Joseph Dowling	Philippe deLacy
Madge Holmes	Frances Cole
Charles Clarey	Bill Lowry

WHAT IS SUCCESS?
By Eric Mayne

We must not confuse Success with Popularity; much less with Notoriety.

Popularity is easily distinguished. Notoriety has features all its own, but Success—well, Success is different.

In these days of extensive Publicity many are Publicized, but few are Successful.

Many live beyond their means and some live beyond their success. He is a wise man who knows when to retire.

There are men who lived in the high lights of Success. The world waited for their briefest telegram. Today if they were made the subject of the greatest headline the world would not be interested.

The road to Success is an open road—open to all. It is crowded with obstacles. The greatest obstacles are usually within ourselves. If we overcome these the others will be easy.

We must make up our mind to like our work before we can make a success at it.

If we can't make up our minds to like it, we can make up our minds to leave it. The great thing is that we make up our mind—it will be better for us and better for our work.

If we are not a Success in motion pictures, we should not blame the pictures. There are other kinds of employment.

If we are not a Success in California there are other States. Why not try one of them?

If we think America is to blame for our lack of Success we can try another country. We may gain something. The other country may also gain something. One never knows.

The man who accumulates money is not always a Successful man.

There can be no doubt that money talks, but it is not always worth listening to nowadays.

A man's life does not consist in the abundance of his possessions.

If we are working we are succeeding. Work is Success. We may not always see the success. Our working may not be perfect—it may not even be good, but we can only learn by work. Our Salvation is work.

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The first Paramount Zane Grey production "To the Last Man," directed by Victor Fleming, is now under way in the Tonto Basin of Arizona, where the company will remain for the greater part of the picture. Richard Dix, Lois Wilson, Noah Beery, Robert Edeson and Frank Campeau are featured in this feud story which was adapted by Doris Schroeder. Lucien Hubbard is production editor. The country where the company is now at work is ne of the wildest in the world and great pictorial results are naturally expected.

Maurice Tourneur has joined the ranks of the directors who have cast aside their megaphones to appear before the camera. The transition was a brief one, however. During the filming of his production of "The Brass Bottle" an actor failed to appear at the appointed hour for work and Director Tourneur decided to avoid loss of time by enacting the part himself. The result was that the French director became an English actor for one week.

Jesse L. Lasky, first vice-president of Famous Players Lasky Corporation, left this week for New York to attend the convention of the Sales Department which will start in New York and make flying visits to Chicago, New Orleans and Los Angeles.

Mr. Lasky will return with the Convention delegation for the fourth and last session arriving here about May 19th—the meetings being held May 21st and 22nd.

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HARDEE KIRKLAND RETURNS

After a three months' tour of the Orpheum and Interstate circuit, Hardee Kirkland, who played in Theodore Roberts' vaudeville headline sketch, "The Man Higher Up" by William de Mille, Paramount producer, returned this week with Mr. Roberts, and both gentlemen will resume their picture work.

Hardee Kirkland received much critical praise for his able handling of what might be called the title role in the sketch of which Roberts was the star. Kirkland is a character actor of long stage and screen experience and recently appeared in the Schulberg production, "Are You a Failure?" in an important role. He will remain in Hollywood for the present for further picture engagements. Mr. Roberts will resume Paramount activities.

TOURNEUR DISCUSSES LOVE

Motion picture patrons of the United States may never expect to see genuine love depicted on its screens, according to Maurice Tourneur, producer of "The Brass Bottle" and other well-known successes.

Puppy love is as far as the screens of this country may go in portraying the grand passion, asserts the noted First National director.

"The full, beautiful, terrible splendor of love is not ignoble, but we are afraid of it as of something shameful.

"There is much love making among boys and girls. We hide and forbid these impulses so that they become twisted and unhealthy much as our films are forced to repress realities with glamorous fairy tales. Repressed things always come to the surface distorted.

"Love isn't the green sentimentality of a boy and girl walking through an apple orchard. It's more apt to be an agony, as most elemental things are.

"The mating love has been given a shameful significance because it seeks seclusion. Also, when we are up against our hardest problems—and love is an ordeal—we try to hide from ourselves, behind social conventions or leafy shelter, in opiates or illusions.

"Censors and those who support censorship for the screen clearly indicate that anything beyond mawkish puppy love is unclean and unfit to be seen or thought about, no matter how insistently life projects it to the confusion of the fable fed.

"True love, the actual love of life, beautiful and matured can never be portrayed while censors and persons who think in harmony with censors, sit in judgment of this new and wonderful screen art."

Charles Maigne is making good progress with "The Silent Partner," in which Leatrice Joy, Owen Moore and Robert Edeson are featured. This Paramount picture, adapted by Sada Cowan from Maximilian Foster's story, will be edited by Ralph Block. The quotation board in a stock broker's office has been the background for considerable dramatic action, when Owen Moore in the character of a young speculator, sees his fortune wiped out and Leatrice Joy in the role of his wife begins to realize that his former employer is responsible for the financial downfall. Bert Woodruff has been engaged to play an important role in this cast.

Hugh Hoffman

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Recent Releases, "A Dangerous Game," Gladys Walton unit, Universal

Current production, "The Untamable" Herbert Blaché, Directing

"The Love Letter," "Gossip," "The Town Scandal"

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1116 Lodi Street Hollywood, Calif.

"Camera!" [The Digest of the Motion Picture Industry]

ESTABLISHED 1918—A FILM MAGAZINE AND A FILM NEWSPAPER IN ONE
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The Editor Essays Some Elucidation

According to well-founded reports, great strides forward will be taken by Hollywood interests next week to make possible the founding of a truly great Amusement Center in that incomparable center of cinema and other fine arts. Camera has been watching this movement with eager anticipation for several weeks and it can be stated now that if the proposed plans prove feasible, this enterprise will serve to make Hollywood the most popular and most famous center of artistic culture in the whole world and possibly in all history. What could sound more exceedingly promising? What objective could any citizenry strive for with more grace? Verily, this is a proposition challenging the undivided thought of every man and woman loyal to the welfare and future of Hollywood.

Now comes to the foreground of screendom the name of Arthur Edmund Carew because of his masterly performance in Richard Walton Tully's production of "Trilby" in which this sterling actor portrays the character of Svengali. The interesting part of Mr. Carew's artistic triumph is, always heretofore he has been a leading man and yet he achieves his greatest purpose as a character man, all of which is mentioned to show that the trend of the film times continues to be in the general direction of the surprising proclivity to fete photoplayers who will grow beards and be totally unlike their own selves. The day was, and very recently, when the dashing juvenile "lead" won and maintained his high place in the public esteem because of his own personality which he never submerged for the sake of a character created by the fiction writer. Ernest Torrence deserves much of the credit for lifting the character man out of the slough of unimportance, and, his unassuming brother, David Torrence, did yeoman service in this work, too. Now Mr. Carew comes forward to give fresh impetus to the pre-eminence of character delineation extraordinary.

Whither are the screen comedians heading? The maiority of them seem prone to vie with each other to achieve three distinct purposes. One is to get into the full-length field to the abolition of the two-reeler; the second is to interpolate real dramatic situations into their comedies for the sake of contrast, and the third is to own their own studios. Larry Semon is about to carry out new plans which, it is said, will encompass all of these new inclinations of his comedy fellows, and, Dame Rumor has it that Ben Turpin is casting his famous eyes longingly in the same direction. Monty Banks already has accomplished two-thirds of this tendency by getting settled in his own studio and starting a new series of comedies in which dramat situations will count prodigiously in "getting the laughs" when comes the comedy angles having to do with those situations. He announces he will realize the other third of his ambition within a few months, when he expects to make his first full-length comedy. Will it all eventuate itself into the comedy stars launching themselves into the field of screen spectacle a la Griffith?

Approximately twenty million dollars are being spent in Hollywood right now on improvements and expansions of studio facilities. In fact, the greatest permanent building boom in the history of the motion picture industry is under way at this time, and when the various construction crews complete their work, not only will there be a greater capacity for the production of photoplays of all classes, but there will be much architectural beauty added to this unique center of Southern California. The Warner Brothers are putting the finishing touches on their new stage, one of the largest in the world, after spending a half million dollars on it, and now William Fox is starting the expenditure of two million dollars on new quarters on the outskirts of Hollywood as a result of a decision to vacate the too valuable land they now occupy in the heart of the city. John Rikkeleman is directing the big task of reconstructing the old Griffith studios, now known as the Fine Arts Studios, and when he has finished he will have spent $250,000, but he will have one of the greatest of ultra-modern plants. Jesse L. Lasky is spending some money on the studios in which Paramount pictures are made, and M. C. Levee is putting a lot of money into circulation in his continuance of building activities at the United Studios. All this surely is sufficient answer to calamity-howlers wherever they may show their heads. The country at large cannot be going to the bow-wows so long as Hollywood can spend twenty million dollars on studio expansion at a single session.

The American screen is indebted to two countries in particular for the supplying of many of its greatest artists. These two countries are England and France, now so much at loggerheads unfortunately. Among the almost countless Britishers who have enriched cinema endeavor it is apropos to mention Charlie Chaplin, first, of course, and, his brother, Syd, but there are others of exceptional histrionic brilliance, such as Creighton Hale and Eric Mayne, two of the screen's foremost masters of dramatic finesse. Then among the Frenchmen who have become picture luminaries due to their efforts in this country, there is a grand array, including such masters of the craft as Max Linder, Charles de Roche, Rod La Roque, Leon Bary and, now in the ascendancy, Maurice Canonge. Meanwhile Italy with its Valentino, and Spain with its Antonio Moreno, are not far behind in the matter of furnishing true screen genius. The whole point involved in this reminding of the presence of so many leaders from foreign climes is that what we are proud to call the American screen is a most cosmopolitan one just as any American city is cosmopolitan, and, that the melting-pot idea is all encompassing in this domain ruled so magnanimously by Uncle Sam. The reassuring phase of it is that out of the polyglot of it all is arising, with sound certainty, a distinctively American art within the moving picture, typical of most all of our outstanding national traits in its moving; its activity; its energy, and, it is patent now that Americans will be able in time to give expression to their dramatic feelings through the medium of the cinema better than they can with pen or brush. Viewed from every angle the future of the photoplay art is one replete with unlimited possibilities for American triumphs in culture, and therefore it is an art deserving of something better than the detrimental squawking of censorship-mad reformers. Instead it richly deserves the unstinted co-operation of every force having the greater interests of America at heart.

Three Praised—Three Protested

RECENTLY six lovers of good photoplays witnessed an elaborate and well directed screen version of a widely read novel.

Three of them had read the story before seeing the picture. The others had not.

The latter were unanimous in its praise. They enjoyed the picture and gave producer and exhibitor the benefit of their enthusiastic recommendation.

The three who had read the story were just as strong in condemning the picture. They declared that the director had ruined the story by making certain adaptations required by the very nature of the screen.

That is a natural reaction.

Yet, on the other hand, had the director followed the story literally—assuming that such was possible—the three critics would have watched the entire picture without the slightest emotion.

They would have known exactly what was coming—the suspense would have been destroyed. Unsatisfactory either way.

Of course, there are stories which can be screened without adaptation. Every motion picture executive, however, knows how few they are.

Then, too, there are stories which, when reproduced upon the screen, hold the deep attention and interest of people who have read them.

They are classics which permit of repetition because of rare excellence. A hasty review of the number of classics which past centuries have produced proves conclusively the infrequency of their conception.

Then to reduce the number of classics in literature to those which can be faithfully reproduced upon the screen almost eliminates this source as a supply of photoplay material.

Some great pictures have been produced from the classics, but they are few, very few.

What, then, follows? The suitable classics of fiction are entirely inadequate. Current fiction reproduced upon the screen is unsatisfactory to those who have read the stories—the very people whom the title is intended to attract. That inevitably means the loss of good-will, a priceless asset.

This is all entirely logical. You would not read a book of current fiction if you knew, before reading it, the essential details of the plot, situations, characterizations, and climaxes.

You know that a story loses its main interest if someone tells you even briefly the thread of it in advance.

These are commonplaces in the publishing business. No publisher would expect to succeed if he republished novels and short stories. Even classics lack the fresh interest which our periodicals require.

Why then can the motion picture producer expect to succeed by producing stories that are "old stuff"—rehashes that lose the spark of interest in the "making over" process? It is at best a futile effort to postpone failure. That is all it does, although it makes the failure more certain.

What is going on among motion picture theatregoers? They are more and more selecting an evening's entertainment because they believe that the comedy, the news reel or the music will be entertaining. Amazing accusation—but true.

A few years ago producers would have scoffed at the idea that these details would become the main attraction. But such is the fact, today.

Strong, dramatic stories written for the screen are the sound foundation for strong pictures. Adaptations are make-shift.

There are such stories and the supply will increase as the need for them is more generally recognized. Some of the foremost producers have taken the lead. They will profit by a public recognition and popular favor which lavish expenditure of money can not buy.

Producers, directors and stars seeking new and original stories are invited to make known the type of stories required. A representative will gladly call upon request. Phone Hollywood 2505.

Roy L. Manker

President,

PALMER PHOTOPLAY CORPORATION.

Churchmen Will Pass First Judgment This Time

Creating a precedent in film history, a new super-production is probably to have its first public showing before a great religious convention.

The precedent is to be set by Charles Ray's elaborate picture of Longfellow's poem, "The Courtship of Myles Standish," which the producer-star is now editing after more than six months' work on the dramatic incidents of America's first love story and its incidental history of the Pilgrim Fathers.

The distinguished premiere audience will be the delegates at the National Council of Congregational Churches at Springfield, Mass., in October, including nearly a thousand leading clergymen and laymen of the denomination from all parts of the country.

Congregationalism had its tap-roots in the great adventure of the pioneer Separatists who fled from Europe to establish the first free church in a new land. Since Mr. Ray began the filming of the Longfellow epic the members of the denomination in Southern California have followed the work with intense interest.

The idea of showing it first to the National Council originated with Rev. Frank Dyer, D.D., minister of the Plymouth Congregational Church in this city, and it has met with such enthusiastic endorsement that Ray has consented that unless something unforseen occurs to prevent, the plan will be carried out.

Many weeks still have to be spent on the cutting of "The Courtship of Myles Standish," which is to be one of the "big" films of 1923, running ten reels or more. Eight cameras shot more than 200,000 feet of negative for the story, and the labor of elimination to get this mass down to the necessary commercial length is an arduous one.

In its present rough state it is down to about 25,000 feet, but it is already apparent that the picture will be one of the most brilliant and inspiring ever made, dealing as it does with actual characters of history and the pretty romantic legends from the pen of the New England poet.

Scenes showing the Atlantic storms which nearly destroyed the Mayflower are said to exceed in graphic and thrilling realism anything ever before done in marine photography. The cost of "The Courtship of Myles Standish" exceeded $600,000.

Among the American events it will picture are the birth of political democracy, the first free church worship, the first romance and marriage, the first marriage proposal by a woman, the first Thanksgiving feast, the first communistic experiment, the first conflicts with Indians, the first treaty with the natives, the first baby born in New England, the first after-dinner speeches, and the first commuters—for the Pilgrims lived a considerable time on the Mayflower and went from it daily to their work of planting a colony on the new shore.

Being Fair of Face and Figure, How'll She Fare?

"Wait until they see this one."

This one happens to be a well-known and much-used phrase in picture-producing circles and it generally is an allusion to a forthcoming production.

But, in this instance wiseacres around the Cosmosart Studios are making it applicable to a certain new face (and figure) about to be introduced to the photoplay-loving public in James A. Bowen's latest feature film, temporarily entitled "The Supreme Test." That face (and figure) belong to Dorothy Revier, who is making her debut on the screen after a brilliant career as a dancing beauty on the stage.

According to high Cosmosart officials just now enthusing over her, she defies classification because her various traits and personal charms are a composite of several of the "leading lady luminaries" of the current silver-sheet. As the veteran cameraman, who photographed her in this picture, expresses it: she is beautiful like Katherine MacDonald, she does dancing scenes like Mae Murray and she displays a dramatic ability similar to that of Pauline Frederick, and, it is added, yet she is distinctly a personality quite unlike all other popular favorites in her field of endeavor.

At any rate, her performance in the principal role in "The Supreme Test" was such that Mr. Bowen immediately signed her to a contract to play the stellar part in his next production, "Sunken Gardens," which will be under way in about three weeks.

"If Miss Revier makes half the impression on the public she has made around this studio during the filming of her first picture, she will break some records," says Mr. Bowen, who is regarded as an ultra-conservative when it comes to conjecturing on the possibilities of a new artist.

Although Miss Revier was born and reared in Oakland, California, she has spent much of her life abroad, especially in Italy, where her dancing won high praise from such men as D'Annunzio and Ambrosio, the producer of the memorable "Cabiria" and "Theodora." She scored her greatest terpsichorean triumphs with Moskova, as her forte is classical interpretations. However, she has also earned a nation-wide reputation for her ability to execute the more modern dances in America.

Dorothy Revier in "The Supreme Test"

"I really don't know why I have wandered into filmland, because my love for dancing is supreme," Miss Revier says. "However, judging from present prospects, I am in to stay for a while whether I want to or not. Of course I like picture work immensely and I may learn to love it more than I do dancing."

As soon as "The Supreme Test" is cut and edited, the master print will be shipped to New York with the idea of arranging for its release during the early summer with "Sunken Gardens" following in the early autumn. Supporting Miss Revier is Johnny Harron, brother of the lamented Bobby Harron, Eugene Beaudino and Ernest Shields.

And, if Miss Revier emerges from the scrutinizing criticisms of the big-time reviewers unscathed, or, even does better than that by being received with acclaim as another champion beauty and another dominating dramatic star, she announces she will continue to keep her dancing togs handy just the same.

"I've been warned that the picture-going public is very fickle, you know," she says.

MANY THINGS ARE "MOST NECESSARY" IN PICTURES

"What do you consider the most necessary asset for success in a moving picture career?"

The question was recently asked Colleen Moore, First National star, in a letter from an admiring fan.

The winsome young lady who is to play the leading feminine part in "The Huntress," initial First National picture under a recently signed long-term contract, admitted to her correspondent that each year she answers the question differently.

"I have learned by experience," Miss Moore wrote, " that what I previously thought were the most important assets now seem to me to be only of minor importance."

As so many girls scattered over the country are praying for an opportunity to make a name for themselves on the screen, it may be of interest to them to hear the latest answers given by Miss Moore to this vital question.

"Beauty is an intangible thing," declares the vivacious young actress.

A girl may have it in many of its qualities and yet not photograph well, hence she cannot hope to make good in pictures.

"Beauty that photographs may be an open sesame to the studios, but it must be bolstered up with many other qualifications.

"The ability to wear clothes, to dance, to

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Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Calif., May 16.—The cutting and titling of "A Pair of Hellions," first picture made by the Stereoscopic Productions, was finished last week, and Walter W. Bell, director, took the film to Los Angeles, where it will be previewed previous to its release through the American Releasing Corporation. While in the south, Mr. Bell will be on the lookout for good stories for future use, and will engage his cast for the next picture of the company to be started at once. Joseph Gonyea, lately of the "Plum Center" forces, will assist Bell on the next picture. Ranger Bill Miller and Patricia Palmer will again co-star, and they all hope and expect to make each picture made by the organization bigger and better than the last.

Dale Hanshaw, of the Second National Pictures Corporation of New York, says he does not see why anyone should want to live in New York, if they can live in San Francisco. Mr. Hanshaw was in town most of last week as part of an extended trip through the south and west on business for Second National.

Chester Conklin arrived in San Fancisco Saturday to begin his work in an outstanding role in "Greed." Lon Poff came to town last week to play a bit as the lottery agent in the same picture.

June Mathis, editor-in-chief of the Goldwyn staff, spent Friday and Saturday in San Francisco to see a little of the filming of "Greed," and to go over with Eric Von Stroheim some slight changes in the script. Miss Mathis is more than pleased with the results being obtained in the part of the picture already filmed, and says she thinks Frank Norris' great American masterpiece could never have been given to the world with such atmosphere and color as are being obtained by the actual making of the picture in the scenes where the story was laid.

A $7,500,000 deal was completed last week when Loew's theatres in California were affiliated with the West Coast Theatres, Inc., one of the big theatrical chains of the country. The Warfield Theatre in this city and the Loew's State Theatre in Los Angeles are included in the combination. The West Coast Theatres recently acquired a controlling interest in the Turner and Danken circuit. As a result of the new affiliation the Loew theatres will control service of Metro and Associated First National productions.

San Francisco saw one more glad reunion the other night with a very large man and a very small shaking hands and slapping each other on the back, while a clown dog barked round their feet, all in an Orpheum dressing room. The big man was Gibson Gowland, now playing McTeague in Eric Von Stroheim's production of "Greed," and the small one was Toto, world-famous clown, and last week's headliner at the Orpheum. Their friendship dates back to the days when Toto was making pictures on the Pathe lot and he and Gowland lived next door to each other at Long Beach, and as they hadn't met in five years it was certainly some reunion. Toto, by the way, will play Los Angeles in a couple of weeks, and is looking forward to seeing a lot more friends of his moving picture making days.

Waldemar Young, president of the Scenario Writers' Guild of Hollywood and America, paid San Francisco a visit last week. Young came north with the Famous Players-Lasky company now filming "Salomy Jane" in the Santa Cruz mountains, and dropped into town to see old friends, as he once lived here, and was a member of the Chronicle staff.

Milton D. Gardner, supervisor of production for Goldwyn, spent part of last week in San Francisco on business connected with Eric Von Stroheim's production of "Greed." Ray Moore arrived today on other business for Goldwyn.

Henry Miller has opened a short special engagement at the Columbia Theatre surrounded by a galaxy of stars, among them many names as well known to the silver-screen as to the spoken stage. The company will include, besides himself, Blanch Bates, Ruth Chatterton, Geoffrey Kerr, Laura Hope Crews, John Miltern, Felix Krembs, and others. They opened in a new play by Lee Wilson Dodd called "The Changelings," to be followed by one or two others.

Strongheart, famous dog hero of the screen, arrived in San Francisco last week on the steamer H. F. Alexander from Seattle, the proud father of ten healthy puppies born to his mate, the Lady Jule von Helmetal, on the voyage. Strongheart has been sharing starring honors with Lillian Rich in two pictures just finished in the Canadian Rockies, "White Fang" and "The Phantom Pack," but all his work is now forgotten in his pride over the pups.

Casts of the Week

Metro Pictures Corporation
presents
"THE EAGLE'S FEATHER"
Story by
KATHARINE NEWLIN BURT
Adaptation and Continuity by
WINIFRED DUNN
Directed by
EDWARD SLOMAN
Photographed by
GEORGES RIZARD
Art Director,
J. J. HUGHES

THE CAST

Delila Jameison	Mary Alden
John Trent	James Kirkwood
Mrs. Trent	Lester Cuneo
Martha	Elinor Fair
Van Brewen	George Seigman
Count de Longe	Adolph Menjou
Parson Winger	John Elliott
The Irishman	Charles McHugh
The Swede	William Orlamond
Wing Ling	Jim Wang

"SANTA FE TRAIL"
A Neva Gerber Production
Brentwood Studio
Bob Dillon, Director
Wilbur McGaugh, Assistant Director
CAST

Neva Gerber	Jack Perrin
Wilbur McGaugh	Jim Welsh
Elias Bullock	

E. H. Martin Productions presents
"SHELL SHOCKED SAMMY"
A feature production from the story by
Frank S. Mattison
Director, Horace B. Carpenter
Assistant Director, W. H. Patton
Production Manager, Don F. Osborne
Cameraman, Jack Ramsey
CAST

Vivian Rich	Mary Anderson
"Matty" Mattison	Leonard Clapham
Theodore Lorch	Carl Silvera
Oroville Travers	Halbert Gilbert
Harry O'Connor	Gordena Benette

Goldwyn Pictures Corporation
Presents
The Spectacular Photodrama
"IN THE PALACE OF THE KING"
CAST

Blanche Sweet	Edmund Lowe
Hobart Bosworth	Pauline Starke
Lucien Littlefield	William V. Mong
Aileen Pringle	Charles Clary

Mission Film Company
(Fine Arts Studios)
Presents
"THE BAREFOOT BOY"
Director, David Kirkland
Cinematographer, David Abel
Author, Wallace Clifton
Production Manager, DeWitte Hagar

John Bowers	Sylvia Breamer
Marjorie Daw	Raymond Hatton
Tully Marshall	George MacDaniel
Frankie Lee	Otis Harlan
Harry Todd	George Periolat
Brinsley Shaw	Virginia True Boardman
Gertrude Messinger	Lottie Williams
Jean O'Rourke	True Boardman

News from New York

Alfred Lunt, whom New Yorkers remember for his unique performance in "Clarence," made his screen debut at the Capitol this week in the leading role of "Backbone," the story by Clarence Budington Kelland which was published serially in the Saturday Evening Post some time ago. Lunt is a capable actor on the stage, but has a lot to learn about pictures. Edith Roberts played the girl.

Will Rogers will remain with the "Follies" as long as Mr. Ziegfeld desires him to hold his word. In previous years the "Follies" were only produced about June 1st and ran about 14 weeks. This year owing to the enormous success, over 49 weeks to capacity, the usual conditions are changed and the "Follies" will remain in New York until the next show is ready. Many of the actors are trying every possible subterfuge to break a written contract so as to exact a few more dollars. Evidently Rogers' word is better than some people's signature. All of which, of course, helped him to attain the enviable success and prominence in the theatre.

A judgment for $103,930.40 against the Triangle Film Corp., of Virginia and New York, was awarded Adam and Chas. Kessel, film producers, this week in the Appellate Division of the New York Supreme Court. The judgment represented film supplies which the Kessels sold to the Triangle two years ago. The claim was made payable in New York.

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In Behalf of Mother-in-Law and Other Halves

By RAY H. LEEK

Don mourning for a life-long friend. The tried and true mother-in-law joke, declared by George Ade to have had its origin in the paleolithic age, is no more.

Screen writers and picture experts witnessed the demise of the ancient joke, from which all others are said to have been patterned, the other evening in a little projection room at the Schulberg studios.

When the company had witnessed the tremendous story flashed upon the screen by Director Gasnier under the title, "Mothers-in Law," everybody forgot to laugh at the subject suggested by those words. The swiftly moving story of the principals in the average American home, involving what is declared to be the only true portrait of the ideal mother-in-law ever painted, fairly lifted members of the audience from their seats.

Olga Printzlau, who adapted this story to the screen and witnessed this initial showing of the film, was moved to prophecy.

"This means the end of the mother-in-law joke," said she. "I predict that the phrase will never provoke a smile where this picture has been seen. The most maligned figure in the world's history has come into her own—and she has come to stay."

A hint of the unusual story unfolded on the screen would spoil too many thrilling evenings to make such a hazard possible here. Enough to say that it indicates that Frank Dazey and Agnes Christine Johnson, the youthful writers who wrote the story while on their honeymoon, know the real mother-in-law as only newlyweds can. It was prepared for the screen by an equally youthful mother, Olga Printzlau, and produced by that master of screen drama, Gasnier.

For the benefit of those who follow the fortunes of the players it may be added that Gaston Glass has a role in which he has been given and made full use of all the opportunities which were his as the young violinist in "Humoresque" and in his latest success, "The Hero." Edith Yorke, the lovable mother of so many screen stories, has advanced a step over all previous performances to become the strong minded but equally lovable mother-in-law.

Of course, it would not be a Gasnier picture without startling flashes of beauty, both in settings and feminine form. This time, in addition to the charms of Ruth Clifford and Vola Vale, he has provided two widely diversified types of beautiful bathing girls—Marie Curtis, American girl swimming champion, and Doris Stone, English beauty prize winner and a swimmer of international reputation. Both have been given roles in which, to put it conservatively, they have proved eye-filling.

"Popularity," says the diminuitive Ethel Shannon, "is a great thing—in cool weather only."

For the new starlet has just discovered that success carries with it responsibilities which cannot be shirked even when the California sunshine begins to wilt verdure and ambition.

On completing her role in "Daughters of the Rich" a week ago, Miss Shannon was looking forward to one of those "between-picture" rests so popular in the summer months.

But the girl who was first picked for stellar honors this year by the Wampas experts found that three directors were bidding for her leisure hours. Ethel hesitated, but finally succumbed when it was found that the schedule for Reginald Denny's latest "Leather Pushers" story fits perfectly into her own "rest" period. So she played the leading feminine role with Denny and pigeonholed her proposed vacation until some future time. For Miss Shannon will play featured roles in at least three big productions in rapid succession, according to plans outlined for her.

It's a clever producer who can pry Victor Schertzinger away from his beloved violin. When Schertzinger was persuaded, some years ago, to abandon musical composition and direction of musical comedies to act in a directorial capacity for the screen it was generally supposed that his music would suffer.

But Schertzinger has found it possible to keep his violin where other directors usually swing their megaphone. He directs by music and works out his big scenes—a duty that usually consumes his evenings while improvising on the piano.

Now it is found that one of the biggest scenes in the Jackie Coogan picture which he is directing, will occur in the Royal Opera House in the mythical kingdom of Lavonia.

"Great," said Schertzinger, as he watched

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PETITE ETHEL SHANNON HAS SHOULDERED NEW RESPONSIBILITIES WITH A TASTE OF SUCCESS

VICTOR SCHERTZINGER SANDWICHES HIS MUSIC INTO JACKIE'S PICTURE

THE MOST MALIGNED FIGURE IN HISTORY HAS COME INTO HER OWN IN GASNIER'S PRODUCTION OF "MOTHERS-IN-LAW"

YES, YOUNG DREAMERS ALMOST GET RICH IN PICTURES

NEW THRILLS FOR TOURISTS ARE BEING PROVIDED BY EMMETT FLYNN'S "IN THE PALACE OF THE KING

He Came For Learning, Then Came a Yearning

When his fond parents incurred the heavy expense of sending him all the way from Paris, France, to an American college at Williamstown, Mass., Eugene Beaudino, formerly known as Eugene Borden, had only one idea and that was to acquire a big supply of learning and return to his beloved parential domicile. But one night early in his career as a student, he attended a motion picture show and immediately his thoughts of learning were crowded out by a yearning—a yarning to get into pictures. He had achieved considerable success as an actor on the Parisian speaking stage and experienced little difficulty in securing an engagement with William Christy Cabanne, then with Metro, and he made his screen debut in "The Slacker," in which Emily Stevens was starred back in those stirring days of 1914. So compatible were Beaudino and Cabanne that they remained affiliated for eight years.

Then there came the call of the foot lights again and in the interim, Beaudino enhanced his reputation many per cent by his brilliant work, especially in support of Irene Bordoni in "The French Doll," from which cast he retired less than three months ago. He also distinguished himself in "The Better 'Ole" and in support of Madam Fiske in "Nealy of New Orleans."

Now Beaudino is in Hollywood and is back

in pictures, Harry Revier's production of "The Supreme Test," just completed at the Cosmosart studios, serving as the vehicle for his return. In this feature he plays one of the leading roles, sharing honors with Johnny Harron, Dorothy Revier and Ernest Shields.

Beaudino is among the best of dancers. In his earlier youth he was one of the best of acrobats. Nature has blessed him with those physical endowments which entitle him to classification as one of the handsomest of young men. Now he is recognized as one of the most capable of screen leading men, having portrayed such roles opposite Mabel Talliafero, Virginia Pearson, Viola Dana and Alice Brady. Hence it may be aptly stated that his life is running in superlatives—explicitly, to the end that he excels in whatever he undertakes.

"America and the American spirit have combined to make everything possible for me," he says. "In my early youth I was always confronted by the bothersome idea that I was aspiring too high and trying to do too much, but that was in France. Since coming to America and becoming imbued with the American idea of doing things despite any obstacles, I have acquired that determination which has made this the greatest nation probably in all history."

All of which is talk of the variety certain to ingratiate this young artist with the legions of photoplay fans dwelling within Uncle Sam's mighty domain.

TO DODGE OR NOT TO DODGE

David Torrence is in a quandry. He doesn't know whether to dodge or not to dodge. His family name is fairly deluged with high honors due to the remarkable cinema triumphs of his remarkable brother, Ernest Torrence, and, although David is plenty famous himself as a star exponent of both the silent and spoken dramatic arts, wherever he goes, he is pointed out as "that other Torrence." Inasmuch as David is a big, upstanding man, well able to face the problem of life on his own feet without assistance from any source, and, also being an exceedingly modest man, he is reluctant to accept any of the reflected glory. Yet, he cannot dodge it successfully, because brother Ernest is such a tremendously big drawing card in

David Torrence as a rich ranchman in "The Man Next Door."

motion pictures nowadays that he is just about the most-discussed man in the whole realm. It would seem that the only way in which David can circumvent the fates which persist in forcing him to share in the honors Ernest is winning might be to go after a fame surpassing that already bestowed upon the family.

"It's a peculiar position to be in and one does not always know just how to conduct himself," David declares.

Those not having a world-famous figure in their family may not be able to appreciate this statement, but upon contemplating the fact that in this case David is in the same profession as his brother and is regarded as one of the finest of actors, it becomes apparent that having such keen competition right in one's own family presents quite a skein of complications and embarrassments.

David has been scoring triumphs on the screen ever since he gave to the world his unusual performance in Mary Pickford's new "Tess of the Storm Country." Among his more recent successes were recorded "The Power of a Lie," one of the best Universal pictures of the year and "Trimmed in Scarlet," in which Kathryn Williams is the star. He has just finished the portrayal of an exceptional role in support of Herbert Rawlinson in a feature called "Richard," and one of his best characterizations will be seen when "The Man Next Door" is released.

Gloria Hope, who will be absent from the screen for a brief time, but who, upon returning to her cinema endeavor, will be starred, according to a well-founded report.

The ranks of prominent photoplayers are being gradually augmented by the advent of college graduates. Martha Marshall, who proudly claims Vassar as her alma mater, is among the latest to join the Hollywood film colony, she having given up a career as a society leader in Chicago's smart set to embrace opportunities in the cinema field.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, MAY 19, 1923

PACIFIC COAST HEADS OF PARAMOUNT GATHER HERE FOR A VITAL CONVENTION

From every state of the Pacific Coast, executives and salesmen of the Paramount Picture distribution exchanges are arriving in Los Angeles today to attend the semi-annual convention of the department of distribution of the Famous Players-Lasky Corporation, which opens here Monday and continues for two days.

If the seventy-five expected to take part, fully half of that number are already in this city. They are located at the Hotel Ambassador, headquarters of the convention. Among those who reach Los Angeles tonight will be S. R. Kent, general manager of distribution, who will preside during the sessions here; Jesse L. Lasky, first vice-president in charge of production; Eugene Zukor, J. D. Clark, divisional sales manager, who will assist Mr. Kent in conducting the convention here; Mel Shauer, E. E. Shauer, Claud Saunders, Charles E. McCarthey, A. M. Botsford, G. B. J. Frawley, G. M. Spidell and William R. Hogan.

For the first time in the history of the organization, the semi-annual convention is being split into four separate and distinct sessions, three of which have already taken place in other sections of the United States. The first of these occurred in New York City on May 8 and 9 and was attended by employees of the eastern distribution branches. The second convention took place in Chicago on May 12 and 13 and members of the Paramount sales force in the central western states were present. The third happened in New Orleans on May 14 and 15, for the benefit of the southern states. The local convention will be the final one.

Many features will be taken care of during the two-day session here. Chief among these will be the discussion of sales policies for the distribution of Paramount Pictures for ensuing seasons. In addition, exploiteers, salesmen, accessory managers and booking managers will have the opportunity of hearing the further and complete discussion of bookings, exploitation and accessories from high executives of the home office in New York, thereby giving them first hand information from an enthusiastic angle on the problems they confront daily.

A second interesting feature will be Mr. Lasky's first announcement of the pictures to be released for the three months beginning August 1. A tour of the studio and careful examination into the technical details of the production of the photoplays they distribute will be another valuable experience accorded the convening members.

Those who are to be present in Los Angeles for the two days of the convention are the following:

Home office executives from New York: Jesse L. Lasky, S. R. Kent, Eugene Zukor, J. D. Clark, Mel Shauer, E. E. Shauer, Claud Saunders, Charles E. McCarthey, A. M. Botsford, G. B. J. Frawley, G. M. Spidell and William R. Hogan.

Los Angeles: O. V. Traggardh L. O. Brown, M. C. Burles, A. G. Pickett, Carl Ponedel, I. G. White, F. C. Clark and P. S. Wilson.

San Francisco: H. Wobber, H. G. Rosebaum, G. Sullivan, E. Hunter, W. ... Taylor, ... J. Partridge, J. M. Bettencourt, C. A. Roeder, I. P. Arnold and W. A. Mead.

Salt Lake City: Louis Marcus, O. Wog, F. J. Murphy, A. K. Sheperd, K. O. Renaud, L. J. ...cGinley, J. A. English, E. S. Gulbranson, R. Fisher, Frank Smith and J. F. Samuels.

Denver: M. S. Wilson, E. I. Reid, H. B. Fox, Rick Ricketson, H. W. Braly, H. F. Nicholson, E. M. Loy, Harry Antim and A. E. Dickson.

Seattle: G. P. Endert, W. E. Nelson, ... K. Krueger, H. C. Eagles, H. W. West, S. S. Fairchild, H. S. Hoke, S. P. Peck and Morris Segal.

Portland: C. M. Hill, L. G. Stang, A. W. Brink, Frank Vanderhood, H. Neal East and F. C. Gordon.

Regarding the new idea of splitting the semi-annual convention into four separate sessions in various sections of the country, S. R. Kent had this to say:

"I think we have worked out a happy solution of the convention problem by this plan of dividing our semi-annual affair into four parts. While conventions are essential to the proper conduct of a sales campaign, their expense and necessary slowing up of activity have been serious problems. Moreover, conventions attended by only district and branch managers together with home office executives (as was the case in 1922 when but one convention was held, in Los Angeles, for the entire United States) have not reached the maximum fulfillment of their purposes, in many cases, because the interpretation of sales policies is given to the salesmen second hand. By letting the men stay in their offices and taking a small crew about the country to put on conventions, we not only get greater efficiency in delivering our sales messages, but we also do it at smaller cost."

DOUG MOVES TO BAGDAD TO ESSAY ECLIPSING HIS MERRIE OLD ENGLAND FILM

There is every indication that Douglas Fairbanks will not be stopped in his onward march to spectacle supremacy. In fact, he has completed all plans to essay eclipsing his own "Robin Hood" in point of gorgeousness and bigness. But, he will pursue his hobby in a field as diametrically opposite to Merrie Old England as it is possible to imagine, for now he will give expression to his dramatic feelings in the midst of Bagdad environments. The tentative title for the new picture spectacle is "Thief of Bagdad" and plenty of ideas as to what to expect of the irrepressible Doug are afforded by his title.

"Where Robin Hood left off, the Thief of Bagdad will begin." That is the slogan being pasted in the hats of those who will be closely associated with this picture.

On the ten acres recently added to the back of the Pickford-Fairbanks studios, sets of gigantic proportions are already under way. The usual process for the erection of picture structures has been reversed in preparing for the construction work in connection with the new film. As a rule drawings are made, from which models are built, following which the sets are put up. In this instance, models were made first, then the drawings, and finally the sets. This made it possible to get greater latitude in all construction work, and also to express more truthfully the spirit of the artist's designs.

After several months' work, William Cameron Menzes and Irvin J. Martin, especially engaged by Doug to create something wholly different in the way of settings, have produced what it is believed will bring forth a startling innovation in picture edifices.

It is not possible to set forth at this time what these men are striving for in this mammoth production, but there can be no doubt that the new Fairbanks offering will breathe with a new vitality and a beauty so startling that motion picture art as a whole will be pushed to a new pinnacle through the progress of these pioneers in the field of fantasy.

All of the magic which have made the Arabian Nights live for centuries will be incorporated in "The Thief of Bagdad." There will be the magic carpet transporting people through the air; the wondrous crystal will disclose realms pictured in our fancy since childhood. But the method by which it is to be done is a secret being carefully guarded.

Although no names have been definitely announced for the cast, the studio teems with types which are the living image of the pictures which have stamped such stories as "Ali Baba and the Forty Thieves," and "Sinbad the Sailor," indelibly in our memory.

"Our plan, says Doug, "is to choose players who are the living counterpart of the illustrations of the Arabian Nights. Thus will we carry conviction in our story. While we might achieve this effect with make-up, it would be less effective. It would satisfy the eye, but it would not satisfy the soul.'

One of the unusual sets will have for its base a concrete floor which covers an acre and a half. This work, it is said, will cost $20,000. Around the edge of this floor, which acts as a sort of patio or plaza, will be built the bazaars of Bagdad. Other sets, the foundations for which are now being laid, will tower above the Robin Hood castle, dwarfing it to what will appear to be quite ordinary proportions.

More players will be used in the filming of "The Thief of Bagdad" than appeared in Robin Hood, according to Robert Fairbanks, production manager. Raoul Walsh will direct.

Despite the magnitude of the production, however, it is hoped to have it ready for fall release.

METRO BUYS 3 NEW TALES FOR EARLY PRODUCTION

Three new stories have been purchased by Metro for immediate production, according to an announcement made by Milton E. Hoffman, Metro production manager.

These stories are "Held to Answer," by Peter Clarke McFarlane; "To Whom It May Concern," by Rita Weiman, and "The Spirit of the Road," by Kate Jordan.

"Held to Answer" is a modern drama and will be the second of the Metro all-star specials for the coming season. Winifred Dunn has started work on the screen adaptation and Mr. Hoffman expects to start actual production about June 1. "The Eagle's Feather," a story by Katharine Newlin Burt, is the first of the Metro allstar specials. It is being directed by Edward Sloman.

"To Whom It May Concern" will be Viola Dana's second starring picture for the coming season. It is a mystery drama and the continuity is being prepared by Rex Taylor. Miss Dana is at the present time working on "Rouged Lips," which is also a story by Rita Weiman. It is being directed by Harold Shaw.

"The Spirit of the Road" will be Miss Dana's third starring vehicle. Winifred Dunn will prepare the continuity for this Kate Jordan story, which centers about an American party in France.

STORK BRINGS TWINS TO PRESS AGENT'S HOME

Among recent visitors to the Pickford-Fairbanks studios was the stork, who first of all left a baby girl weighing eight pounds for Charles Warrington publicity photographer for Douglas Fairbanks. Not content with this, however, the stork flapped his wings and flew away, to return again in a few days with twin boys for Mark Larkin, publicity director for Mary and Doug. The Larkin twins weighed seven and six pounds, respectively, and like Mike and Ike they look alike—so much so, in fact, that the doctor tied a string around number one to distinguish him from number two.

Both Mrs. Warrington and Mrs. Larkin are doing nicely, says the stork.

Frances Marion, credited with being one of the best known scenarists in the picture industry, has been assigned the task of adapting the Clyde Fitch play, "Beau Brummel," in which the Warner Brothers will feature John Barrymore.

Demonstrates Versatility

Martha Mattox, the well-known character actress, has given an unusual demonstration of versatility in three of her current pictures. In the Gasnier production of "The Hero," she plays the part of a sweet old mother, while in "Hearts Aflame" she registers pathetic comedy as a wife who would not speak to her own husband, and in "Baiu" she is the most villainous of all Bolsheviks. This is what may be aptly termed running the gauntlet of varieties in dramatic impulses.

HIS KNOWLEDGE OF INDIANS WON HIM HIS FIRST JOB

Fred Kennedy Myton, original story and continuity writer, who has adapted to the screen such well-known film plays as "The Spoilers," "The Brass Bottle," "Wolf Fang," "The Man From Ten Strike,' and many others, looks back to the days when he was government agent for some Indian territory in Garden City, Kansas, as being responsible for his entrance into motion pictures. While engaged in this work Myton became intimately acquainted with the Indians and their manner of dressing, living and customs, which he declares has proved invaluable to him as a photoplay writer.

Myton came to California to visit a cousin and was taken to the old Kalem studios in Glendale, where George Melford, eminent director, was then producing an Indian picture. When it became known around the "lot" that Myton had a broad knowledge of Indian life he was hired by Director Melford as his assistant.

When Melford was engaged to direct for Lasky, Myton went with him and there started his career as a writer. His first story was "To Have and to Hold," in which Mae Murray was starred. Later he served as photoplay writer under the banner of Universal, Jesse D. Hampton and other producers.

Rex Beach, author of "The Spoilers," the picturization of which has just been completed by Goldwyn, declares that Myton's work in handling the continuity for the story is without doubt the most brilliant piece of work he has ever seen.

Myton is at present preparing the screen adaptation of Maurice Tourneur's next super-production, as yet untitled.

Production of Wesley Barry's latest picture, "The Printer's Devil," has been held up at the Warner Brothers' Coast studios due to a complete revision of the story. The picture is being made under the direction of William Beaudine.

"Richard" Is Finished

Herbert Rawlinson has finished another feature for Universal. The title of the latest is "Richard" at present, but a more enlightening title will probably be selected later. David Torrence plays the leading role in support of the star, the part of an English Supreme Justice, and it is said his performance is one of the high lights of this picture. David is, by the way, the brother of the famous Ernest Torrence, who is just now one of the biggest names on the screen.

BLACK FELINES ARE BARRED BY ACTRESS

Mary Alden is not superstitious, but there is a limit to everything. And she has positively refused to appear in any future pictures in which black cats figure in the action. It is too much of a strain on her nerves.

In Metro's all-star production of "The Eagle's Feather," in which Miss Alden is cast for the leading feminine role, several scenes require the use of a dozen coal-black cats.

At the end of the first day's work, the property man could only count eleven of the original dozen. When Miss Alden returned to her dressing room she found the wandering puss calmly asleep on the bottom step.

At the end of the second day another of the midnight meows was reported missing. This time Miss Alden discovered that the animal had slipped inside her dressing room and was contentedly dozing in her cushioned rocking chair.

At the end of the third day still another of the ebony-hued felines could not be located Miss Alden approached her dressing room with some trepidation. Much to her relief, a search gave no trace of the missing cat. On stepping into her automobile, there was tabby curled up on the front seat.

The climax was reached the following day when a trio of the ill-omens insisted on following her to lunch.

And After Years

Helen Ferguson is to realize another one of her ambitions—she is to appear on the screen in a leading role opposite Henry B. Waltnail, in whose company she played her first small part at the Essanay several years ago. Miss Ferguson and Mr Walthal started their portraval of the leading roles in "The Unknown Purple" at the Goldwyn studios and the picture will be ready for release in time for the coming fall season under the Truart banner.

WARNERS GET NEW EXECUTIVE AID FROM EAST

Activities at the Warner Brothers' studios have reached the stage where it becomes necessary to relieve Jack and Sam Warner of much of their production duties with the result that the new Warner studios are to be placed under a general manager. A. Alperstein, pioneer motion picture executive, is the man chosen for the important position. He is due at the studios from New York this week and will commence his duties at once.

The New York office of the Warner Brothers is cared for by A. and H. M. Warner, while J. L. and S. L. are permanently located in Hollywood. H. M. Warner has been at the studios for several weeks and will remain for another month or so until every detail for the coming classics of the screen has received action.

Duties of Alperstein will include the laboratory supervision with which he has been identified for many years. During his picture career, he has been a producer, distributor, exhibitor and laboratory executive. At one time he was head of a national advertising syndicate of much importance.

TWO CHILD VETERANS OF MARY'S FILMS TOGETHER

When the West Coast production of "Why Do We Live?" is released, the public is destined to enjoy a treat in the way of juvenile performance inasmuch as Philippe deLacy, the famous French lad who was rescued at the front by an American nurse during the World War, and Lynwood Crystal Rapp, called by many the most beautiful child on the screen, and who will be remembered long for her portrayal of the important child part in Mary Pickford's "Pollyanna," are the two outstanding luminaries in this picture and around them the whole plot revolves. It is interesting to note that little Philippe had just finished playing an important role in Mary Pickford's newest picture when he stated in "Why Do We Live?" and hence both of these child artists can claim tutorship under the personal direction of the incomparable Mary.

Seeling Starts Another

Charles R. Seeling started production this week on his thirteenth picture in which "Big Boy" Williams is the star. This one is called "Cross Trails" and is a western story. The twelfth of this series, just completed, has been given the title of "The Rider of Devil's Hoof" and it will be released late during the mid-summer season.

SCREEN FOLKS GIVE HOME TO VETS

Again the Hollywood film colony rises to the support of the Disabled Veterans of the World War.

Nearly five years ago when hostilities between the United States troops and its allies ceased abroad and the troops were demobilized and transported back to their native land, many of those heroes who so nobly defended their country against invasion of the enemy and helped to make the world safe for democracy returned in a crippled, maimed or otherwise incapacitated condition.

In nearly every large city of the country clubs were formed by the veterans, but in none of these cities could the veterans call the clubhouse their own.

In Los Angeles, however, it is different.

The motion picture people, always ready and willing to give a helping hand to any worthy cause, realized how much better and comfortable the veterans would feel if they owned their clubhouse. A monster benefit entertainment was staged by the film folks and as a result of the event sufficient proceeds were derived to purchase outright a clubhouse at 246 South Hill street for the "vets."

The motion picture profession didn't stop there. From time to time members of the film colony have visited the clubrooms, spreading good cheer among the heroes, many of whom are unable to enjoy the pleasures that we enjoy. They have provided the men with smokes, goodies and luxuries which have helped to keep them in the best of spirits.

The veterans have now decided to convince the world that they are not depending on outsiders for their support. They have started something that stamps them as ambitious, progressive and shrewd.

One hundred of the veterans have managed to raise $500 each and with a capitalization of $50,000 they are going in business for themselves in Hollywood. On May 26 they are to open an electrical household appliance store at 5177 Hollywood boulevard, to be known as the 100 Service Plan, Inc., and from this business they hope to obtain an income which will be sufficient to provide for themselves and their families.

A number of the veterans have recently completed a course in business methods at the Southern Branch of the University of Southern California, which training they will apply to the operation of the business.

Among the movie folks who are assisting the veterans in their new venture is Helen Ferguson, well-known and popular film star, who since the men established their clubhouse in Los Angeles has been an almost weekly visitor at their "home."

Miss Ferguson has been instrumental in helping to launch their business, which is the first step of its kind to be taken by disabled veterans in any city of the country. On opening day Miss Ferguson, together with other stars of the screen, will be present at the store to assist the men who are to conduct the business.

The entire film colony has pledged its support to the venture, which from every indication will be one of the greatest successes.

Entertains Jonathan Club

Gene Metcalf, the much talked-of impersonator who closed here as a headliner in vaudeville, entertained at the Jonathan Club under direction of Miss Dye on the night of May 15. Metcalf will appear in Fred Caldwell's forthcoming "Hogan in Hollywood," in two separate and distinct roles, both as male and female heavies.

No Vode for Her

Andree Lafayette, the charming Norman girl who is playing the name part in Richard Walton Tully's screen production of du Maurier's "Trilby," has received a flattering offer from a prominent vaudeville agency for a tour after the completion of "Trilby," but inasmuchas she is under a long-term contract for First National Pictures, she is unable to give the proposition consideration at this time.

SON OF RICH MAN MAKES SPEED IN FILMS

John Henry, son of a multi-millionaire Boston family, who recently wended his footsteps Hollywood-way to seek fame in motion pictures, has created a stir in film circles for the speed in which he has obtained his first offer to appear in stellar roles. Less than four weeks ago young Henry resigned as vice-president of one of the largest shoe manufacturing concerns in New England, owned by his father, and came to Los Angeles to join the ranks of motion picture players. When it became known that the young aristocrat was in town he was beseiged with invitations to social affairs, entertainments and house parties, and he soon became a popular figure in filmland.

While being entertained by the social set in the film city young Henry made the acquaintance of a well-known film producer who, impressed with his magnetic personality, gave him a try-out in his current production. The young Bostonian photographed remarkably and convinced the producer of his ability to interpret difficult roles, all of which has led to the signing of a contract between young Henry and the producer whereby the former is shortly to appear as the featured player in a series of stories dealing with society life.

Ballins Go to New York

Hugo and Mabel Ballin, respectively director and star of Goldwyn's "Vanity Fair," have left for New York. Final negotiations on several production offers which they are considering requires their presence in the east, from which they have been absent nearly a year.

John Henry

MISSION ASSEMBLES 16 STARS FOR NEW FILM

No less than sixteen stars of recognized prominence have been engaged by the Mission Film Company to portray the principal roles in "The Barefoot Boy," an original story from the pen of Wallace Clifton, who has also prepared the screen adaptation. Among the artists are John Bowers, Marjorie Daw, Tully Marshall, Raymond Hatton, George MacDaniel, Virginia True Boardman, Sylvia Breamer, Brinsley Shaw, Otis Harlan and Frankie Lee.

The picture is now in production at the Fine Arts studios under the direction of David Kirkland, formerly director for Selznick, who received high praise from photoplay critics for his capable direction of "The Virtuous Vamp," "Reported Missing," and other successes made under the Selznick banner.

According to Leon Rice, president of the company, "The Barefoot Boy" is being made for release through one of the country's largest releasing organizations.

DOUG AND MARY TO KEEP BUSY

The Pickford-Fairbanks studios will be a place of perpetual activity during all of the present year, according to production plans which have just been announced.

Even though Mary Pickford plans to finish "The Street Singer," her new picture, by the end of May, there will be no let-down, as it is expected that Doug's newest contribution, "The Thief of Bagdad," will be in full swing by that time.

Gigantic sets for this spectacular production are now rising with almost the same magic as self, with its magic, carpets, will be expressed in the film itgeniis, fantastic adventures and Arabian Nights flavor.

One of the features of the new Fairbanks picture will be the acre and a half of concrete plaza, around which will be erected the buildings of Bagdad.

Miss Pickford will plunge immediately into a new picture—either "Dorothy Vernon of Hadden Hall" or "Faust," both of which she has scenarios for, as soon as she completes her current film. This will be in accordance with her plans as announced early in the season—to do two pictures while her husband is completing one, thus supplying a larger output for the United Artists Corporation, which releases the photoplays of these two stars.

It is also expected that Jack Pickford will soon start production on a new film play. At present he is supervising the preparation of a story of the Kentucky mountains somewhat similar to previous films which have proved excellent vehicles for him.

MAURICE IS A MODEST MAN TO MANAGE THIS

Many friends of Maurice Canon, a native Frenchman, who is portraying the role of "Zouzou" in "Trilby," have been attracted to an unusually large gold signet ring which the actor wears. Not until the other day, however, would Canon disclose its origin and significance. But now that his friends have learned the history of the ring they have bestowed upon the Frenchman the title of a "perfectly modest actor." It seems Canon was formerly a count in France and that the ring was the family seal. Imagine an actor, three months in America, who had hesitated about telling anyone of his foreign title, to which he is actually entitled!

PICTURE THEATRES MAY VANISH IN TEN YEARS

Can you imagine this country with no screen theatres in ten years?

No?—but this is the opinion of one who knows!

"There will be no pictures in ten years—unless the public is educated up to them," is the startling statement of Wallace Worsley, directing "The Hunchback of Notre Dame" at Universal City, the biggest photodrama of the season, with Lon Chaney and twenty big stars. It will take over four months to produce, and will not be ready for showing until fall.

"We must enlighten the public, then retain their confidence," states Mr. Worsley, a student of the films and life in general.

"Many people have not been in a picture theatre in over a year. This is wrong, because they have missed many inspiring plays. They are dwellers in the past; holders of ancient aversions to the nickelodeon and trashy theaters, before the advent of the modern photoplay palace.

"They must understand the progress of pictures; must be brought back to the celluloid shrine and be shown that we are putting more money and effort into our productions each year.

"When Belasco gave his audiences a real door instead of the old shaky canvas affair, they gasped and went away to talk about it. But he educated them; gave them more for their money, and put the stage on a more solid foundation. That has followed in a general way on the screen. But we are now in a condition of change and improvement. Instead of flimsy settings we are today building sets of stone, cement and wood. We exert every possible ounce of effort to make the picture a living reality—for the amusement and edification of the public. Now we must go out and tell them about it.

"If we do not retain the public's favor, they will forget us. The readjustments of the past two years have wrought untold good, but now is the time, the supreme moment, to 'make the sale' and keep Old Man Public's order."

Wilson Finishing Picture

Ben Wilson is drawing near the finish line on his latest feature production, "Mine to Keep," according to Ashton Dearholt, production manager. Dearholt declares this latest picture will surpass any effort heretofore made by Mr. Wilson, and will include such celebrities in its cast as Bryant Washburn, Mrs. Bryant Washburn, Wheeler Oakman, Charlotte Stevens and Kate Lester.

BOY DOUBLES FOR GIRL, DEFIES IDENTIFICATION

Among the several important productions to be completed in Hollywood this week is the Victor Fisher production of "Youth Triumphant," in which a very remarkable feat was accomplished. It happened thus: Virginia Lee Corbin, the child artist who is the star of the picture, was taken ill just as the filming reached its height, and to postpone activities for a week at that time would have entailed a tremendous financial loss. Hence Jack Murphy, another child prodigy, was called and substituted for little Miss Corbin. Despite the fact that he is a regular boy in all the term implies, he was "made up" to look so identically like the star and he imitated her style of acting so accurately that it is said even experts cannot ascertain in what scenes he actually participated. This is probably the first time in the history of the cinema art that a boy has ever taken a girl's place so successfully, and although it was necessary to use him in only a few scenes, unlimited credit is due Master Murphy who, by the way, gives promise of developing into one of the screen's truly great dramatic artists.

DOUG. AND MARY ADD TEN ACRES TO STUDIO

The additional ten acres which Douglas Fairbanks and Mary Pickford purchased adjoining their already extensive studio holdings now appears inadequate for the massive sets being built for their forthcoming productions, "The Thief of Bagdad," and "The Street Singer."

The first structure for Doug's picture is well under way and covers approximately five acres built partly on a triangular and partly on a hexagonal ground plan. This set when completed will represent a street scene of Old Bagdad, carried out on an elaborate scale. It is a fantastic replica designed from actual photographs of this picturesque city in Persia.

The proposition which Doug is now confronted with is how many more acres will he have to acquire in order to construct the balance of sets being designed.

Miss Pickford hopes to complete "The Street Singer" by the end of May, which will leave the Fairbanks company as the only unit producing on the lot.

Clary Advising King

Charles Clary, "handsomest villain of the screen," is cultivating a moustache for his part in the Emmett Flynn production, "In the Palace of the King." Incidentally, Clary does not have a villainous role in the sixteenth century spectacle Flynn is making for the Goldwyn studios. He will play the role of Gomez, advisor to King Philip II

MILDRED HARRIS DUE IN HOLLYWOOD JUNE 1

Max Graf, supervising director of the Graf productions for Metro, who has signed Mildred Harris on a two years' contract to be a featured player in his productions, has some interesting plans for Miss Harris, at present in New York, where he has loaned her to a producing company for a picture. Upon completion of her work, she will return to Hollywood about June 1 to be in readiness for the role she will enact in "The Grain of Dust," which Mr. Graf has adapted from the book by David Graham Phillips and which will be produced at the San Mateo studios.

Between pictures Mr. Graf will loan her to an English company for one picture to be made in London, this to be combined with a personal appearance tour in England.

MONTE WEST, M. P. P. A., TO JOIN BOB HORNER

Monte West, who was one of the prime factors in establishing the Hollywood office of the Motion Picture Players' Association, has severed his connections with that institution and is now actively on a new job as production manager and casting director for the Bob Horner productions, with offices at 1442 Beechwood Drive. Monte will co-operate with Mr. Horner in the production of the remainder of his current series of mountain dramas. The one recently finished boasts an all-star cast, including Marjorie Daw, Jack Perrin and Otto Lederer. Mr. West is one of the most energetic workers in all fildom, and he thinks nothing of sixteen-hour days when in the midst of production. His many friends will wish him well in his new executive position.

LLOYD GETS HIS MITS READY FOR SOME SOCKING

When it got nosed around the Hollywood motion picture colony that Lloyd Hughes was spending an hour a day taking boxing lessons at the Hollywood Y. M. C. A. the film players of that part of the world began to sit up and take notice.

Is he going to desert the screen for the squared ring?

Is he getting ready to thrash someone?

These were the questions which naturally arose in the minds of his many friends. For a while there was wild speculation. Then the truth came out.

Hughes was simply preparing for his part in "The Huntress," a First National picture, in which he is called upon to stage a thrilling fist fight with Walter Long, who plays the part of a brokendown prize fighter and fights with Hughes in one of the most dramatic scenes of the picture.

USES STEER HORNS FOR COWBOY HAT RACK

Back in the days when Jack Hoxie, Universal Western star, was a "forty a month" cowpuncher down in Oklahoma he used to indulge in that favorite and most dangerous of all rodeo sports, "bull dogging."

And there wasn't a steer in the southwest that could stand up against the husky youth when Jack got his hands on his horns. That he was an expert at this particular type of death-risking enjoyment he proved to the west's satisfaction in 1910 by establishing a new time record which the boys are still shooting at. He bulldogged a steer in ten seconds flat, and this still stands as the world's record in this particular event.

Now that he is a motion picture star and such pastimes no longer form a tangible part of his bread-winning endeavors, Hoxie often has a childish yearning for the days of old.

A few days ago he surprised his pals at Universal City by tramping down dressing room row with a pair of steer horns that he had to carry side-ways to keep from hooking out the windows on each side. They were more than five feet from tip to tip.

The horns were souvenirs from Jack's victory over one of the most vicious steers in the southwest, which won for him the championship title at Bakersfield, Calif., in 1910. The steer had killed three men. So in honor of Jack's victory the managers of the rodeo had the steer killed and presented Jack with the horns.

Until a few days ago the horns had been decorating one corner of a stable at Hoxie's ranch. Now the cowbodys in his outfit at Universal City hang their sombreros on the horns when they visit Jack in his dressing room.

JEWELER IS ADDED TO GOLDWYN'S BIG STAFF

Now comes the jeweler and his tools and torches to join the group of artisans who make Goldwyn pictures. R. A. Mattey, diamond setter and platinum worker of note, who for two years headed the Southwest School of Industrial Art, training disabled soldiers for the government, is the jeweler. Mattey is making the many bits of carved and figured ornaments of gold and silver for use in Emmett Flynn's "In the Palace of the King," and Marshall Neilan's "The Rendezvous."

Because of the periods and distant lands in which the stories are laid, many of the articles being made would be impossible to obtain in the shops.

MEDICINE SCIENCE AIDS FILM REALISM

Several of the most noted chemical and medical experts in the United States acted as technical advisers with William Parke, film director, and Milton Sills, star at Universal City, during the filming of the final scenes of "Legally Dead," new mystery play, which has just been completed. The experts supervised the scenes showing life being restored by the use of adrenalin, the strange chemical whose properties, just discovered, have upset the entire medical world.

The play is based on the bringing of a man, killed by hanging, back to life by use of the uncanny drug. It has been done in real life—news dispatches are full of it daily—and Charles Furthmann's play, written three years ago and then deemed a "dream," today is a play based on reality.

The actual details of the operation, as portrayed on the film were supervised by George C. Frolich of Boston, sales manager of the drug and chemical division of the United Drug Company, an international organization. Frolich, twenty years ago, put the first adrenalin on the market in America, when a member of the research staff of the Parke-Davis laboratories and since then has been internationally known as an expert on the drug. With him were H. L. Simpson, vice-president of the firm; George A. Wilson, research expert, and his son, Russell Simpson, and G. F. Pfaffenberger, general manager of the Owl Drug Company.

Milton Sills, as the executed convict in the play, underwent the operation in mimic several times while the experts checked every move. Several physicians also were on hand to criticize and suggest.

The play stars Milton Sills supported by Claire Adams and a large cast. It was filmed behind closed doors and practically completed before the idea was allowed to be made public, lest other producers seize on the idea.

Hines is Hurt

Johnny Hines, star of "Little Johnny Jones," now in production by Warner Brothers, is taking a forced rest as the result of an injury he sustained last week while on location. He received a deep cut about the hand when some thick glass overhead worked loose of its frame and fell. Director Rosson rendered temporary aid until Johnny could be treated by a doctor. His hand was dressed by Dr. Harry W. Martin of Los Angeles on board an English tramp steamer, "The City of Pekin," which is docked in the San Pedro harbor.

A BOY IN A MILLION AND ONE THAT LOOKS LIKE A "A MILLION," TOO

When it comes to child prodigies, will wonders never cease? Can you imagine a boy of eight years who can sit at a piano and play Chopin or Mendelsohnn perfectly without ever having had a single lesson? And then can you imagine that same extremely artistic youngster hopping into "sea-going togs" and win a championship swimming contest, perhaps after a friendly boxing contest in which he had knocked out a couple of young huskies?

Well, just such a boy is Maurice Murphy, son of John F. Murphy, noted attorney of New York and Seattle. Maurice at present is all enthused over moving picture work and since someone who witnessed his performance in "The Self-Made Wife," recently completed at Universal City, has called him "the little aristocrat of the screen," he is frankly out to live up to the name, and despite all the dissuading tactics his distinguished father can interpose, he's going to stick to the cinema ship to the finish.

Nor does it seem as though he will experience much difficulty in keeping busy inasmuch as his interpretation of the character of Tim, Jr., opposite Ethel Grey Terry in this new Universal feature is said to be an outstanding high-light of the whole production. He also plays an important part in the prologue of the Hal Roach production of "The Call of the Wild."

As a pianist, Maurice is so extraordinary that his parents have been offered almost fabulous sums if they would consent to let him tour various vaudeville circuits. He has such a soul for music that to create it impromptu is as natural for him as it is for the average person to converse. Many of his best compositions have never been recorded on paper, but if he plays one once he never forgets it. However, there are several of his best compositions well on the wa yto publication right now and his friends freely predict that he is destined to become one of this country's foremost composers of more serious works providing he does not concentrate too much of his time on screen work.

The accomplishments in which Maurice excels always have been natural traits with him. For instance, the first time he was ever in a swimming pool he proceeded to swim as if he had always been an expert at it and very soon he developed into something of an aquatic marvel. On a recent occasion he was participating in some water scenes in a Johnny Jones comedy in which he was supposed to swim across a lake with a dog. The canine in this case was Buck, the well-known screen dog, and when the scene was being photographed for the first time, Maurice outdistanced the animal with the greatest of ease. Ask anyone who knows and you will learn that the matter of outswimming a dog is some difficult matter. But Maurice accomplished this to such an extent that the scene had to be retaken with instructions for him to "hold back" in order that both he and the dog might stay in camera range.

Maurice Murphy

There are all kinds of highly talented children in motion pictures today, but it is doubtful whether or not there is one more versatile than Master Murphy. He should be able to find his place—and a very high one—in the cinema sun, primarily because he is a natural-born little master of dramatic acting, according to such directors as King Baggot and Jack Dillon.

"BABY" LEADING LADY IS ENGAGED BY NEILAN

The youngest "leading lady" in motion pictures has been found.

Likewise Lucille Ricksen, sixteen-year-old actress, has been given her big opportunity that will start her on the road to stardom.

By reason of his selection of little Miss Ricksen to portray the feminine role in his newest production, Marshall Neilan is responsible for the introduction of filmdom's youngest "leading lady." The part in the Russian story now being produced at the Goldwyn studio is a grown-up character which many older and more established actresses have aspired to portray.

Miss Ricksen will play opposite Conrad Nagel in "The Rendezvous." Others in the cast include Sydney Chaplin, Emmett Corrigan, Elmo Lincoln, Eugenie Besserer, Richard C. Travers and Cecil Holland.

POLA'S RIVAL NOW HERE TO WIN FAME

Pola Negri has a screen rival.

Sylva Nadina has arrived in Hollywood, fresh from Poland, the land where the famous Pola hails from, and she has journeyed these thousands of miles to California's famous film colony to make her name in the American movies.

In Poland, Sylva Nadina is noted for her beauty and talents. She has been in theatricals since her childhood and appeared before the footlights in both dramatic offering and light opera. She has toured Europe and appeared before the footlights in both dramatic offerings and light opera. She has toured Europe with several noted repertoire companies, playing Paris, Berlin, Moscow, London and practically all of the principal cities.

She has also appeared in several foreign films and her success in these has brought her to America in search of a better field.

Miss Nadina is somewhat on the Negri type, but taller. She has dark hair and eyes and is a little over five feet six in height.

She speaks English fluently but with a broad accent.

She says that she is not a Pola Negri imitator and will not attempt to emulate her famous countrywoman, but will try to express her own personality.

Miss Nadina is stopping at the Hollywood hotel, but will soon move to a bungalow in the foothills which has been rented for her.

She has several offers from film producers under consideration and her first American screen appearance will probably be in a leading role in a new production to be made by William P. S. Earle, well-known producer, who is just completing the film spectacle, "Tutankhamen."

BAGGOT DENIES HE HAS PLANS TO ACT AGAIN

King Baggot has issued an emphatic denial of the report that he is to return to the screen as an actor.

The Universal director, who used to star in the early days, branded as false the report published in a New York paper that a syndicate of Gotham business men were organizing a company to star him in big productions. Baggot says:

"I have just signed a new contract to direct for Carl Laemmle, and I have no intention of leaving the organization. Mr. Laemmle has just entrusted me with a big Jewel production starring Baby Peggy, and our relations are extremely cordial."

News and Gossip About the Moving Throngs of Movieland

Lewis Gets London Offer

Ralph Lewis has just received an offer from the London Film Company in England to go there and play the featured role in a big screen drama based on the life of the famous Dr. Samuel Johnson. According to the offer Lewis' splendid characterization of the miser in "The Conquering Power" was responsible for him getting the offer to portray the role of one of the greatest and most unique figures in English literature. Husky Ralph will be unable to accept the offer, owing to his newly signed long-time contract.

When N. G. is N. G.

Muriel Frances Dana gave her friends a laugh the other day at the Metro studios during the filming of scenes for "Desire." Muriel's mother was speaking to members of the cast regarding a trip that the company was to make for locations. She mentioned Muriel's school lessons, and said that Muriel would have to continue them during the trip.

"But, mother," spoke up the tiny starlet, "can't we N. G. the lessons for a while?"

Bevan to Vacation

His contract with Mack Sennett being all but completed, Billy Bevan who has been appearing in two-reelers at the Edendale studio, is making plans for a vacation which will last several months. He is considering several propositions, and has decided to remain on the screen. Bevan is an Australian by birth and was formerly a member of the Pollard Opera Company. His first engagement was at the Morosco stock company theatre, and shortly thereafter he was signed up for the comedies.

Mrs. Webb Seriously Ill

Millard Webb, production manager for Warner Brothers, left Hollywood this week for his father-in-law's home in Chicago, where his wife is seriously ill. Mrs. Webb is the daughter of G. E. Stocking, president of the American Canners' Association, and has been confined to a sick bed since January of this year. Failure to respond to medical treatment has resulted in a serious condition. At the time of his departure, Webb, with Jack Warner, was making preliminary preparations for the "Tiger Rose" production which Sidney Franklin is to supervise for the Warners.

E. R. Hickson, art director for the Ben Wilson productions, operating at the Berwilla studios, claims the distinction of being one of the very few technical experts about a studio who has received fan letters. A letter reached Los Angeles last week from Honolulu, written by a native son, who evidently became enthused over Mr. Hickson's work in the last Ben Wilson production to be released. Mr. Hickson has served as art director to Mr. Wilson for the last two years.

Takes Typewriter in Hand

Louise Fazenda has been hitting the keys of the typewriter she received last Christmas until 1 a. m. this week and has now completed and sent to an eastern fan magazine an installment of "Screen Impressions," in which she has characterized ten notables of filmdom. About a year ago Miss Fazenda had space monthly in this magazine with her impressions which made such a hit that she has been assigned to a second series. The comedienne plans to have more installments ready before she commences the role of "Mabel," which she will negotiate in Warner Brothers' "The Gold Diggers."

Bruce a L. A. Baby

Bruce Guerin, the clever youngster who will be seen next week at Loew's State with Viola Dana in "Love in the Dark," is a Los Angeles baby. His mother was a well-known Orpheum star in his father is technical director at a local studio. The work of this three and a half-year-old kiddie has won such favorable comment from both critics and public that he is now called "the Baby David Warfield" of the screen.

Syd a Bashful Juggler

Sydney Chaplin, who is now playing the part of an English Tommy in Marshall Neilan's Russian story, "The Rendezvous," displays a trait which has been attributed to such geniuses as Ethel Barrymore, Mary Pickford, and even Syd's famous brother, Charlie—he is bashful. Syd has a difficult juggling feat to perform, and although he enacts it with dexterity and skill when the camera is pointed at him, no one ever sees him practicing. Between scenes he disappears—his fellow actors accuse him of having a dugout somewhere—and practices in solitude until called by Mickey Neilan to "do his stuff."

Directors Cry for Him

Cecil Holland, known in film circles for his uncanny ability to change his face into anything required for motion pictures, and who recently signed a long-term Goldwyn contract, is now enacting a difficult role in "The Rendezvous," Marshall Neilan's production. Holland's assignment to the Neilan picture made three directors envious. Tod Browning, who is to direct "The Day of Faith," wanted Holland; Charles Brabin wanted him for "Six Days," and Emmett Flynn, who is directing "In the Palace of the King," also wanted the make-up expert for a part in his picture.

Vidor Seeks New Story

The days are not long enough for King Vidor. Here he is spending an average working day editing "Three Wise Fools," which he has just finished directing for Goldwyn, and then he turns around and lets himself in for another eight-hour shift when he attempts to read all the manuscripts, novels, plays and synopses which are stacked up in his office waiting his decision.

In a Quandary

Architects, contractors and accountants are busily engaged with Allen Holubar in estimating whether it will be cheaper for the young Metro producer to take a company to the Orient to make "East of Suez" from Lloyd Sheldon's stage play, or whether money can be saved by building the Oriental streets and structures required in the production in Hollywood. "East of Suez" will be Holubar's second picture under his new million-dollar contract with Metro. The production will be made on a lavish scale with an all-star cast.

Hazel Deane Recovering

Hazel Deane, Christie leading woman, who has been seriously ill in the hospital for seven weeks, is on the road to recovery, and has been able to return to her home. Miss Deane was stricken with peritonitis and for four weeks lay at the point of death, when with four doctors in consultation an operation was decided upon. She won on the bare chance of recovery and is now rapidly regaining her strength. It will be several weeks, however, before she will be able to resume her film work.

Woodsmen Washed Up

"Back to the Woods," the Christie comedy which was filmed in the main near Mount Lassen in Northern California, has been completed under Scott Sidney's direction, and is scheduled for release in June. This comedy, preceded by "Plumb Crazy," will complete a year's series of pictures, twenty in all. Neal Burns is starred in "Back to the Woods," while Bobby Vernon is the comedy star in "Plumb Crazy."

Mrs. Corrigan Joins Husband

Mrs. Emmett Corrigan, lovely Irish girl on the stage of not so many years ago, and known professionally as Mary Ilene Mack, has arrived in Los Angeles from New York to be with her husband, who is playing an important part with Marshal Neilan in his Russian drama, "The Rendezvous." As Mr Corrigan was in the costume of a Russian colonel and under a heavy coat of grease paint at the time of the arrival of Mrs. Corrigan's train, William Farnum, Corrigan's fellow "Ben Hur," did the honors in welcoming her to screenland. She will remain until her husband completes his picture work here.

"Asquittal" Script Ready

Jules Purthman, whose scenario successes have included such special productions as "The Queen of Sheba" and "Victory," has finished his latest effort, the continuity of "The Acquittal," which is Priscilla Dean's next Universal-Jewel starring vehicle. As a stage play, written by Rita Weiman, it was a pronounced success, having a great run in New York, and just recently opened to an appreciative public in London. Clarence L. Brown will direct the filming, with a cast of importance in support of Miss Dean.

Turpin On His Feet Again

Under the supervision of Mack Sennett, Herman Raymaker has completed the second Ben Turpin special, for Pathe release, titled "Pitfalls of a Big City." The zigzag orbed comedy star claims to be happier this time than at almost any other, that his picture is finished, because as he says himself, "Now I will be able to stay in an upright position for a while. The last few days I worked in 'Pitfalls' I was on my head most of the time."

CREIGHTON, BEING LATE ONE, IS "HELD UP"

In order to complete his screen version of "Trilby" on schedule time, Richard Walton Tully's company has been doing much night work recently. Several nights last week the troupe worked until morning, and frequently during that time were back on the job at 1 o'clock in the afternoon.

Creighton Hale, the "little Billee" of the play, insists that upon his arrival home in the cool, gray dawn of one morning he was mistaken for an intruder and assaulted by his two sons, who had grown up and forgotten their daddy, while Philo McCollough, the Taffy in Trilby, tells in all sincerity of having been bitten by his own dog upon his return home after an all-night session.

WONDER CHILD OF STAGE RETURNS TO SCREEN

Following a tour of the Pantage's circuit in a special dancing act, Lynwood Crystal Rapp, six-year-old child artist, has resumed her work in motion pictures, having been engaged this week by James Calnay to play an important child part opposite little Philippe deLacy in "Why Do We Live?" a story exposing the evils of capital punishment.

Lynwood Crystal Rapp

Little Miss Rapp made her screen debut several years ago in support of Mary Pickford in "Pollyanna." This followed her work on the stage as a singer and dancer in Gus Edwards' Revue, in which she toured vaudeville circuits for some time. Her work in motion pictures was also preceded by her work as an artist's model, she having posed for such notables as Charles Dana Gibson, Earle Christy, and others.

Miss Rapp is considered a child of rare beauty and this, together with her ability to enact emotional roles, has added the greatest interest to pictures in which she has appeared. She is a direct descendant of the Duke of Wellington and her beauty reverts back to his time.

She is a native of Memphis, Tenn., where her family is among the more select and prominent.

Her talents are such as to have inspired Gus Edwards to declare that the amusement world never has seen any artist like her since Lillian Russell. She is a dazzling little beauty, who, besides being alluring in her vivacious moments, is claimed to be the most emotional child artist before the public today.

LESSER CHANGES PLANS, BUT NOT AUTHORS

The millions of Harold Bell Wright readers who have been awaiting the filming of "The Barbara Worth" by Principal Pictures Corporation, will have to wait a few months longer.

Sol Lesser, president of the organization, announces that due to the huge amount of research work necessary to properly film the story and due also to the many important details necessary before starting, it is decided to postpone actual filming on the story until early in September.

However, the Wright fans will not be utterly disappointed, for with this announcement from Lesser, comes word that another Harold Bell Wright story will take "Barbara's" place. This is 'When a Man's a Man," a story which has almost an equal number of book sales throughout the world.

And strange to say, the characters that were cast for "Barbara Worth" are ideally suited to "When a Man's a Man." Florence Vidor and John Bowers will have the principal roles and a strong supporting cast is now being assembled.

Work is being rushed at top speed on the script and the company will shortly leave for Arizona, the "location" or practically all of the famous author's works.

Meanwhile research workers will be kept busy preparing full data for "Barbara Worth," so that when September appears on the calendar, the Principal Pictures Corporation will be fully prepared to film this great story.

Harold Bell Wright has telegraphed Mr. Lesser to the effect he will be prepared to assist in every manner on the filming of his "When a Man's a Man" and that he is already making preparations to journey from his Tucson ranch to Prescott, Arizona, where most of the episodes will be given to the screen.

"It is against the policy of our organization to start a story until every detail pertaining to its filming is in readiness," said Sol Lesser, in speaking of the postponement of "Barbara Worth." "We found," continued the film official, "that there was still much preparation to complete before we could proceed very far, and consequently it was decided to wait until every detail irrespective of its importance, had been arranged.

"I have every reason to feel that 'When a Man's a Man' will be an equally popular story and fortunately, there is not nearly as much advance preparation necessary. Edward F. Cline who was contracted for to direct 'Barbara Worth,' will act in a like capacity for the new Wright story and I am convinced that in this novel we will be able to obtain a truly remarkable photoplay—one that will have a wide appeal and one that the Harold Bell Wright readers and all the picture fans will relish viewing."

FOR THOSE WHO MAY INQUIRE FOR MISS McGUIRE

Kathryn McGuire is a very busy girl nowadays who is amply justifying the Wampas' inclusion of her among the 1922 series of the Stars of Tomorrow. She has just finished playing the "leads" in two independent productions made by Richard Thomas at the Hollywood studios and entitled "The Silent Accuser" and "Other Men's Money." Today she starts at Warner Brothers' studio, creating the role of Vivian Gates in the Julien Josephson story of newspaper life in a small town. Its present title is "The Printer's Devil"; Wesley Barry has the name part and Harry Meyers will also be featured in the cast, which is being directed by William Beaudine.

In the short space of eighteen months, since she played in Mack Sennett comedies, Miss McGuire has worked in eight dramatic productions and one feature length comedy. These include "The Silent Call," "The Crossroads of New York," "Bucking the Line," "Playing With Fire," "The Woman in Bronze," "The Flame of Life," the two Thomas productions, and "The Shriek of Araby." Recently she completed her long-term contract with Sennett and since the first of the year she has been freelancing.

A recent distinction which visited this young star of tomorrow was her invitation by the Beta Delta Beta fraternity of St. John's College in Annapolis to be the guest of honor at the annual June ball of the institution. This is the first time in collegiate history that any motion picture actress has been chosen for this, the greatest tribute of popularity and esteem within the power of the student body.

Another signal honor which came to Miss McGuire was her selection as honorary first prize winner in the American beauty contest recently conducted by a group of prominent eastern motion picture publications. From the thousands of film players whose photographs were entered in this contest Kathryn McGuire was chosen as the American beauty by so eminent a group of connoisseurs as James Montgomery Flagg, Clarence Underwood, Eugene V. Brewster and others.

Richard Bennett has been engaged by Sam Goldwyn to create the role of "Bruno," in his forthcoming production, "The Eternal City," which will be made in Italy, under the direction of Mr. George Fitzmaurice.

FINIS FOX GETS A NEW RELEASE CONTRACT

After one of the quickest trips on record, Finis Fox, author, director and independent film producer, returned last week from New York, where he closed a releasing contract with Associated Exhibitors for his latest feature production, "The Man Between," a drama of modern life in the quaint old city of Quebec.

Mr. Fox cut and titled his picture while en route east and notwithstanding the fact that he was offered several releasing contracts by other companies, he signed with Associated Exhibitors three days after his arrival in the eastern metropolis.

"The Man Between" was written and directed by Finis Fox and adapted to the screen by Lois Zellner. Sam Landers, who has to his credit such successful pictures as "The Clansman," "The River's End,' and others, was in charge of the photography.

Included in the cast are such well-known artists as Alan Forrest, Vola Vale, Edna Murphy, Kittie Bradbury, Philo McCullough, Fred Malatesta and little Doreen Turner.

Mr. Fox will resume production activities at once at the Fine Art studios. His next picture will be a comedy drama written by himself in collaboration with Miss Zellner, entitled "Bag and Baggage.' Practically his same production staff will be re-engaged and a cast of exceptional names will be selected to portray the principal roles in the story.

BOLAND IS SUPPORTING JACKIE COOGAN AGAIN

Eddie Boland is playing with Jackie Coogan again. This time he's the personal bodyguard to the Crown Prince Ferdinand William Otto, which is the role being created by Jackie in the picturization of Mary Roberts Rinehart's "Long Live the King," now being filmed at the Metro studios under the direction of Victor Schertzinger and the personal supervision of Jack Coogan, Sr.

Eddie Boland is an old-time favorite on the coast, who started in child parts with the Grand Opera House stock company in San Francisco and later became treasurer of this theatre, only to return behind the footlights after he achieved long trousers and a bass voice.

Boland played the role of Toby Crackitt in the Jackie Coogan picturization of "Oliver Twist."

Who's Who and What's What in Filmland This Week

Bob Dillon is directing the "Santa Fe Trail," a Neva Gerber production, at the Brentwood studios.

Boyce Combe is in Miami working on the finishing scenes of T. Hays Hunter's production, "Wild Love."

In real life Claude King and Evelyn Walsh Hall are husband and wife. In Charles J. Brabin's production of "Six Days" they are brother and sister.

Mary Jane Sanderson, who plays one of the leading roles in "Blow Your Own Horn," for Robertson-Cole, has purchased a bungalow in the Hollywood Hills.

Ben Lyon will leave the cast of "Mary the Third," having been engaged to play one of the leading roles in Sam Goldwyn's screen version of "Potash and Perlmutter."

Elias Bullock, popular Russian actor, late of the Khanjonkoff Company, Moscow, has been engaged to play Arthur Rand in the "Santa Fe Trail," a Neva Gerber production.

Wyndham Standing is now playing one of the leading roles in "Little Johnnie Jones," the George M. Cohan stage play being produced by Authur Rosson for Warner Brothers.

Warner Baxter, who plays one of the leading roles in "Blow Your Own Horn," has gotten the real estate fever and has purchased several lots in the vicinity of the Power Studios.

Pierre Collings has completed shooting "Blow Your Own Horn" for F. B. O. and will shortly begin work on "Alimony" under the direction of Emile Chautard for the same organization.

"Tiny" Sanford, who just finished playing the "heavy" with the Andy Gump Company at Universal City, is now supporting Milbourne Moranti in a new comedy being filmed at the Russell studios.

Derelys Perdue has finally convinced the executives of the Film Booking Offices of America, Inc., that her screen name should be Derelys. The F. B. O. organization held a contest in a film "fan" magazine for a new name for Miss Perdue, and the name Ann Perue had been chosen as the most appropriate. Miss Perdue thought the name did not fit her personality and resorted to a suit against her employers. Now her name is Derelys Perdue.

George Hackathorne has completed his role in "Human Wreckage," Mrs. Wallace Reid's anti-narcotic film. Hackathorne's portrayal of a down-trodden addict of drugs is said by critics to be most impressive.

Lucille Ricksen, youngest leading lady in films, now enacting the leading feminine role in Marshall Neilan's "The Rendezvous," can boast of a line of Danish ancestors dating back to the courageous vikings.

After nearly three months in the leading character role of "The Eleventh Hour," the William Fox special, Edward Martindel has been cast in a similar part in Tod Browning's production at Goldwyn's "The Day of Faith," which has just gotten under way.

Charles Whittaker, who adapted Balzac's "The Magic Skin," has many screen successes to his credit. He has adapted scripts for such stars as Mary Pickford, Nazimova, Olga Petrova, John Barrymore, Clara Kimball Young and Pauline Frederick.

Blanche Sweet made her stage debut at the age of one year when she was carried on as "the babe in arms," and her little blonde curls were braided into tiny pigtails to denote the poverty of the mother, who unknowingly held a future screen star in her arms.

Wally Van, who plays the role of Rastignac in "The Magic Skin," which George D. Baker is directing at Goldwyn's, was one of the first screen comedians. He played with John Bunny in the old Vitagraph days and later directed him in several pictures.

Charles Conklin, known from Tasmania to Siberia as the moustached comedian in Mack Sennett comedies, has been signed by the Goldwyn Pictures Corporation to interpret his first dramatic role, that of Yegg Darby in "The Day of Faith," the Arthur Somers Roche story that Tod Browning will direct.

Dorothy Phillips, star of "Slander the Woman," an Allen Holubar production, and other notable screen successes of recent years, has been presented with a fast sailing boat with auxiliary engine by her famous husband, Allen Holubar, producer and director. The gift was in the nature of a wedding anniversary present and it is one of the trimmest and speediest craft of its kind registered at the San Pedro Yacht Club, of which Miss Phillips is a member.

Ralph Lewis will shortly begin work on Emory Johnson's latest F. B. O. Production, the title of which is as yet undecided. The story is from the pen of Mrs. Emilie Johnson, the producer's mother, and narrates the romance and home life of a mail man.

Marrie Astaire, who is making her debute in feature productions in "Lights Out," the F. B. O. Production under the direction of Al Santell, is an eccentric dancer of note. She is the proud possessor of a series of Benda Masks, which typify the spirit of one of her most popular numbers.

Molly Malone has been engaged to play the feminine lead opposite Johnny Hines in the Warner Brothers' film version of George M. Cohan's stage play, "Little Johnny Jones." Harry Myers has also been added to the cast, and Arthur Rosson is directing the picture.

Little Billy Windsor, who plays Indian at home, met his Waterloo when attending "The Covered Wagon." His pretty mother, who is Claire Windsor, you know, wanted him to go up on the stage and meet the Indians who take part in the prologue "No," little Billy voiced in protest, "I'm afraid—because they're real."

Maurice Murphy, son of John F. Murphy, noted attorney of Seattle, Wash., and a child prodigy both as a photoplayer and a pianist, has just completed an engagement in the Universal production of "The Self-Made Wife," in which he plays the part of Tim, Jr., sharing the stellar honors with Ethel Grey Terry.

Irving Cummings has completed casting for his mammoth independent production, "Broken Hearts of Broadway," which he is now filming at the Hollywood studios. Among the prominent screen players appearing in the heartthrob romance of the world's most famous street are Colleen Moore, Johnnie Walker, Alice Lake, Kate Price, Creighton Hale and others. The picture is being produced on a lavish scale and upon its completion will be taken to New York by the young producer personally and it will be given its premier at a large Broadway theatre.

Allen Holubar is preparing to "shoot" scenes for his first production under the Metro banner and he will begin casting some time this week. He has purchased "East of the Suez," the sensational New York stage success, which will be filmed as his second Metro release. The famous producer-director has been assigned Joseph Schenck's old office in the new Metro administration building of that concern's Hollywood studios.

Two brand new McFarland motor cars have been added to the Al St. John string of "speed buggies." Last week the young Fox comedian visited the motor sales rooms of Los Angeles, and before he completed the rounds of auto row he ordered the two cars—one a handsome touring model and the other a striking sedan—wrapped up and delivered to his palatial Hollywood home. Evidently throwing custard pies and making monkeyshines pays big! St. John now owns nine motors and one aeroplane.

Eulalie Jensen, celebrated featured player of the screen, is acting as guardian over a school of goldfish for Leah Baird, during the absence of that charming young artist from Hollywood. Recently Miss Jensen, who will be shortly seen in "The Hunchback of Notre Dame," attempted to change the water in the bowl home of the golden-hued members of the finney tribe and while doing so she caused the sudden demise of one of the fish colony by pinching it while attempting to catch the slippery little fellow. The pinch proved fatal, and Miss Jensen has been sorrowing over the loss ever since.

Dr. H. W. Wall, physician and surgeon who was formerly associated with Bellevue and New York postgraduate hospitals in New York City, where he was engaged in special surgery and gynaecology research, has opened offices at 6702 Hollywood Boulevard, where he will cater to professional patronage.

Ed Yeager, formerly manager for the Reliable Photoplayers Association, has severed his connection with that organization. He is succeeded by Miss Betty Jean, who is receiving the cooperation of Merwin Gouldthrite as studio representative.

Ruth Stonehouse, now appearing in the role of "Hairpin" Annie in "Lights Out," the Paul Dickey-Mann Page stage play, just received an old still picture from one of her early productions when she was playing in Triangle productions. The still was marked: Production still—Story No.567—Ruth Stonehouse and Jack Gilbert—Director Jack Conway. The still was a present from an old friend who formerly worked with Miss Stonehouse.

Pulse of the Studios

For Week Starting Monday, May 21

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						Holly 3130
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Ben Wilson	All-Star	Eddie Linden	Earl Turner	Evelyn Campbell	"Mine to Keep"	3rd Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
E. H. Martin Production, Don F. Osborne, Mgr.						
Horace B. Carpenter	All Star	Jack Ramsey	W. H. Patton	Frank S. Mattison	"Shell Shocked Sammy"	Schedule
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						Wilshire 4275
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						Holly 96
Century Comedies (Universal release).						
Arthur Trimble Productions.						
Archie Mayo	Marcell-Cooper	Jerry Ash	Leslie Goodwin	Archie Mayo	Comedy	Editing
Al Herman	Earle Engle	William Hyer	M. Sandrich	Al Herman	Comedy	Editing
Al Herman	Buddy Messinger	W. H. Myer	Al Herman		Baseball Story	Preparing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Regent Film Company. (United Artists release).						
Charles Chaplin	Edna Purviance	Rollin Totheroh	Eddie Sutherland	Monta Bell	"Public Opinion"	25th Week
CHOICE STUDIO. 6044 Sunset Blvd.						439-764
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Harold Beaudine	Dorothy Devore	Nagy	Lavelle		2-Reel Comedy	3rd Week
Scott Sidney	Jimmy Adams	Nagy	Jas. Clemens	Conklin		1st Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						Wilshire 2115
I. W. Irving Productions. (B. P. S. release).						
Harry Revere Productions.						
Harry Revere	Doria Revier	Stilwell	Joe Murphy-	Walter McNamara	"Supreme Test"	Editing
Shell Craft Productions. Edwin Smith, Gen. Mgr.						
Sherwood MacDonald Productions.						
MacDonald	Gloria Joy	Beckway	Eddie Saunders	Staff	2-Reel Comedies	Schedule
Swickard Productions						
Chas. Swickard	Josef Swickard				"End of Perfect Day"	1st Week
Better Picture Association						
Superior Productions						
					"Dawn of Love"	Preparing
West Coast Productions.						
Norbert Myles	All-Star	Al Bresleau	Glen Lambert	Staff	"Why Do We Live"	3rd Week
Crescent Productions.						
C. French Burns	Biddle	2nd Week			2-Reel Comedy	Preparing
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Mission Film Co. Norman Walker, Business Mgr.						
David Kirkland	All-Star	David Abel	Chas. Hamm	Wallace Clifton	"The Barefoot Boy"	3rd Week
Fred Caldwell Productions.						
Chas. Mack Productions. (Western Pictures Exploitation).						
Henry McCarthy	All-Star	Floyd Jackman	Chas. Mack		"Beyond the Horizon"	Preparing
Jess Robbins Productions. (Vitagraph release)						
Sunset Productions.						
Robt. N. Bradbury	All-Star	Bert Long-Enecke	Jack Pierce	Bradbury	"What Love Can Do"	2nd Week
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						Holly 3000
Buckingham	Stock			Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff		Comedies	Schedule
Slim Summerville	Stock	Jay Turner	Arthur Cohn		Comedies	Schedule
Jack Blystone	Tom Mix	Dan Clark	Eugene Forde		"Soft Boiled"	Editing
Bernard Durning	Jones-Mason	Don Short	Wellman		"Eleventh Hour"	Editing
Erle Kenton	Lew Brice				Comedies	Schedule
Wm. Wellman	Dustin Farnum	Joe August	Ed Bernudi	E. Adamson	"The Man Who Won"	Editing
Jas. Flood	Wm. Russell	Jos. Brotherton	Walt Mayo	Strumwasser	"Time Hath Changed"	4th Week
Jack Ford	John Gilbert	Schneiderman	Ed Feeny	Lee	"Cameo Kirby"	1st Week
Dunlap	Chas Jones	Don Short	Max Gold	Harvey Gates	"Snow Drift"	2nd Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						Holly 2632
Rocky Mt. Production Co.						
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Battlin' Buckaroo"	1st Week
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Wild & Wooley"	1st Week
GARSON STUDIOS. 1845 Glendale Blvd.						Wilshire 81
Metro Release.						
Harry Garson	Neilson-Kerrigan	Richardson	Cowan	Coffee	"Havoc"	4th Week
GOLDSTONE STUDIO. 6050 Sunset Blvd.						
Phil Goldstone Productions. (State Rights release).						
W. K. Howard	Wm. Fairbanks			Staff	"What Women Want"	1st Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStroheim	"Greed"	8th Week
Charles Brabin	All-Star	John Mescall	A. L. Raboch	Ouida Bergere	"Six Days"	9th Week
Neilan-Urson	All-Star	David Wesson	Thomas Held	Lovett-Mathis	"The Rendevous"	2nd Week
Tod Browning	All-Star	Wm. Silden	Errol Taggart	Kavanaugh	"The Day of Faith"	2nd Week
Geo. D. Baker	All-Star	John Boyle	A. C. Eddington	Whittaker	"The Magic-Skin"	2nd Week
Victor Seastrom	All-Star		Chas. Lapworth	Paul Bern	"Master of Man"	Casting
Emmett Flynn	All-Star	Lucia Andriot	Ray Flynn	June Mathis	"In the Palace of the King"	2nd Week
Cosmopolitan Productions.						
E. Mason Hopper						
George W. Hill	All-Star	Leroy O'Connell	George Berthelon	Frances Marion	"Daughter of Mother McGin"	9th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 162**
Monte Banks Productions, Inc.						
Harry Edwards	Monte Bank	Bill Williams	Leslie Goodman	Staff	2-Reel Comedy	Schedule
Sid Smith Productions, Inc.						
Hugh Faye	Sid Smith	Ken. MacLean	Chas. LeMont	Staff	2-Reel Comedy	Schedule
Joe Rock Productions, Inc.						
Gil. Pratt	Joe Rock	Jerry Ash	Dave Smith	Staff	2-Reel Comedy	Schedule
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. Monte West, Studio Mgr.						
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Big Boy Williams	Vernon Walker	Chas. DeLong	J. Natterford	Western Special	1st Week
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr.						**Holly 1431**
Richard Thomas Productions.						
Richard Thomas	All-Star	Jack Fuqua	Norval MacGregor	Burnell-Manley	Drama	Editing
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Lloyd Ingraham	Douglas MacLean		Geo. Crone			Preparing
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
Irving Cummings	All-Star	Jack Diamond	Woolstenhulme	Hope Loring	"Broken Hearts of Broadway"	3rd Week
Victor B. Fisher Productions.						
Vochell-Ducey	All-Star	Glen McWilliams	Theodore Joos		"Youth Triumphant"	Editing
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
W. P. S. Earle	All-Star	Jules Cronjager	Dick L'Estrange	Blanche Earle	Egyptian Story	Editing
Supreme Art Productions.						
Chas. J. Hall						
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.						**761731**
Palmer Photoplay Productions.						
Cortland Productions						
Mrs. Wallace Reid Productions						
J. Griffith Wray	Mrs. Reid	Henry Sharp	Ross Lederman	C. Gardner Sullivan	"Human Wreckage"	11th Week
Trimble-Murfin Productions.						
Murfin-McCloskey	All-Star	King Gray		Jane Murfin	"The Sign"	4th Week
Laurance Trimble	Strongheart	C. B. Dreyer	Cyril Gardner	Donna Darrell	"Phantom Pack"	14th Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Alfred Green	Astor-Agnew	Guy Wilky	Jack Boland	Wells Hastings	"To the Ladies"	Preparing
Jerome Storm	All-Star	Ded Jennings	Frank Brandon	Beulah Marie Dix	"Children of Jazz"	8th Week
Joseph Henaberry	Jack Holt		Dick Johnson	Staff	"A Gentleman of Leisure"	5th Week
Geo. Melford	All-Star	Bert Glennon	Si Klegg	Waldemar Young	"Salome Jane"	8th Week
Charles Maigne	Joy Moore			Sada Cowan	"Scarlet Partner"	8th Week
Victor Fleming	All-Star	Jas. Howe	Al Gilroy	Doris Schroeder	"To the Last Man"	3rd Week
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	Monte Katterjohn	"The Master of Women"	10th Week
John M. Stahl	All-Star	Ernest Palmer	Sid Algiers		"The Wanters"	5th Week
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Broken Wing"	9th Week
Louis Gasnier	All-Star	Carl Struss	George Yohalem	Olga Printzlau	"Daughters of the Rich"	Editing
Vic Schertzinger					"Mansion of Aching Hearts"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	Viola Dana	John Arnold	Frank Strayer		"Rouged Lips"	6th Week
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	10th Week
Hunt Stromberg Productions. (Metro Release).						
Edward Sloman Productions.						
Edward Sloman	All-Star		Lee Smith	Winifred Dunn	"Eagle's Feather"	3rd Week
Jackie Coogan Productions, Inc.						
Victor Schertzinger	Jackie Coogan	Frank Good	McDermott	Mary Rob. Rinehart	"Long Live the King"	3rd Week
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	G. W. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 790**
United Artists Release.						
Ernest Lubitsch	Mary Pickford	Charles Rosher	Jim Townsend	Edw. Knoblock	"The Street Singer"	12th Week
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	Preparing
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Jas. W. Horne	All-Star	Dubray Collings	Art. Flaven	Owen Davis	"Blow Your Own Horn"	6th Week
Al Santell	All-Star	Wm. Marshall	Rol Asher	Dickey-Page	"Lights Out"	4th Week
Mal St. Clair	All-Star	Lee Garmes	Moreno	Beatrice Van	Schedule	Preparing
	Eddie Hearn				Western Story	Preparing
	Harold Goodwin				A. C. Witwer Story	Preparing
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						**598-141**
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Parrott	Snub Pollard	Roach Doran	Hackmey	Hutchison-Parrott	2-Reel Comedy	Schedule
Howe-Cedar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
McNamara-MvGowan	All-Star	Harry Gerstadt	C. Morehouse	Hal Conklin	"Our Gang"	Schedule
Jeske-Pembrook	Stan Laurel				2-Reel Comedy	Schedule
Roy Clemens	Edna Murphy	Bobby Doran	McBurney	Frank How. Clark	"What Should a Girl Do?"	3rd Week
Len Powers	Dippy Doo Dads	Hank Kohler	Bert Currigan	Staff	Animal Comedy	Schedule
ROCKETT-LINCOLN COMPANY						**Holly 2176**
Phil Rosen	All-Star	Curly-Broening	Al. Kelley		"Life of Abraham Lincoln"	6th Week
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945-6**
B. D. Russell	Geo. Larkin	Al Mohr	Fred Allen	Hively	Feature	Preparing
Malobee Productions.						
Malobee	Leo Maloney	V. Walker	Bob Williamson	Bebee	2-Reel Western	Schedule
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
SENNETT STUDIO. 1712 Glendale Blvd.						Wils. 1550
Mack Sennett Comedies. (First National Release).						
F. Richard Jones	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	10th Week
Roy Delruth	Billy Bevan		George Bordeau	Mack Sennett	"Knip and Tuck"	Editing
Herman Raymaker	Ben Turpin	Wagner		Mack Sennett	"Pitfalls of a Big City"	Editing
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Fred Niblo	All-Star	Alvin Wyckoff	Doran Cox	Bess Meredith	"Captain Applejack"	8th Week
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Frank Borzage	All-Star	Chester Lyons	Lou Borzage			1st Week
Edwin Carewe Productions. (First National release).						
Edwin-Carewe	Holbrook Blinn		W. Fox	F. Fox	"The Bad Man"	Preparing
Joseph M. Schenck Productions. (First National release)						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Weil	Frances Marion	"Ashes of Vengeance"	9th Week
Sidney Franklyn	Constance Talmadge	Norbert Brodin	Millard Webb	Emerson-Loos	"Dulcy"	8th Week
James Young Productions (Associated First National release).						
James Young	All-Star	George Benoit	James Ewens	Richard W. Tully	"Trilby"	Editing
First National Productions.						
Lynn Reynolds	All-Star	Welmer			"The Huntress"	1st Week
UNIVERSAL STUDIO. Fred Datig Casting.						570-081
Universal Film Manufacturing Co. (Universal Release.)						
George Marshall	Jack Hoxie		Tom Regan	George Hively	"Where Is This West"	4th Week
Richard Stanton	All-Star					Preparing
Wm. Parke	All-Star		Tinling	Harvey Gates		
Grandin	Jack Dougherty		Arthur Thompson	Geo. Pyper	"The Man Hunter"	3rd Week
Messinger-Marchan	Mower-Sedgwick	Howard Oswald	Taylor	Jefferson Moffit	"Daniel Boone"	11th Week
Duke Worne	Little-Thomson	Wm. Nobles	McDonough	Bertram Millhauser	"Eagles' Talons"	16th Week
Wallace Worsley	**Lon Chaney**	**Robt. Newhart**	**Dugan-Sullivan**	**Sheehan-Lowe**	**"Hunchback"**	24th Week
Harry Pollard	Reginald Denny		Harry Webb	Staff	Leather Pushers	Schedule
Stuart Paton	Roy Stewart		Ernst Laemmle	Geo. Hull	"Seeking Red"	Preparing
Edw. Laemmle	Herbert Rawlinson				"The Victor"	Preparing
King Baggott	Baby Peggy		Joe Barry		"Wanted a Home"	3rd Week
Watson	Bert Roach		Holland		Comedy	Schedule
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	4th Week
Herbert Blache	Gladys Walton	Anton Davey	Leo McCasey	Hugh Hoffman	"The Untamable"	2nd Week
Hobart Henley	Virginia Valli		Arthur Smith	Marion Fairfax	"Lady of Quality"	6th Week
Robt. Hill	Wm. Desmond		B. Humberstone	Edwin Marshall	"Skyline of Spruce"	4th Week
Renco Productions						
Dallas Fitzgerald	All-Star	Ross Fisher	James Kilgallen	James Colwell	"After the Ball"	6th Week
Rellimeo Productions.						
Louis Wm. Choudet	All-Star	Abbott Linwood	Dick Sherer	Grace M. Sanderso	"The Man Behind"	6th Week
Dinky Dean Productions. Lew Lipton, Production Manager.						
Al Austin	Dinky Dean	Harry Thorpe	De Ruelle	Staff	"John of the Woods"	6th Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Dave Smith	All-Star	S. Smith, Jr.	Wm. Dagwell		"The Alibi"	Editing
Larry Semon	Larry Semon	H. Koenekamp	Joe Basil	Larry Semon	"The Rural Rival"	Editing
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Arthur Rosson	Johnny Hines	Gilson	Hines-Roth	Ray Schrock	"Little Johnny Jones"	4th Week
Wm. Beaudine	Wesley Barry	Dupar	Geo. Webster	Julien Josephson	"Printer's Devil"	2nd Week
Harry Beaumont	Hope Hampton			Grant Carpenter	"Gold Diggers"	Preparing
Sidney Franklin	Lenore Ulric			Edmund Goulding	"Tiger Rose"	Preparing
Harry Rapf Productions.						
	All-Star			Sada Cowan	"Lucretia Lombard"	Preparing
	Marie Prevost			Edmund Goulding	"Broadway After Dark"	Preparing
WILNAT STUDIO. 6070 Sunset Blvd.						Holly 7940

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MANY THINGS NECESSARY

(Continued from Page 5)

swim, to ride horseback, play golf, tennis, bridge—these are all necessary things if one is to win—but they may all be learned with study.

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Famous Players-Lasky Corporation
Fox Film Corporation
Goldwyn Pictures Corporation
Hamilton-White Comedies, Inc.
Thos. H. Ince Studios, Inc.
Louis B. Mayer Production
Metro Pictures Corp.
Nazimova Productions
Mary Pickford Company
Renco Film Co.
Robertson-Cole Studios, Inc.
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FROM U TO YOU

Work has started at Universal City on "Lonesome Luck," a new western story. It will be followed by several similar offerings. William Craft is directing. Jack Daugherty stars. Margaret Morris plays opposite him.

From Los Angeles to San Francisco by steamer, a few hours' wait and back on the next boat, was the queer trip taken by King Baggot, director; Baby Peggy, diminutive film star, and a big cast from Universal City engaged in the filming of the new Baby Peggy play, a full-sized feature in which she is supported by a big cast of grown-ups.

The Baby Peggy play, "Wanted, a Home," was written by King Baggot and Raymond L. Schrock. In the big cast surrounding the tiny actress are Fred Esmleton, Sheldon Lewis, William Conklin, Dave Lawrence, Betty Francisco and others. The picture deals with the adventures of a small emigrant whose mother dies on shipboard, and how she finally wins a new home in America. It is a dramatic story, but rich in heart interest.

Production has just been completed at Universal City on "The Self-Made Wife," which was produced with an all-star cast under the direction of Jack Dillon.

The film play was adapted from the Elizabeth Alexander novel, published first as a serial in the Saturday Evening Post. Edward T. Lowe made the screen adaptation and Charles Kenyon wrote the scenario. The cast includes such well-known players as Ethel Grey Terry, Virginia Ainsworth, Crawford Kent, Phillips Smalley and Dorothy Cummings. Jack Dillon, who directed the play, has directed many outstanding screen successes, including "Suds," with Mary Pickford.

Perley Poore Sheehan, who adapted "The Hunchback of Notre Dame" to film from Hugo's classic, is taking up magazine writing again. He recently completed several stories. Before coming to the films, Sheehan's work was well known in Munsey's, Century, and other magazines.

Edmund Mortimer, directing Herbert Rawlinson in "Thicker Than Water" at Universal City, might have been an engineer if he hadn't become a film director. He graduated from a noted technical college, and today loves to delve into mechanical problems as a recreation after his film work.

Mike Donlin, famous baseball player of a few years ago, is a member of the cast of "Railroaded," just completed at Universal City with Herbert Rawlinson as the star.

Laura La Plante, playing opposite Hoot Gibson in "Out of Luck," has become an airplane fan. Al Wilson, the Universal City stunt aviator, started it—he took her for a flight. Now she's indignant because Wilson won't teach her how to operate a plane. "And he says himself it's safer than driving an auto," she complains. "Men are the peculiar sex, all right."

Caesar Gravina, who has returned to Universal City following a visit to San Francisco, has the unique distinction of being an author as well as an actor. On his arrival he received the news that a story he recently wrote has been accepted by a large South American magazine. Gravina has written considerable fiction in Spanish which has appeared in Madrid and South American publications. His home is in Brazil.

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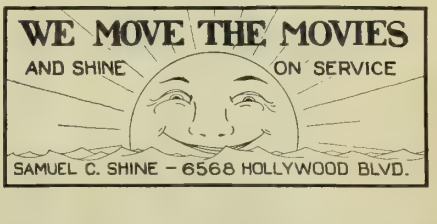

Mary Philbin, who displays unusual emotional dramatic ability as the little hand organ girl in "Merry-Go-Round," the Universal spectacle of Vienese life, soon to be released as a Universal-Jewel production, has been cast for the leading role in "Where Is This West?" in which Jack Hoxie is starred.

It will be Miss Philbin's first appearance in a western drama. A dozen cowboys in the Hoxie production at Universal City have volunteered to work overtime to teach the little Chicago beauty to ride horseback.

Her work in "Merry-Go-Round" afforded one of the distinct surprises of the year at Universal City and is predicted by Rupert Julian, who directed the picture, to make her one of the outstanding emotional actresses of the screen.

"Where Is This West?" is a comedy drama written by George C. Hull of the Universal scenario staff and is being filmed under the direction of George E. Marshall, who directed Hoxie in his last feature, "Don Quickshot of the Rio Grande."

NEWS FROM NEW YORK

(Continued from Page 6)

R. William Neill, director, Lucy Fox, star, and W. P. Woolbridge, production manager, arrived in New York last week from Naples after a seven months' stay in Italy, during which "Toilers of the Sea" was made. Holmes Herbert and Lucius Henderson are also in the cast.

Margaret Anglin will present "The Hippolytus of Euripides," in the Greek Theatre at Berkley, Cal., on May 21st at the invitation of the U. or C. extended through its president.

There was a great rush for seats for the mammoth benefit performance of the N. V. A. It was a triple affair and was given simultaneously on Sunday evening, May 13, at the Metropolitan Opera House, Hippodrome and at the Manhattan Opera House. These are Gotham's greatest playhouses and the list of artists who appeared on the bill included the names of every vaudeville headliner within travel of New York on Sunday.

Frank Lloyd has been placed under contract to make a series of Frank Lloyd Productions for First National.

Lynn Reynolds, for nine years a director of features, has joined the forces of the First National Pictures, Inc., at the United Studios. His first picture will be "The Huntress," and will be made on location in the high Sierras.

Joseph Schenck has arrived from the coast to attend the First National conventions at Atlantic City and New York and to make arrangements for renting a Broadway theatre next September in which to present "Ashes of Vengeance," Norma Talmadge's new feature. This is the first time Schenck has rented a theatre for picture purposes. His plan is to give two performances a day charging two dollars to two-fifty top.

Marguerite Courtot (Mrs. Raymond McKee) has signed to do "Rainbow," a special for Distinctive Pictures, which wi'l be filmed in Virginia.

IN BEHALF OF MOTHER'LAW

(Continued from Page 7)

the rearing of the walls of the big setting. "It'll take a lot of music to fill that place, but we'll have it."

Whereupon he moved his own piano and violin to the studio and organized an orchestra of his former co-workers which are providing the music for the scenes—music which, by the way, is of Schertzinger's own composing.

Tourists who acquired rheumatic necks watching the rearing of Doug. Fairbanks' castle settings for "Robin Hood" a year ago are being offered new thrills in an even more ambitious castle for Emmet Flynn's "In the Palace of the King." The ancient home of King Phillip II. of Spain is being reconstructed for the picture, in the general mode of the century preceding the coming of Phillip, when the structure actually was built. But occasional concessions are being made to the dramativ requirements of the story which will compel the building of even more towering spires and turrets than were known by the famous villain of history.

Garry O'Dell, former Mack Sennett comedy star, who is now becoming one of the screen's best villains. He has just finished an important characterization in the Richard Thomas production of "Other Men's Money."

Svengali! Just as if he has come to life and stepped out of the book. This is how completely Svengali-ized Arthur Edmund Carew is in Richard Walton Tully's picturization of "Trilby," the filming of which has just been completed.

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"Camera!" [The Digest of the Motion Picture Industry]

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Just in Thinking Things Over

Proof of the claim that the public wants to laugh is furnished in the fact that comedy features are drawing at least fifty per cent more than ever before in the history of the screen. The habit of fans to make known their demands for laugh-producing film fare is obviously influencing producers extensively.

Here and there even now in this advanced age in free America, there crops out a desire on the part of the occasional extremist to foist an unsavory dictatorship onto the public. Generally this sort of preposterous presumption is aimed at the photoplay art for no other reason than any amusement is in the reformer's category of assailable objects.

When will the American people awaken to a realization of the fact that two-thirds of the political speeches of modern times consist of simon-pure, unadulterated hocus-pocus? Moral: always try to determine why any man seeking political preferment is for or against the paramount issues of the day. Don't be content to simply admire a good argument; make it your business to learn why that good argument is made. Let us not forget there is sometimes more shimmer than steady enlightenment in much of our silver-tongued oratory.

Ambition is a sparkling beverage whose principal ingredients are optimism, stick-to-itiveness and ginger in about equal proportions. It has been the inspiring stimulus behind every worthy industry known to the world, and dates back to Adam, poor fellow. Eve spiked his.

Mixing drinks is a risky proposition, hence ambition should be taken straight.

The Kaiser mixed greed with his and got on a pamboree that precipitated the world war.

William J. Bryan mixed free silver and grape juice with his and not only missed the presidency, but was hooked off the stage and forced to direct his conversation to himself.

Some people mix love with their ambition. This does not necessarily impair its quality, but renders it exceedingly gooey.

Ambition will prompt a man to get up at five o'clock in the morning when he would much rather sleep until eight. A great many people mix inertia with theirs and never do wake up.

Ambition often works both coming and going. For instance, most women are ambitious to obtain husbands. Then, in many instances at least, they become ambitious to get rid of them. An extreme case is that of the Oklahoma woman who killed her husband after three days of wedded bliss. Even the most radical must concede that this was entirely too soon. It is just possible, though, that this blushing bride believed in signs and killed her newly acquired spouse in the dark of the honeymoon.

While ambition is a dangerous concoction when mixed with virulent ingredients, devoid of these it is the chief impetus to progress and development, and the person who never tastes it is as useless as a vermiform appendix.

Now the point we desire to impress on this score is, these veiled and insidious newspaper attacks being made spasmodically upon certain motion picture people who happen to be openly ambitious to serve more exalted purposes than mere mercenary ones, are far more ridiculous than those they seek to ridicule for aspiring. Evidently the writers of those nasty, little "digs" have their ambitions mixed with sheer idiocy.

There is not the slightest cause for any apprehension as to the final outcome of the present Old World conditions. Civilization is going to score its greatest victory and the uplift of all the heterogeneous races dwelling upon this mundane sphere is assured. Religious fanatics who interpret the passages of the Bible as if it were an opera-bouffe are proclaiming the near-arrival of the end of the world, citing the stirring and tragic events of the recent past as "proof." However, you can always discount the hallucinations of a deluded wildman one hundred per cent and remain within the bounds of perfect security. Meanwhile, every principle of sound logic and every current trend in all this raging political conflict certainly indicate a glorious fruition of the plans of the United States of America for making every nook and corner of the earth safe for democracy, which means there will be a revived splendor in the perpetuity of this orb's revolutions instead of any abrupt discontinuance so contrary to all rules of Providential sciences.

When the German people meekly submitted to the dictation of the ex-Kaiser and his conspirators to undertake the crushing of all opposing races for the purpose of establishing a Teuton world dominion, they brought upon themselves a curse which centuries of retribution and penitence may not remove. The moment they resorted to rapine in Belgium back in 1914, they sealed their own fate so far as conquering all mankind, because mankind will never permit beasts of lower mentality to get the upper hand. Practically all German leaders of that time proved themselves to be simply beasts of lower mentality, and, to this fact can be attributed the plain reason why the United States entered the war on the side of Right as positively against Might. And this is therefore the very apparent reason for feeling completely assured that despicable militarism cannot prevail. In this connection, just remember, America never has lost a war and she never will, because she is governed by a whole people of superior morality, who will never condone the slightest unfair aggression either for their country or for other nations. Moreover, America will never allow royal families to convert the business of war into an auriferous traffic.

As must be unmistakably obvious to even the most stupid citizen, there is but one radiant star on the horizon, and that is the star of human determination to hasten the inevitable forthcoming triumph of civilization. No foul plutocrat or no hare-brained idiot or no gluttonous hog or no weakling puppet or any other like craven creatures will ever be able to cast this world's peoples down in chasms of gloomy, helpless submission to their imbecile minds. Upon this you can rely, and therefore you can count on your effort in behalf of maintaining peace being richly fruitful of gratifying results.

DIRECTORS CANNOT AGREE ON MUSIC QUESTION

Producer-Director Maurice Tourneur and Producer-Director James Young disagree.

Young says that music is an aid to motion picture making. Tourneur says it isn't. The verbal battle waxes warm.

Young, who has just completed the direction of "Trilby," for First National and is about to begin on "Ponjola," for the same company, claims that he was the originator of the idea of having musicians play while movie actors "do their stuff."

"It stimulates the emotions," he says. "It creates atmosphere for the players. They can enact their parts far better if appropriate music is played during the taking of the scenes."

Now comes Tourneur, who says, music is the "bunk."

The producer of "The Isle of Lost Ships," and "The Brass Bottle," never has had music on his sets, and never will, he says.

"They say music stimulates the emotions," he declared. "Bah! Bunk! Funny music for a comedy? Frightful music for a scene where the actor shows fright? Nonsense!"

"Music is a detriment to a good actor's art, not an aid. He thinks he looks sad, his director thinks he looks sad, in a funeral scene, because they hear sad music. A scene looks lively when there is jazz music enlivening the director when really it may be dragging. Music destroys the sense of value in both actor and director. An accomplished actor is able to display the emotions at will, to exhibit anger or fear or sorrow without artificial stimulation. If he cannot, he is not an actor and I don't want him working on my picture."

But he can't convince Jimmie Young—neither can he convince the members of the Musicians' union. So that's that!

Sid Grauman Takes Trip

Sid Grauman, accompanied by his mother, Mrs. D. J. Grauman, took the East-bound train out for New York last Tuesday. The busy managing director of Grauman's four Los Angeles theatres has been waiting and watching his opportunities to take a few days off, several months, and at last is bidding au revoir to his arduous duties, for a little vacation and rest. Grauman expects to return in about ten days or two weeks, which means he will not see all the new motion picture palaces in the East. A trip to New York doesn't mean so much to the average motion picture star or producer, but to a busy theatre exhibitor it is something of an event.

GREAT SWEDISH DIRECTOR FREES AMERICAN ACTOR

DeWitt C. Jennings is to be emancipated from his fate of playing policeman by no other than Victor Seastrom, the noted Scandinavian director preparing his first American picture.

Seastrom has assigned to Jennings an important role in "The Master of Man," by Sir Hall Caine.

The role of Dan Collister is a new screen type for DeWitt Jennings. The actor made a hit playing police inspectors and ever since then directors always wanted him to be an officer of the law.

Jennings spent nine years in whiskers on the stage, but he has never worn them for motion pictures. He is now cultivating a set of "mutton chops."

Among stage parts, Jennings considers his best work was done in the original production of "Within the Law," as the inspector in "The Woman in Room 13," in "The Thirteenth Chair," "The Unknown Purple," and "The Blue Flames."

ROUMANIAN ACTOR GETS HIS FIRST PART HERE

Georges Calliga, the young Roumanian actor signed by Goldwyn Pictures Corporation, will make his first screen appearance in America in "Six Days."

Calliga appeared before the motion picture camera under Charles J. Brabin's direction this week in scenes with Corinne Griffith and Myrtle Stedman for the Elinor Glyn story.

Calliga was a boy soldier in the Roumanian forces on the Bolshevik front, was wounded, and after the war studied in Paris, where a French Cinema producer "discovered" him.

His family sent him to London to study to get him out of "the clutches" of motion pictures, and he arranged his university lectures for the evenings, and played in pictures in the day time.

Last Christmas he came to New York and officials of the Goldwyn company signed him up and sent him to Culver City.

BABY MURIEL HAS SARTORIAL PROSPECTS

"The best dressed kiddie in pictures." This is the proud distinction which Baby Muriel MacCormac, clever child actress, may win should her mother decide to take advantage of an unusual offer which has recently been made to her by one of the country's largest manufacturers of children's clothes.

According to the manufac turer, Baby Muriel was selected as a model by his concern as a result of a contest staged some time ago. Judges were selected from different departments of the business and for more than two months the closest attention was given to the appearance and mannerism of several children in pictures. It was finally announced that Muriel MacCormac was the choice of the judges, her delightful personality and perfect little figure creating a most favorable impression with them.

The offer specifies that should Mrs. MacCormac agree to allow Baby Muriel to act as their model the youngster will be supplied free of charge with samples of all clothes and hats which they manufacture for children's wear. They only ask that she wear this wardrobe exclusively in her work at the studios and in private life. Choosing a film youngster to act as their model is explained by manufacturers as simply an advertising proposition with them and that the expense of the garments will be charged to such account.

In view of the fact that acting as a model will not interfere with her studio activities it is more than likely that Baby Muriel will accept the offer and will no doubt soon be displaying many new and stunning hats and gowns, which should attract considerable attention because of their charm and individuality.

Dorothy Dunlap, who will abandon the comedy field to embrace opportunities in dramatic pictures.

A Lottery-named Babe

Director Fred Caldwell, whose picture, "Night Life in Hollywood," has just completed a successful two-weeks run at the Symphony Theatre, has just named his baby in probably the most unique fashion ever adopted for labeling a new-born. Following announcement of the son's birth Mr. Caldwell received dozens of letters from friends all suggesting various names for the baby. The director was confronted with the possibility of disappointing his friends and did not want to assume the responsibility. So he hit upon the scheme of putting all the names in a hat and holding a regular lottery drawing. The result was that the boy has been named Cecil Fred Caldwell.

THIS PICTURE TO BE BOON TO GOLFERS

Golfers and non-golfers will be interested in the announcement of the Educational Film Exchanges, Inc., that they will release in the near future a sport special, "Golf, As Played by Gene Sarazen."

This picture will show the open champion of the United States as he illustrates every phase of his mastery of the game. To see Sarazen in action is to have a golfing lesson of unsurpassed value to those who are either taking up the sport or who are seeking to improve their game. To those others who have wondered what clubs with the queer sounding names such as "niblick," "mid-iron" or "mashie" are for, and who think that a "stymie' is something that happens to the eye, the picture will prove just as interesting.

Every stroke known to golf is demonstrated by Sarazen before the camera and his actions are duly recorded, first at normal speed, and then in slow motion that shows every movement of the master golfer.

It is now admitted that the slow motion camera is the greatest of all teachers of athletic form, and it is particularly adapted to the peculiarly complicated combination of things to do and things not to do that constitute a golf stroke. By slowing the action to one-eighth normal speed it is possible to show the proper amount of back-swing and follow through, the position of legs, arms, head and body at the moment of impact of club head and ball more clearly than is possible for any professional by word of mouth or by actually making the strokes on the links.

Further interest is added to the picture, and its value as an instructional medium is vouched for by the statement that Sarazen himself assisted in editing and titling the finished production.

Wins in South America

In a motion picture popularity contest held in Buenos Ayres recently, Alma Rubens was adjudged the most popular star, and Miss Armita Gonzalos, who represented Miss Rubens, was awarded a silver loving cup. Besides being a famous South American beauty the Senorita is the daughter of a wealthy American plantation owner. Yesterday Miss Rubens received a wire from Miss Gonzalos saying that she was coming to New York and wished to have the pleasure of meeting Miss Rubens. Miss Rubens not only readily assented, but assured Miss Gonzalos that she would give her a part in her next production.

Why Those Brothers

By DAVID BELASCO

"There are great truths that can only be expressed by silence," so said St. Martin a long time ago. It was this thought in its relations to a new way of telling a story that lured me into moving pictures. The motion picture has come to stay. It has possibilities of amazing delicacy and power and they have come into a consciousness of their purpose.

I don't think there should be any rivalry between the stage and the screen. They each have endless possibilities for expressing their story of the human soul and they can each do it from totally different angles. Every artist wishes to tell his or her story to the greatest number of people. That, I suppose is the humanitarian motive back of all art. What possibilities the pictures give for that! How wonderful it would be if only we had a screen record of the greatest and most glorious actresses—Sarah Bernhardt, during the early part of her career. Bernhardt as she was in Paris when she first played "Camille." It was real belief in the Warner Brothers sincerity of purpose that made me enthusiastic about having Miss Lenore Ulric do "Tiger Rose" for the screen.

"Tiger Rose" carries a great message and Lenore Ulric with that intense sincerity that is part of her character will be able I am sure to tell the story, in pictures, of that little French Canadian girl, who through love found her spiritual outlook on life. Any belief that exists in the mind writes itself in the eyes, in fact on the entire body. Moving pictures can, and do show, the inner spirit. They can create the life of the human soul.

The stories I think will change, even now they are changing. Audiences today are more analytical. Therefore they seek logic back of the emotions. The trend of the new plays, and photoplays, will be to represent normal human beings as they are, whose actions spring from their characters, rather than from the old idea of serving the plot.

Shakespeare's observation about "The tide in the affairs of men, which taken at its flood, leads on to fortunes" can be understood in more senses than one but in connection with pictures I think it applies to the Warner Brothers. They have shown wisdom and courage in the selection of their stories and an American intuition in grasping opportunities.

THE FIRST MOTION PICTURE MACHINE

The first motion picture machine ever made was a half penny toy which appeared in England in 1825, the invention of which has been variously credited to a Dr. Paris and a Dr. Finton, two London physicians, and Sir John Hershell, the famous scientist.

This little trick was simply a disc of cardboard with a string running through its diameter by the loose ends of which the disc was twirled, thus exposing to the eye in rapid succession the two sides of the disc upon which were printed certain pictures.

On one side, for instance, might be a bird, and on the other side a cage; by twirling the disc the bird would at once appear to be in the cage. Or on one side might be a picture of your favorite star and on the other side a frame so that by whirling the disc the picture would appear as though framed.

In this way one may make a boy roll a hoop or a girl jump a rope or make any of scores of combinations showing action. It all depends upon one's ingenuity. This clever little contrivance was the very first apparatus made to demonstrate the principle of the persistence of vision, the basic principle of the motion picture.

The Rockett-Lincoln Film Company, producing "The Dramatic Life of Abraham Lincoln," have seized upon this old idea and have utilized it in an ingenious manner in the exploitation of their picture. On one side of the Thaumatrope disc is a picture of the young Abraham Lincoln as a rail splitter, a sapling between his feet and his axe swung high preparatory to hitting a mighty blow. On the other side the same figure is bending over the sapling, having struck the blow, the axe being stuck tight in the wood. By twirling the disc toward one the young Lincoln appears to split rails just as he did it in the Sangamon River bottoms ninety-two years ago.

MELODIC TECHNIQUE AIDS FILMING

The inter-relation of the various arts has just been proven again.

Victor Schertzinger, who is now directing Jackie Coogan in "Long Live the King," his first Metro production, is also a well-known musical composer. Jackie Coogan, Senior, who is supervising his son's productions, was also a composer of popular songs while he was in vaudeville and musical comedy, before entering pictures. It is natural, therefore, that when they collaborate on a production, the element of music should enter into it.

Coogan and Schertzinger have introduced the "leitmotif" into the making of motion pictures. This is a technical factor in the writing of music perfected in the operas of Richard Wagner. It consists of a theme or melodic strain, which serves to introduce the principal characters as they come on the stage from time to time, or to preface recurring bits of important action. In short, the "leitmotif" is a musically characteristic background for the players and the action.

In the settings for "Long Live the King," the "leitmotif" idea is carried out to this extent: The architectural lines and interior decorations are not only beautiful and correctly expressive of the national charac-

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LYNWOOD CRYSTAL RAPP, who is returning to the screen in "WHY DO WE LIVE?"

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Cal., May 21—Max Graf, of the Graf Productions, returned from Los Angeles on Tuesday and left for New York on Thursday morning. "The Fog," the latest picture made by the organization, has recently been released through Metro. While in the East, Graf will attend the Metro Sales Convention in New York, and complete arrangements for the other pictures to be made this year. The continuity for "The Grain of Dust," the next picture of the company, has already been begun, and the actual shooting will begin July first at the Pacific Studios at San Mateo. The following picture will be a big sea story, the title not yet announced, but the theme is both interesting and unusual.

Merthold Berger, general manager of the Gerson Picture Corporation, returned from New York last week, after having arranged for the release through American Releasing Corporation of their picture, "The Cricket on the Hearth," and the future handling of their other films. The organization will begin production again in the immediate future on a large program of pictures.

Joan Standing, daughter and little sister of the famous Standing family that has given so many stars to the silver-screen, and herself well known to the cinema world, arrived in San Francisco last Thursday to begin work on her part as "Selina" in Eric Von Stroheim's production of "Greed."

"Snub" Pollard, famous comedian, and his wife Betty, landed in San Francisco last Tuesday on the steamer Ventura, after an extended trip to Australia.

The company making "The Rendevous" for Goldwyn arrived in San Francisco this morning, and will be here for two or three days shooting some scenes of embarcation on the United States Army Docks. The outfit includes Marshal Neilan, Director, and Frank Urson who is co-directing, Conrad Nagel, leading man, Sidney Chapman, Kate Lester, Lucile Rickson, and twenty others of the cast and staff. Leeds Baxter, location man for Goldwyn, has been in town for a week making arrangements for their work.

Madge Bellamy was a guest at the Palace Hotel for several days last week.

"Brass" was given a private showing here this week on quite an elaborate scale. George A. Oppenheimen, Inc., was the host at a banquet given in the Colonial ballroom of the Hotel St. Francis to exhibitors, newspaper men and motion picture dignataries, followed by the showing of the picture made from Charles G. Norris' novel on marriage made by Warner Brothers. Norris was the guest of honor, coming from Los Angeles for the occasion as did Sidney Franklin, who directed the picture, Monte Blue, Marie Prevost, Irene Rich and Harry Myers, who played in it.

William H. Crane, grand old man of the screen, was in San Francisco several days of last week.

Eric Von Stroheim's production of "Greed" is making rapid and satisfactory progress, a large part of the work on the interiors on the set at Hayes and Laguna Streets being completed. On Sunday Von Stroheim took the principals of his cast to Shell Mound Park in Oakland, to make the first of the trans-bay sequences in Frank Norris' masterpiece. The little Oakland cottage which is one of the sets on that side of the bay is all ready for use, and looking very homelike. With the recent arrival of the three children of the story, little Austin Jewell, who plays "August," and Otto and Oscar Gottel, the twins, the cast is entirely complete, with the exception of one or two characters who are only in the sequences to be shot at Colfax.

Robert Warwick, matinee idol and screen star, will not appear in Margaret Anglin's production of "Hippolytus," at the Greek Theatre in Berkeley on May 29th as announced. The cancellation is the result of Mr. Warwick deciding he had not received the proper amount of publicity in advertising for the production. Who will take his place has not yet been announced. Warwick is now playing a starring engagement in "The Dover Road" at the Fulton Theatre in Oakland.

Along New York's Rialto

By RAYMOND McKEE

The Friars Club has opened a campaign for membership. The initiation fee has been lifted for a short time and prospective members are swamping the club with applications. If you would like to become a member of one of New York City's leading clubs, send in your name to Raymond McKee at that address and he will gladly take your name to the investigating committee.

Mrs. S. J. Goldstein, mother of E. H. Goldstein, treasurer of Universal, died last week in her home, 220 West 98th street. Her husband survives her.

Ernest Shipman announces the launching of his latest enterprise, an organization to be known as the Long Island Cinema Corporation for the making of big features on Long Island. The company has been incorporated at Albany with an authorized capital of $500,000 preferred and 10,000 shares common of no par value.

The old home of First National,6 and 8 West 48th street, is now abandoned. The new home will be 383 Madison avenue at the corner of 46th street. The organization will occupy an entire floor one block square. Perfectly appointed projecting rooms will be a new feature of the Madison avenue offices. The phone number is Vanderbilt 6600.

Sol Lesser and Mike Gore are taking in the sights.

Ruth Roland arrived here the other day via steamer from New Orleans. Ruth, like Madge Bellamy, is here in the interests of the convention.

Constance Binney and Raymond McKee will do a series of four features for C. C. Burr at his Glendale Studio. Pathe will release them.

Michael Tellegen, who has just returned from San Francisco and northern points where he was engaged with a theatrical company. He is once more ready to throw terror into the hearts of cinema ingenues and accompanying fillum heroes with his wicked heavy work. Tellegen has a small part in "The Hunchback of Notre Dame," in which Lon Chaney stars.

Elmer Clifton's picture, "Down to the Sea in Ships," and termed "the gem of the ocean," is playing in 50 New York theatres this week. A record.

One hundred and eighteen actors joined the A. E. Association last week. Just in time to escape the raise in dues. From now on the fee is $25.00.

Minta Durfee(Mrs. Roscoe Arbuckle) will shortly be seen in a new comedy by Roy Briant. This will be Miss Durfee's first appearance around New York in several years.

John Barrymore, upon his return from abroad, will go on tour presenting a series of plays under the management of Arthur Hopkins.

A lion-tamer, Tearle Jacobs, was fined yesterday for being too rough with his wild lion. Humane Society officers fined him $10.

Theatrical Broadway is awaiting to hear today whether Wilton Lackaye will accept Henry Dixey's challenge issued to him yesterday to fight. Dixey sent the challenge to Lackaye with a $100 bill enclosed, a forfeit should he not appear. They are old enemies having been at sword's points for years. Dixey is 61, Lackaye 64.

Coney Island and Luna Park are open. The world's greatest playground all anew in color and brilliancy with a new board walk will rival Atlantic City, with its hundreds of free acts and many band concerts.

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From U to You

By BEN WESTLAND

Edward Laemmle, director of some of the most popular of the Universal historical and chapter plays, received a feature play to direct as a wedding present on his return from Chicago with his bride. He has been assigned to direct "Two Bells for Pegasus," one of Gerald Beaumont's sport story successes. He recently married Miss Peppi Heller of Chicago.

Ruth Royce, appearing with Jack Mower and Eileen Sedgwick in "Daniel Boone," is the latest aspirant for fame as a flyer. She has asked Al. Wilson, the Universal City stunt aviator, to give her lessons. Miss Royce is an expert and daring motorist, and hopes to find new thrills in the air.

Albert Conti, steeplechase rider and actor at Universal City, has perhaps had more adventures than any man on the big lot. Educated in an Australian Military Academy, he was a captain in the Austrian Army, later an aviator; came to America as a laborer, and now has risen to film fame.

Hydraulic engineers are interested in a fact performed at Universal City that is not big in scope but is out of the ordinary.

The Los Angeles river skirts the film city, and across the river and a mile north are two wells owned by the Universal Pictures corporation which supplies the immense amount of water required.

At first the main carrying the water was built above the river, in the air on a trestle. It was found that this was impractical and that in high water the trestle was almost wrecked by floating timbers and the water suffered from leakage into the main from the river.

The river was treated rather roughly in dry weather, a dam being built in sections. The main crossing was laid several feet under the bed of the river. Now there is no trouble—in spite of numerous predictions that there would be.

Clarence L. Brown's "shingle" is out on director's row at Universal City. The celebrated director is engaging his staff and making final preparations for the Universal-Jewel filming of "The Acquital," the first production to which he was assigned under his new contract with Universal.

"The Acquital" is Rita Weiman's successful stage play, and the star of the motion picture version will be Priscilla Dean, whose past successes include "Outside the Law," "The Flame of Life," "Under Two Flags" and "White Tiger." "Drifting," John Colton's play, was her last completed production. Jules Furthmann ,scenarist of "The Queen of Sheba," "Victory" and other notables screen attractions, is finishing the continuity of "The Acquital."

Following "The Acquital" Mr. Brown will probably direct several other features for Universal—but that is quite a way in the future since "The Acquital" will require months of eleborate effort.

Several of the most noted chemical and medical experts in the United States acted as technical advisers with William Parke, film director, and Milton Sills, star, at Universal City, during the filmnig of the final scenes of "Legally Dead," a new mystery play, which has just been completed. The experts supervised the details of the scenes showing life being restored by the use of Adrenalin, the strange chemical whose properties, just discovered, have upset the entire medical world.

The play is based on the bringing of a man, killed by hanging, back to life by the use of the uncanny drug. It has been done in real life—news dispatches are full of it daily—and Charles Furthmann's play, written three years ago and then termed a "dream," today is a play based on reality.

The actual details of the operation, as portrayed on the film, were supervised by Geo. C. Frolich of Boston, Sales manager of the drug and chemical division of the United Drug Company, an international organization. Frolich, twenty years ago, put the first adrenalin on the market in America, when a member of the research staff of the Parke Davis laboratories, and since then has been internationally known as an expert on the drug. With him were H. L. Simpson, vice-president of the firm, Geo. A. Wilson, research expert, and his son, Russel Simpson, and G. F. Pfaffenberger, general manager of the Owl Drug Company.

'TIS POPPY DAY

By Janet Andelson

Millions of poppies with heads bowed low,
Where only a cross remains to show,
As tho' in prayer for those who are dead,
The poppies' hearts for them have bled—
'Tis Poppy Day.

In memory of yon Flanders Field,
Where heroes brave their lives did yield
On foreign land where they had trod,
Fearless, faithful to country and God—
'Tis Poppy Day.

'Tis but a message from land unknown
That begs of us, mercy be shown,
That cries for Peace to take the place
And break forever war's fierce embrace!
'Tis Poppy Day.

JANET ANDELSON

Milton Sills, as the executed convict in the play, underwent the operation in mimic several times while the experts checked every move. Several physicians also were on hand to criticize and suggest.

The play stars Milton Sills, supported by Claire Adams and a large cast. It was filmed behind closed doors and practically completed before the idea was allowed to be made public, lest other producers seize on the idea.

The William Desmond Company is back at Universal City after two week's so-journ in the Feather River country in Northern California.

The unit has been working on exterior shots of Desmond's latest starring vehicle, "The Skyline of Spruce," which is being filmed under the direction of Robert Hill.

The story is of placer mining and claim jumping in Northwestern Canada, written by Edison Marshal and adapted to the screen by Paul Scofield. Filming of the interior scenes of the play is now under way at Universal studios.

The play presents Desmond in his second feature production under his new starring contract with Universal. He recently finished the title role in "McGuire of the Mounted," produced under Richard Stanton's direction.

The play also represents Hill's first feature for Universal. He was one of the most popular directors of chapter plays before he was transferred to feature productions. Among the notable successes which Hill directed are "Aound the World in Eighteen Days," and "The Phantom Fortune," Desmond was starred in both productions.

Virginia Brown Faire, the clever actress who scored such a dramatic triumph in "Without Benefit of Clergy" and "Omar the Tentmaker" plays the feminie lead in the play.

Others in the cast include William Welsh, well known character player, Albert Hart and Fred Kohler.

An important part in the picture is taken by the famous police dog of the screen, Rin Tin Tin.

With beams from a hundred searchlights cutting the blackness of night, flood lights casting a glow over the nearby hills, and an army of grotesque silhouettes wandering in the vast courtyard, the sets of the "Hunchback of Notre Dame" at Universal City presented a ghostly aspect during the night scenes photographed during the past week.

An entire week's work on the giant set was practically all done at night, the action of the play calling for midnight roystering, adventures by moonlight, and several dramatic fights and other action of the Hugo Classic.

Lon Chaney as "Quasimodo" and Patsy Ruth Miller as "Esmeralda" appear in practically all of the "night shots" taken. Hundreds of arc lights and Kleig units were used. A special power plant had to be assembled to supply current for the vast blaze of light used in the filming of the scenes and practically all available lamps in other studios were rented for the picture.

Fully nine acres of courtyard and buildings were lighted for the spectacular "long shots" taken during the week of night phothe big picture. Less than two months according to the present schedule, will see the completion of photography, after which will

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REAL REEL VETERAN

No list of the pioneer players of the screen would be complete without the mention of William Orlamond, who has been cast for a comedy character role in Metro's all-star picturization of "The Eagle's Feather."

Nearly twelve years ago, Mr. Orlamond returned to his home in Philadelphia, after completing a tour with a road attraction, to find that his wife was working with the new historic Lubin company. Not to be outdone, he joined the company and appeared in many pictures with the late Arthur Johnson. He later appeared with the old Alliance and Gaumont companies and managed a studio at Jacksonville, Florida. Kathlyn Williams, making animal thrillers there, was considered the most fearless actress on the screen.

William Orlamond was born and educated in Copenhagen, and came to this country in 1882 to portray the title role in "Rip Van Winkle," upon the retirement of Joseph Jefferson from the role. He appeared on the stage in this country for 29 years prior to his screen career.

Mr. Orlamond has been termed "The Frank Bacon of the Screen" because of the quaint comedy characters he invariably portrays. His versatility, however, is remarkable, for it would be hard to imagine a greater contrast in characterization than his comedy interpretation of the ship's carpenter in "All the Brothers Were Valient" and the tragic role he has recently finished in Allen Holubar's "Slander the Woman." On the screen he has also scored individually in "The Sin Flood," "Broken Chains," "Doubing for Romeo" and with Nazimova in "Camille" and "Madame Peacock."

Other members of the cast for "The Eagle's Feather" are Mary Alden, James Kirkwood, Elinor Fair, George Seigman, Barbara La Marr, Lester Cuneo and Adolph Menjou.

De Mille Signs Cloninger

Ralph Cloninger has just been signed for an important role in Cecil B. De Mille's "The Ten Commandments," now in preparation at the Lasky studios. He recently finished a sympathetic portrayal in support of Dustin Farnum in "The Man Who Won."

Casts of the Week

Dinky Dean in
"JOHN OF THE WOODS"
By Abbie Farwell Brown
Adapted to the Screen by Douglass Doty
Directed by Albert Austin
Asst. Director, Emile De Ruelle
Produced by Z. A. Stegmuller
A Dinky Dean Production
CAST

GIGI	DINKY DEAN
Duchess of Corse	Virginia Pearson
Count Manual Cordoni	John Sainpolis
Prince Robert	Sam De Grasse
Duke of Corso	Eric Mayne
Court Physician	Joseph Swickard
The Hermit	
Paolo	Mitchell Lewis
Tonio	Tote Du Crow
Cecco	Frank Darrow, Sr.
Peasant Woman	Ethel Wales
Her Husband	Frank Bond

Charles R. Seeling presents
"RIDER OF DEVIL HOOF"
Story by Clara Rusk
Scenario and Direction by
Charles R. Seeling
Marcel LePicard, Cameraman
CAST

"Big Boy" Williams	Kathleen Collins
Bill Patton	Ethal Allen
Carl Selvera	Jack Ripley
Tom Rutchland	

YOUTH INVINCIBLE FORCE IN SCREEN WORK AS IN LIFE IN GENERAL

"Youth is an invincible force that helps to move the world. Youth, with its hopes and its aspirations, is a potential factor in the swift development of the motion picture industry. And it will ever continue to be a vital power."

Thus, briefly, does Beatrice Van, scenarist, sum up the reasons for her own success and for the achievements of many young men and women who, not far beyond twenty, have already won incomes extended to five figures.

Having won distinction as a result of her unusually successful adaptions of the H. C. Witwer "Fighting Blood" stories, now being shown at Grauman's Metropolitan weekly, Miss Van reveals how, by keeping the spirit of youth always dominant, she invested these stories on the screen with a degree of realism that has made them popular the country over.

Moreover Miss Van has established herself overnight as the only woman writing for the screen who has ever been able to catch accurately the real spirit of the prize ring. Her screen adaptions, now alternately setting audiences shrill and agiggle, have been compared by critics to the newspaper reports of trained boxing writers in their unfailing fidelity to detail and the colorful atmosphere of the prize ring.

Notwithstanding the fact that "The Eagle's Feather" is a story of the West, this Metro all-star special has neither two-gun men nor Indians in it.

Several hundred pounds of antique silverware has recently been received at the Metro studio from Paris for use in Rex Ingram's production of "Scaramouche."

Traffic on Los Angeles' Broadway was paralyzed when Viola Dana filmed some scenes for "Rouged Lips" in the very heart of the cinemetropolis. This is the first time Miss Dana has ever appeared before the camera under such circumstances.

SPEED VERSUS CERTAINTY

It isn't always speed that counts!

Astronomers will tell you that many of the most permanent stars have consumed millions of years before coming into range of the most powerful telescopes.

Swiftly moving stars are seldom permanent. Usually they are but meteors whose rapid rise dooms them to a fall even more rapid.

The North Star, the only permanent fixture of the firmanent never moves at all.

The same astronomical laws apply to cinema stardom.

During the last four and one-half years the charming Colleen Moore has played the feminine lead or featured role in thirty-two big motion picture productions yet she has not been starred.

Girls' who entered the picture field years after she did, have been starred—vanished and forgotten. Some have been stars for a few years, some for a few months and others for a few weeks but they were not prepared for stellar honors and the vast majority of them failed to make good.

Colleen's rise to fame has been slow and sure. She has builded a permanent foundation which will never crumble. And now stardom is in sight.

Associated First National Pitures, Inc., pursuing its policy of grooming its own stars by selecting the most versatile young players and signing them to long-term contracts, has selected the winsome Colleen as the most potential starring material available.

Her name is now affixed to a contract with First National whereby she will appear under that organization's banner during the next three years.

Thereby Colleen is awarded two of the greatest roles of the year; the titular role of "The Huntress," production on which is to be started by First National's own producing unit within a week at the United Studios, and the role of the naive flapper in "Flaming Youth," which First National is also to produce.

The former is to be directed by Lynn Reynolds and the latter by John Francis Cillon. Both will be big specials.

The mills of the gods grind slowly but they grind exceedingly fine. Colleen Moore has "arrived" and she is now a permanent cinema luminary.

Baby Beatrice Marsh, one of the screen's promising child artists.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, MAY 26, 1923

THEATER BUILDING PLANS FOR 8 MONTHS OF 1923 WILL EXCEED $3,500,000

In their announcement of the huge theatre construction program for the first eight months of the 1923 season, officials of the West Coast Theatres, Inc., see prosperity ahead for every community which will benefit materially by an estimated total expense of $3,500,000 for the construction of new theatres.

It is contemplated that every one of these houses will be ready by September 1st, 1923, and all forms of labor are to receive a great share of the appropriation within which the construction program will func tion.

Seven new theatres are now being built in various parts of Southern California.

They include an 1800 seat house in San Pedro, which will be ready for opening within five weeks. This theatre will represent an investment in excess of $500,000. The building is a solid block, with stores, offices, and basement. The stage of the theatre has facilities to house road shows and vaudeville. Officials of the West Coast Theatres, Inc. attribute much of the progress of this theatre's construction to the development of the Los Angeles Harbor District.

In Pomona, California, a 1500 seat house is being built for the Gore Bros., Ramish and Sol Lesser interests by the Milwaukee Building Company, in the heart of the city. This house will be ready for opening about August of this year and required an investment of $200,000.

At Hermosa Beach, California, one of the most prominent citizens there, Mr. Mattison, is constructing a huge block into which are incorporated a bank building, a theatre, stores and offices. On this structure no money is being spared to make it the most beautiful in the entire bay city district. The Hermosa Chamber of Commerce is solidly and most energetically backing this investment. The front of the building will be faced in tile and the theatre will have 1000 seats. When West Coast Theatres, Inc. will announce the opening of this theatre the entire bay city will hold a special celebration in honor of the event, according to announcement by the Venice Investment Company, partners in the undertaking. $200,000 is the appropriation represented for this construction work.

At Santa Monica, California, at 3rd and Arizona Sts., a high-class theatre and office building is being constructed by West Coast Theatres, Inc. on a syndicate property, which is 150x200 feet on a corner. The investment is in excess of $400,000. The theatre will be 1700 seats capacity equipped with all modern facilities.

In Hollywood the Hollywood Theatre, near Highland, will be entirely remodeled at an expense of $75,000. The theatre is to be beautified and redecorated with many new chairs added to make it a 1000 seat capacity house. During the remodeling the back wall of the theatre will be torn out and 75 feet added to the rear end in order to provide the increased capacity.

On Western Avenue, at 54th Street, on the Southwest corner, a Class A theatre seating 1500, fully equipped, with stores and offices is being built by R. F. D. List for West Coast Theatres, Inc. The property is 175x175 feet, and the investment approximates $250,000.

On the corner of Washington, Vermont and New Hampshire, a Los Angeles key corner fronting on two main boulevards accessable from all parts of the city, will arise a magnificent 2500 seat theatre of Class A construction. Plans for this theatre are now being prepared so that construction can begin at an early date. The property on Washington from the Northwest corner of Vermont is 192 feet, while the depth is 161 feet. The total investment of the building alone, not including real estate will be in excess of $750,000. The theatre itself will be as magnificent as any in Los Angeles. It will be the largest neighborhood theatre in the West, and, officials of the West Coast Theatres, Inc. state, operated on a magnificent scale.

On York Boulevard, between 51st and 52nd Streets, J. A. Badely is erecting a theatre which will be of an Egyptian architectural design. Construction and real estate estimated at $165,000.

For all of these houses Messrs. Gore Bros., Ramish, and Sol Lesser, are awarding contracts for organs, masonry, carpentry, decorating and other manual labor, the sum total of these contracts being estimated to keep thousands of workmen busy for an entire year. The total cost of Class A organs, which will be installed in these various theatres, is in excess of $250,000, and not included in the construction appropriations.

Three more deals are now pending for theatres contemplated and in stage negotiation ready for announcement at a very early date. All of them will be situated in Los Angeles at a total investment of $750,000.

West Coast Theatres, Inc. also announce that their associate, Mr. Claude Langley, has closed negotiations in conjunction with them for a new theatre which will be announced soon. The investment in this instance will be $400,000. Mr. Langley has just recently remodeled and re-equipped the DeLuxe Theatre on Alvarado Street, the Pasadena Theatre at Pasadena, and the Hippodrome Theatre at Taft, California, at an expense of $50,000.

Taking into consideration that several new theatre deals are now pending and that during the winter season of this year officials of the West Coast Theatres, Inc. expect to add more houses to their string as certain communities develop in various parts of Southern California, it will not be an unwarranted conclusion that with the beginning of 1924 at least twenty new houses have been added to their chain.

DOUG ANNOUNCES FIRST NAME FOR "BAGDAD" CAST

To Julanne Johnston, one of the most promising young players in filmdom, has come a new honor, according to an announcement today from the Douglas Fairbanks company. She was the first person to be chosen for the cast in Doug's new picture, "The Thief of Bagdad," a play which it is reported will out-do "Robin Hood" both for splendor and in point of story value.

Miss Johnston's knowledge of Terpsichorean art had considerable bearing, it is said, in influencing Doug to assign one of the important roles in the new film to her. Her work as a classical dancer, coupled with her acting ability, formed a rare combination which especially fitted Miss Johnston for the part of an Oriental whose adventures play conspicuously through the story.

Sets are now under construction at the studio and it is expected that actual filming will commence within the next two weeks. Raoul Walsh will direct and Arthur Edeson, who photographed "Robin Hood," will be behind the camera.

HARDING TO GET UNIQUE GIFT HERE

When President Harding visits Los Angeles in August, he will be the recipient of many presents, all more or less typical of California and motion pictures, but the outstanding token which he will carry back to the White House with him is a solid silver copy of Ella Buchanan's "Young Lincoln," a statuette twenty-two inches high, now in process of casting by Gorham, Providence, R. I.

The donors will be Al and Ray Rockett and the Rockett-Lincoln Film Company of Hollywood, now producing "The Dramatic Life of Abraham Lincoln," which work inspired Miss Buchanan to create this new study of the Great Emancipator and, by special arrangement with the artist, "The Young Lincoln" will be used in the exploitation of the picture. President Harding's copy of "The Young Lincoln" will be the first to be done in metal. It will be enclosed in a casket of California hardwoods.

In Miss Buchanan's work, Lincoln, the youth, stands hatless by the stump of a tree. In his right hand he holds his axe, his fingers gripping it close up to the bit. The gaunt figure is clad in hickory shirt open at the throat, pants, baggy at the knees and the heavy boots of pioneer days. His thick, windblown hair is piled above his noble brow, and his gaze is directed downward toward the stump, wherein is perched a baby squirrel, nestling in the left hand of the kindly woodsman. The poise of the body is that of a workman weary with his task, pausing to snatch a moment's breathing space, while upon the lean, homely features there is an expression of tenderness and compassion that almost moves the beholder to tears.

"Meanest Man" Leaves

Bert Lytell, who has just completed the leading male role in "The Meanest Man in the World," departed this week for New York, where he will take a steamer for Rome, Italy. Lytell will join George Fitzmaurice in Europe and will take the leading role in the production of "The Eternal City." According to present plans, the star will personally attend the world premiere of "The Meanest Man in the World" at the George M. Cohan Theatre, New York City early in September.

BARRYMORE SIGNS FOR "ETERNAL CITY"

Lionel Barrymore, stage and screen star, and a member of America's foremost theatrical family, will play one of the important roles in Hall Caine's "The Eternal City," which Geo. Fitzmaurice will produce in Rome for Samuel Goldwyn as a First National picture.

Probably no figure in the theatrical world is more universally known or better thought of than Lionel Barrymore, brother of Ethel and John, and one of the acknowledged leaders of the dramatic art in America. Trained in the fine arts and successful as an etcher in bronze, Lionel soon joined the profession in which the Barrymore-Drew-Rankin family had always excelled. Co-starring with his brother John, the new First National player toured the country after a long run in New York, in "Peter Ibbetson," in which he played the irrascible renagade, Col. Ibbetson. A similar success with John was registered in "The Jest," and Lionel, starring alone, enjoyed a tremendous personal triumph in "The Copperhead," which was later transferred to the screen with the same star.

Recognized by his work in "The Copperhead" as a star equally effective on the screen as on the stage, Lionel Barrymore was signed to star in a series of pictures, produced by Whitman Bennett, which were distributed through Associated First National. These included "The Master Mind," "The Devil's Garden," "The Great Adventure," and "Jim, the Penman." The latest screen production of this popular player is "Enemies of Women."

In securing the services of Lionel Barrymore, Samuel Goldwyn is living up to his promise to make his re-entry into the ranks of motion picture producers an auspicious story, director and cast will be the best that a thorough search of the industry could unearth, states Mr. Goldwyn, and in sending the entire company to Rome in order to film the exact locations of the story, he expects to be able to offer one of the forthcoming season's biggest successes.

Moranti Adds Star

The Milburn Moranti Comedy Company is starting this week on their third two-reel situation comedy of the Irish Series of eighteen to be released by the Anchor Film Distributors, Inc. Every comedy brings a more complete all-star cast. The cast supporting Milburn Moranti in the third comedy includes Eddie Barry, Helen Kesler, Billy Franey, Violet Schran, Russell Tizzard, S. J. (Tiny) Sanford, Olga Gordon and Harry Belmore.

CAMERAMAN COMPLETES REVOLUTIONARY INVENTION

Antonio Gaudio, veteran cinematographer, forwarded to the U. S. Patent Office this week an invention which will be of vast service in the motion picture industry. The invention is known as a magnification focusing telescope for camera attachment. Gaudio is perhaps the best known cinematographer in motion pictures. His new contract with the Joseph M. Schenck organization calls for a salary said to be the largest ever paid in that branch of studio work.

For some years cameramen and directors have been handicapped because the available methods of focusing were not covering the desired requirements. The cameramen had difficulty in seeing the entire field of the picture through their focusing lenses and at close enough range to work with confidence on double-exposures, matting, etc., without making exhaustive tests, especially with the commonly used gauze mats.

Working independently, Gaudio began solving the problem as a result of which he has invented a magnification focusing telescope. This telescope gives a clearer view of the entire field on the ground glass with a five-times magnification. By turning a small lever, which changes the optical system, a twelve-times magnification of nearly the entire field also can be obtained. In both the five-times and twelve-times magnification an erect and normal image is obtained with the Gaudio invention.

The eye-piece is especially large, permitting a clear view of the field. By this invention all "doubles" or split stage work can be lined up with positive assurance by reason of the large magnification and the fact that the lens is not disturbed between the focusing and photographing periods.

Gaeteno ("Tony") Gaudio was born in Italy and educated in the University of Rome. He is now filming Norma Talmadge in "Ashes of Vengeance," under the direction of Frank Lloyd. His recent Talmadge pictures were "The Eternal Flame" and "The Voice from the Minaret," in which Norma appeared, and "East is West," in which Constance was the star.

STARS ORGANIZE CLUB TO ENCOURAGE SPANISH

Carmelita Geraghty, who speaks Spanish as readily as English, has organized a Spanish club among some of the film stars. As the name of the club is "Habla Espanol," when the girls convene, speaking Spanish is compulsory, for back of some of the social aspects of the club and cultural advantages is a plan to keep abreast of the linguistic demands in motion pictures.

"Since in so many French stories it is getting common to give the lines to the actors in French, we anticipate the same thing will happen in Spanish productions which are so popular now, and we decided to be ready with a working knowledge of the language," explains Miss Geraghty, who has charge of the club.

The personnel of the club in addition to Miss Geraghty includes Colleen Moore, Julanne Johnston, Jean Haskell, Katherine Key, Gertrude Olmstead and Constance Wilson.

D'Auray Recovering

Jacques D'Auray, well-known technical director and portrayer of several "suave gentleman" parts, is on his way to health again. Though the burns suffered in the explosion of his gasoline tank are many and painful, the verdict of his physicians is that his eyesight is safe now and that in due time Mr. D'Auray will be able to resume his camera work. Mr. D'Auray takes the opportunity through means of *"Camera"!* to thank his friends and colleagues for the many marks of sympathy received since his accident.

CARL WANTED TO LOOK PART OF "DEAD MAN"

"Why in thunder are you putting on lighter makeup?" implored Charlie Chaplin of Carl Miller, male lead in the comedian's "Public Opinion."

Mr. Miller, only two minutes before had died on the Chaplin set, but when the above question was put to him he was all energy with his makeup box.

"When death ensues," said Mr. Miller, patiently, "the blood immediately leaves the body and a pallor steals over and remains on the countenance. For the first five hours there is no material change.. Then——"

"Wha—? How—? Why—?" gasped Charles Spencer.

Then Carl, the thorough, explained that in order to look right in death, he had consulted for two long hours an undertaker who had given him the correct "dope."

"He also offered if the rushes don't look right to come over and supervise the death scenes," added Miller.

"Alimony" Under Way

With production work actually begun on "Alimony," the drama of social life from the story by A. T. Locke, at the Powers Studios under the direction of Emile Chautard, the studio is buzzing with activity. The production is being filmed with an all-star cast headed by Ruby Miller and Warner Baxter, and including Jackie Saunders, Vola Vale, Clyde Fillmore and Lila Leslie. Joseph Du Bray and Pierre Collings are at the cameras.

APFEL IS SIGNED TO DIRECT VIOLA

Oscar Apfel, a leading motion picture director for the past twelve years, has been signed by Metro to direct Viola Dana in "To Whom It May Concern," the little Metro star's second starring picture for the coming season.

"To Whom It May Concern," is a mystery story by Rita Weiman which has been adapted for the screen by Rex Taylor. Actual production is to be started at the Metro studios about June 1st.

Mr. Apfel has only recently returned to Hollywood from a trip abroad where he directed "Bulldog Drummond" for a Dutch producing company. Carlyle Blackwell and Evelyn Greeley accompanied Mr. Apfel and enacted the leading roles in this picture.

Previous to going abroad Mr. Apfel was with Edison, Famous-Players and Fox for a number of years. One of his earliest successes for Famous Players was "The Squaw Man," in which Dustin Farnum was starred.

While with Fox, Mr. Apfel directed William Farnum for more than a year and among some of the pictures he made were "A Soldier's Oath," "The Battle of Hearts," "Fighting Blood," and many others.

Miss Dana has just completed her work in "Rouged Lips," another story by Rita Weiman, which will be her first release for the coming season. "Rouged Lips" was directed by Harold Shaw.

HUGHES RUNS (AWAY) TRUE TO USUAL FORM

Lloyd Hughes is always running away from home—that is, in pictures.

Every character which this popular motion picture juvenile has enacted has been that of a young chap who either runs away from home, is kicked out, or, for some other reason, skips the parental roof to seek romance and adventure elsewhere.

To prove his claim that he is the star runaway of filmdom, Hughes points to his parts in, "Turn in the Road," "Dangerous Hours," "Homespun Folks," "Mother O' Mine,' "Hail the Woman,' "Love Never Dies," "Tess of the Storm Country," "Judgment of the Storm," and "The Foot of the Hill."

And now comes "The Huntress," a First National picture, in which he is playing opposite winsome Colleen Moore.

True to form he is playing the part of a scion of a wealthy family who quarrels with his relatives and goes into the wilds to meet romance in the Indian country.

LASKY ANNOUNCES BIG PROGRAM FOR YEAR

The dawn of a new era in motion picture history was heralded before delegates to the semi-annual convention of the Department of Distribution of the Famous Players-Lasky Corporation which took place in Los Angeles this week. According to an announcement made by Jesse L. Lasky, first vice-president in charge of production, fifty-two photoplays will be released by the Paramount organization during the season of 1923-24. Only special productions whose themes and stories of the highest appeal and with casts of the biggest stars of filmdom will be offered.

"The day of the bigger and better picture is no longer a hope of the future," Mr. Lasky said. "It is here. 'The Covered Wagon' is proving it. The new season of Paramount pictures, each with the production standard of 'The Covered Wagon' will continue to prove it. Never has it been truer that what the public wants is great stars superbly directed in great screen stories.

Attending the convention of the Distribution Department of Paramount Pictures were executive, salesmen, bookers, exploiteers and other employees from all the West Coast Exchanges and executives from the home office in New York City. Among the latter were S. R. Kent, General Manager of Distribution, who presided at the Convention; John D. Clark, Divisional Manager; Eugene Zukor, E. E. Shauer, Mel Shauer, Claud Saunders, Charles E. McCarthy, A. M. Botsford and G. M. Spidell.

The session opened at the Hotel Ambassador May 21st, and lasted three days. Production and sales policies for the coming season were discussed.

OWEN MOORE

Owen Moore, one of the screen's foremost comedy and dramatic players, has been engaged by First National to enact the principal male role in "Thundergate," a tensely dramatic picturization of Sidney Hershel Small's novel, "The Lord of Thundergate."

Few actors in pictures today have had such a wide experience before the camera as Moore, and, it was because of his extensive and versatile career, that he was chosen for the part in "Thundergate."

In the First National picture Moore will portray a young engineer, whose resemblance to a Chinese lord precipitates him in a series of adventurous, exciting and romantic situations and finally wins him a white wife, who was forced on him when, through circumstances, he was compelled to take the place of the real lord.

Other well known film celebrities who will have parts in this picture are Sylvia Breamer, Virginia Brown Faire and Robert McKim.

"Thundergate" promises to be the most colorful Chinese play since "East is West," a First National picture, which starring Constance Talmadge, proved the most entertaining and successful story of oriental life that has so far been screened.

Production on "Thundergate" will begin at the United Studios within the next two weeks. Joseph deGrasse will direct it.

UNIVERSAL ADDS A CHAMP ATHLETE TO ROSTER

Joe Bonomo, an all-around athlete and winner of a contest staged sometime ago to find the most perfectly built man whose features resembled closest those of Apollo Belvedere, has been signed by Universal to a long-term contract and is now at work at the company's studios in Universal City.

Out of 18,000 contestants Bonomo was adjudged winner of the contest and thereupon was given a contract with the Hope Hampton Productions in New York. Following a year's service with that company, during which time he gained wide recognition for his remarkable athletic ability, Bonomo was signed by Pathe to appear in pictures produced by them at their New York studios. He, therefore, goes to Universal with considerable training before the camera and it is being freely predicted that he will soon be heading his own company at this studio.

Bonomo weighs 190 pounds and stands five feet, 11½ inches in height. He won his letters as an expert swimmer and wrestler at the New York Military Academy. Before coming to California he was looked upon as one of the best amateur boxers in New York. For some time he conducted a boxing and wrestling club there under his own name. He is the son of Albert Bonomo, a well-known candy manufacturer of New York.

Tote Finishes Another

Tote Du Crow has just finished the role of Punchinello, the hunchback clown in "John of the Woods," featuring Dinky Dean, child protegee of Charlie Chaplin, which was filmed at the Universal studios. Immediately upon completing this part Tote was signed to portray the role of Sun Mun, an old Chinaman, in "The Lord of Thundergate," which is to be made at the United studios under the direction of Joseph De Grasse.

"Trilby" is Completed

The Richard Walton Tully production of du Maurier's "Trilby" is now completed and in the hands of the cutting department. No more will Arthur Edmund Carew, Philo McCollough and Wilfred Lucas be forced to don the fantastic hirsute decorations with which they have been forced to glorify their physiognomies during the filming of this classic. And the temporary blond aurora of McCollough's manly locks has once more given way to the natural auburn of his tresses. Oh, yes, and Andree Lafayette has taken to wearing stockings again. "Oh, death, where is thy sting?"

SERGEANT PROVES QUITE LIKE SARGENT

A short time ago Lewis Sargent, youthful comedy star who is now devoting his histrionic efforts to serious dramatic pictures, was on location with his company at a small northern city. The day following his arrival there he was arrested was brought before the police for speeding and the next day sergeant ,who in this town served as the judge.

"Have you got your license with you?" asked the presiding officer. Sargent started fumbling through his pockets, knowing right well, however, that he had left his operator's license at the hotel in his other suit.

"Do you mean my driver's license or my registration certificate?" the actor inquired, stalling for time.

The sergeant, who is considered a "hard-boiled" man by those who are brought before him, glanced down at the actor rather suspiciously.

"You know what we do with people who drive automobiles in this town without a license, don't you? We don't fine them. We put them in jail for a few days." The actor winced. "If you don't know which license I mean I'll show you mine."

As he put his hand in his inside coat pocket the stern expression on his face turned to a smile. He also, it seems, had left his license in his other clothes. Without further hearing, the actor's case was dismissed.

Editing Dupont Film

William C. Thompson, production manager, and Thomas Dixon, Jr., dramatic editor, of Shadowland Productions, Inc., are just completing the titling and editing of a new feature production starring Miss Dupont and which will be released soon through the Shadowland concern. This will be the first production featuring this star to ever be released on the independent market.

FINE ART'S NEW STUDIO NEARLY FINISHED

The task of reconstructing the Fine Arts studios is now in the final stages of completion and according to John Rikkleman, secretary and treasurer of the plant, it will be ready shortly to offer accommodations to as many as fifteen producing companies.

One of the greatest jobs that the working crew was compelled to face was the moving of one of the largest stages from one corner of the lot to another, but now that it has been moved in place the remainder of the remodelling work is progressing with the greatest speed.

Although most of the old wooden buildings have been wrecked, plans were arranged by the management so that production activity at the plant has not been delayed by the reconstruction work. In place of the wooden buildings the studio management has constructed stucco buildings of the latest designs and with every modern improvement. As a part of the studio expansion plan twenty-six new dressing rooms and fourteen executive offices have been constructed and are now ready for occupancy. A new enclosed stage is rapidly nearing completion.

More than $250,000 is being spent by the studio for the reconstruction work, but when it is completed the plant will be one of the most up-to-date and best equipped studios on the West Coast.

Among the companies at present engaged in production at the Fine Arts studios is the Mission Film Company, which company is producing "The Barefoot Boy" under the direction of David Kirkland; the Finis Fox Productions making "Bag and Baggage" under the direction and supervision of Finis Fox; Fred Caldwell productions, making another "Hollywood" story, and the Jess Robbins Production.

New Illumination Angle

Another new angle in the illumination of moving picture sets has been developed. This time the inventor is E. R. Hickson, art director for the Ben Wilson Production, at present filming an all-star feature entitled, "Mine to Keep." Instead of using one large lamp, each big light is replaced by two of smaller power, which Hickson avers, is not so strenuous on the eyes of the players facing the powerful, starey arcs. Hickson is known in filmland as one of the most original and efficient art directors in the business, and has to his credit, many ideas and inventions which have served potentially in making motion picture work easier and of better quality.

DERIDED RABBIT'S FOOT RIDES TO TRIUMPH

This is the tale of a rabbit's foot and four brave nimrods.

Director Frank Borzage and Producer Arthur H. Jacobs went a'fishing after they finished shooting "Children of Dust," taking with them Cameraman Chet Lyons and Bunny Dull, production manager.

They wanted just a bit of a rest between pictures, a mountain trip and the limit of trout.

Frank Borzage carries a rabbit's foot.

The others derided his superstition, but the rabbit's foot did its duty.

Upon their return the following was submitted by Borzage in favor of his talisman.

Jacobs lost his car in a smash-up in which another motorist ran into it while left at the curb.

He caught only nine trout.

Dull stepped on a rusty nail and could not go into the water to fish. He caught three.

Lyons whipped the streams too hard and caught nothing.

Borsaze landed the limit and had no trouble of any sort.

Figure it out for yourself.

"MEANEST MAN" TO HAVE NOVEL NEW YORK OPENING

"The Meanest Man in the World," adapted to the screen from George M. Cohan's famous stage success of the same name, has been completed by Principal Pictures Corporation and will have its world premiere in Mr. Cohan's theatre on Broadway, New York.

The opening will take place early in the fall and Cohan personally will attend to many of the arrangements necessary to bring the production to Broadway in genuine George M. Cohan style.

Bert Lytell, who portrays the "meanest man" on the screen (Cohan having played the part on the stage) will also be in Gotham at this time and there is every reason to feel Lytell will participate with Cohan on the presentation of the picture.

A cast of excellent artists besides Lytell are featured in this new offering. Chief among these are Blanche Sweet, Bryant Washburn, Forrest Robinson, Maryon Aye, Helen Lynch, Ward Crane, Frances Raymond, William Conklin, Victor Potel, Lincoln Stedman, Carl Stockdale, and others of equal popularity. The picture is in feature length and is said to be one of the outstanding productions of the coming season.

BARKER LEAVES FOR 3RD LOCATION ON ONE FILM

With eight weeks of location work already to his credit in the making of "The Master of Woman" for Louis B. Mayer-Metro release, Reginald Barker has again started for the great outdoors to film exterior scenes for the production. Big Bear Lake is his destination this time, and while his stay will not be as long as his trips to Alberta, Canada, and the Feather River country, it will be fully as exciting if he achieves half of the spectacular thrills prescribed by the scenario.

Among the stars accompanying Mr. Baker on the Big Bear expedition are Pat O'Malley, Earle Williams and Renee Adoree, who has sufficiently recovered from her severe attack of "Klieg eyes" to face the camera where artificial lights are not used. "The Master of Woman" an an adaptation by Monte M. Katterjohn of the G. B. Lancaster novel "The Law-Bringers." Among the other stars is the cast are: Barbara La Marr, Wallace Beery, Josef Swickard, Pat Harmon, Anders Randolf, George Kuwa, Robert Anderson and Ed J. Brady.

CONFUSION IS CAUSED BY A TITLE CONTEST

Considerable confusion has been caused in the mind of the public of a misunderstanding regarding a title contest held within the Mary Pickford organization recently.

Miss Pickford offered a prize of a jewelled wrist watch or two hundred dollars in cash to the member of her own organization who suggested the best title for her forthcoming production, "The Street Singer." It seems that the impression got abroad, probably gained from published accounts of the contest, that it was open for the general public. This has resulted in the studio being deluged by title suggestions, and the clerical staff has been overwhelmed by work in writing letters of explanation.

The contest was won by Dennis F. O'Brien, attorney for Miss Pickford, who suggested "The Street Singer." This was the very first title offered, and seemed best suited to the picture.

Van Dyke is Signed

Associated Authors have signed up Woodward S. Van Dyke to direct "Harbor Bar," the Peter B. Kyne sea story which will be their second release for Allied Producers and Distributors. Van Dyke recently directed "Forget-Me-Not," a Metro release featuring Bessie Love and also a number of Leah Baird specials. Thompson Buchanan, who will supervise the production with the assistance of his associates Frank Woods and Elmer Harris, has just completed the script for the picture. Camera work will begin as soon as the cast is signed up.

MONTY'S FAMILY MUSICAL BUT HE PLAYS FUNNY

Monty Banks, one of the three "toppers" who are making two-reel feature comedies at the Grand Studio in Hollywood, says, although his entire family is musical, he can't play a note.

"Back home in Milan, Italy," says Monty, "my father was a musical director, my cousin was —and is—a tenor in opera; my sister a violinist. But while they stayed home and practiced, I was out having a good time playing monkey-shines. That's my nature. Always to laugh. But I like also beautiful things around me—fine pictures, statuary, books. I have just bought a new home in the foothills of Hollywood and I shall accumulate as many art objects as I can to make it beautiful. I make foolishness all day in the pictures; when I am through, I become different. Oh, yes, I love a good dinner—but though from Italy, I do not care for spaghetti. No, sir. It does not suit my taste at all. Not all Italians like spaghetti. Not all Irishmen like potatoes, I suppose either. No?"

THOUSAND ORIENTALS TO BE USED IN THIS FILM

Southern California is being combed for Chinese and Japanese "types" to play parts in "Thundergate," an elaborate and tensely dramatic story of Chinese and American life which is to be filmed by First National.

More than 1000 Orientals—men, women and children—will be employed during the filming of the huge production, which will be made under the direction of Joseph De Grasse at the United Studios.

Prominent parts in the play will be filled by Virginia Brown Faire, Sylvia Breamer and Robert McKim.

"Thundergate," which is a screen version of Sidney Herschel Small's "Lord of Thundergate," deals with the thrilling, dramatic experiences of an American who, through a series of unusual circumstances becomes mistaken for a Chinese over-lord; is forced to masquerade as such and is compelled to accept as a slave-wife, a beautiful white girl who had been kidnaped as a child and reared as Chinese.

Miss Faire will fill the role of the slave-wife. The part of the American has not yet been filled.

Gordon Returns to Mayer

Having completed his role as leading man in Gloria Swanson's new picture, "Bluebeard's Eighth Wife," Huntly Gordon has returned to the Louis B. Mayer Studios as a prominent figure in the all-star cast of John M. Stahl's new First National attraction, "The Wanters," Mr. Gordon was placed under a long-term contract by Mr. Mayer following his wonderful performance as Jeffrey Fair in Fred Niblo's "The Famous Mrs. Fair."

MILADY OF FRANCE LAUDS MILADY OF L. A.

Los Angeles women are the most distinctively dressed in America, certainly this side of Fifth Avenue.

This is the judgment of Mlle. Andree Peyro, the screen idol of France, who recently has come to Hollywood to fulfill American motion picture contracts negotiated in Paris.

Mlle. Peyro, in voicing this view, takes into consideration even New York women, who have the advantage of representation in their city of internationally known French designers and first call upon all ideas in gowns which come from the fashion arbiters of Paris.

Commenting upon this point, Mlle. Peyro said, when seen at her home in Hollywood: "One might suppose that modes, like the sun, would have come and gone in the east before they reach the west, but it is not so.

"From observation, I believe that in this part of the United States the new idea is accepted more readily than in the older cities, excepting, possibly, New York. They hesitate and modify, without doubt, many of the Parisian ideas; whereas, here it seems that, if a new design is suitable to the American style of beauty, it is taken up quickly. That it is beautiful is enough; that it has never been done before is never considered. Distinction is bound to follow."

MR. AND MRS. WASHBURN WORKING IN SAME FILM

For the first time in several years, Mr. and Mrs. Bryant Washburn will be seen in the leading roles of the same photoplay. This duo of screen celebrities are playing the stellar roles in Ben Wilson's latest feature production, "Mine to Keep," which is now in the course of filming at the Berwilla Studios, with Ashton Dearholt, former screen star in his own right, serving as production manager. Dearholt declares this new picture will boast an enviable cast, having in addition to Mr. and Mrs. Washburn, such well-known favorites as Wheeler Oakman, Charlotte Stevens, Kate Lester and numerous others.

Ash With Rock

Jerry Ash, camera expert, is now shooting the Joe Rock Productions at the Grand Studio. Jerry is a wizard with the lens. He has invented several appliances for motion picture photography and in addition is a talented sleight-of-hand performer. It takes a pretty good man to be two kinds of a wizard!

FISHER IS NORTH ON BIG FILM DEAL

Victor B. Fisher, producer of "Youth Triumphant" just completed at the Hollywood Studios, left here this week for San Francisco, where he will confer with his associates on a deal involving increased producing activities and the signing of several leading motion picture players.

The result obtained in filming "Youth Triumphant,' 'it is understood, has prompted the producers and those interested in Fisher Productions, to enter the Los Angeles producing industry on a much larger scale than originally planned and upon Mr. Fisher's return here the latter part of the week, some important news in this connection is promised.

While in San Francisco, Mr. Fisher will close arrangements for the next story to be filmed here. Although the title of the picture is not announced, it is stated that rights are about to be closed for a current stage success of New York involving the filming of one of the biggest hits on Broadway the past season.

"Youth Triumphant" in the meantime, is receiving its final editing and titling under the supervision of Lillian Ducey, the director. The production, including in its cast Virginia Lee Corbin, Anna Q. Nilsson, Raymond Hatton, Mary Anderson, Kate Price, Joseph Dowling and other popular players, will be shown publicly within the next three weeks.

It is planned to give the picture its premiere in Los Angeles, to be followed with special showings in the leading cities throughout the country on a road-show basis.

TRAVERS BACK IN FILMS AFTER 4 YEARS ABSENCE

Richard C. Travers, former screen idol and more recently famous as a war hero and ace, has been induced to resume his motion picture career by Marshall Neilan.

For the first time in four years, Mr. Travers donned the grease paint this week and appeared before the camera for Neilan's "The Rendezvous," in the dashing costume of a Russian officer.

Travers, for the past year has been with the Aerial Marines, making long distance flights out of Mineola, Long Island, and had no intention of returning to the screen until the earnest persuasions of Mickey Neilan won him over. His return will make his first appearance under Neilan's direction, his first Russian characterization, and his first picture made on the Coast.

THIS BABE STARTS VERSATILITY EARLY IN LIFE

Among all of filmland's budding starlets there is probably not one who can put forth a stronger claim for versatility than Baby Josephine Adair who recently finished one of the most important roles in Frank Borzage's "Children of Dust," which was filmed at the United Studios. This little screen Goldilocks has interpreted all sorts and manners of characters, and in two Mack Sennett comedies was seen as a dainty young Miss of 5, and a rough-and-tumble "Buster Brown" boy, which were as different as night and day. Lloyd Hamilton was responsible for her initiation as a "boy" actor for it was in one of his farces that she first appeared in the regalia of a street urchin. At the present time she is playing the part of a tough and ragged youngster in Hughie Fay's picture at the Grand Studio, and it would be difficult to identify her as a demure young lady with ingenue ambitions.

In Borzage's picture she enacts the part of a girl three years older than herself, which is later carried on by Pauline Garon, and has proved that she is as genuine in dramatic parts as she is in comedy roles. Her inclusion in a cast including such well-known names as Pauline Garon, Johnnie Walker, Lloyd Hughes, Frankie Lee, and Bert Woodruff is an encouraging indication for her.

DANISH ACTOR MAKES NEW START IN NEW WORLD

Prominent among those chartacer actors who have been in the limelight so much of late is Otto Matiesen, who recently finished the role of Philippe de Vilmorin in Rex Ingram's "Scaramouche" at the Metro studios. Although comparatively new to the silversheet he is by no means a novice in dramatic work for he has been on the stage all of his life, appearing with some of the world's most renowned artists. He is a Dane by birth and regarded by his countrymen as one of their foremost dramatic actors, especially in the interpretation of Ibsen, Shakespeare and Washington Irving in which roles he created a sensation on the Continent several years ago when he played before many of the crowned heads of Europe. London, Paris, Copenhagen, Berlin, Vienna . . . . all know this young man ,and have accorded him tremendous applause upon his appearances there.

It was during a tour of America, giving performances in the art and little theatres of the country that he came to Southern California. His work aroused the interest of the film moguls and he was immediately approached with cinema offers, several of which he accepted. Matiesen, who is the personification of the European artist, embodying grace and dignity, and whose striking good looks compel attention wherever he goes, does not exploit these attributes, preferring to win his laurels upon his acting ability alone. The wide range of characters he has played would convince even the most skeptical that he has no parallel in his particular phase of work. Several interesting studies of these characters by Margrethe Mather, the, eminent Danish photographer, who is now a resident of Hollywood, have been awarded prizes in London and Paris art salons.

His most recent screen appearance was as Napoleon Bonaparte in Hugo Ballin's screen version of "Vanity Fair." As Philippe de Vilmorin in Ingram's production, he plays the part of a clergy-scholar of the period preceding the French Revolution and the Fall of the Bastile, who is killed in a duel in the early part of the story and whose death forms the basis of the subsequent adventures of his friend, the redoubtable Scaramouche. His interpretation of this part was so artistically perfect as to win the commendation of the director and a statement to the effect Matiesen was destined for film success of the highest order. Knowing the customs of Europe, and having specialized for so many years in historical characters he is probably better equipped to bring this type to the shadow stage than any other film artist. His success, when it does come, will be lasting, for it will be founded upon portrayals of established merit and distinction.

The Warner Brothers have completed one of the largest studios in Los Angeles at an approximate expenditure of $250,000. The new studio covers nine and one-half acres of ground, has all the latest lighting and stage equipment, 100 dressing rooms, thirty executive offices, library and all other appliances in addition to the largest stage in the world, fully 300 feet in length.

HERE'S A CHANCE FOR SOULFUL DAMSEL

If you are eighteen, an old-fashioned girl, demure, with a soul, and a depth of sympathetic understanding, fairly pretty, and if you have ambition and want to work hard and diligently, then hurry and get in touch with Director Frank Borzage, for there is an excellent opportunity awaiting you to become a real motion picture player and perhaps eventually a star.

Mr. Borzage, who is preparing his next picture at the United Studios for Producer Arthur H. Jacobs, is held up because in all filmdom—and even on the stage—he is unable to find the exact type of girl to play the ingenue, a leading part opposite Wm. Collier, Jr., who is coming from New York to be in this all-star production released by First National which will also have Virginia Pearson in the cast.

They want a real girl with sweet personality and charming manner; an anti-flapper, yet a modern girl. "She does not have to be pretty, but must have brains," says Director Borzage, "and it is a wonderful part and a great chance for an unknown girl to get a real start."

It will be remembered that Borzage, who has a peculiar faculty for discovering screenable faces, has brought out a number of stars in his many pictures, perhaps the most notable case being Vera Gordon, who played the mother in his famous screen epic, "Humoresque." Borzage saw in her a real actress with a soul, and so she was acclaimed a star almost overnight.

FORMER SLAVE, 104, IS NOW A PICTURE ACTOR

At the tender age of 104, John Currie, colored, has embarked upon a career in the motion pictures. He is without doubt the oldest actor before the camera.

Currie, white haired and shaking with age, was born in Atlanta, Ga., in the summer of 1819. His parents were slaves owned by Major James Comer, a wealthy southern planter.

Currie grew up with the Major's son, James Comer, Jr., and became his personal body servant. When the Civil War was declared Currie and his master fought side by side for the Confederacy.

Currie photographs excellently, according to Tod Browning, Goldwyn director, who has signed him to play the part of Isaac Hendricks, a slave, in "The Day of Faith," the Arthur Somers Roche story that Browning is to direct.

Currie has eighteen great grand children, the youngest of whom won the Croix de Guerre and the Medaille Militaire in the great war.

News and Gossip About the Moving Throngs of Movieland

Claire Windsor Returns

Claire Windsor who, ever since she completed her role in Marshall Neilan's "The Eternal Three," has been sojourning in New York, returned to Los Angeles Thursday. Miss Windsor, during her short stay in the metropolis, was extensively feted by society. Mrs. Reginald Vanderbilt and her sister, Mrs. John Converse, entertained her, as did Mrs. Bernard Baruch. Miss Windsor was also an honored guest at the Belmont Hunt, which is quite the social affair of the season.

A Girl and Her Name

Duane Thompson, the new leading lady with Christie Comedies, who makes her bow with Bobby Vernon in "Plumb Crazy," has had a lot of trouble with her name. Duane Thompson happens to be her real name, but she used to be known in comedy pictures as Violet Joy. The latter name was wished on her some time ago when she first featured in pictures, no one knows why. We've always wondered who thinks up some of the fancy names for movie people and Pullman cars. At any rate, Miss Thompson likes her own name and isn't ashamed of it, so she went back to her real "nom de movie" as soon as she had the opportunity.

To Film "Paradise"

Richard Walton Tully is to produce for the screen his famous stage success, "The Bird of Paradise," in the Hawaiian Islands, locale of the story. The production, which will be a First National release, it is said, will be anywhere from three months to a year in the making. The cast is now under consideration, but as yet no final selections have been made. "The Bird of Paradise," one of the most successful of foot-light attractions, played for twelve years on the stage. Among those elevated to stardom in the port of the Hawaiian princess were Laurette Taylor, Lenore Ulrich, Carlotta Monterey, Bessie Barriscale, Florence Rockwell and Muriel Starr. Guy Bates Post played "Ten Thousand Dollar" Dean, the beachcomber.

Grand Corners Directors

A galaxy of high-class comedy directors is to be found at the Grand Studio on Gower Street, Hollywood, where Monty Banks, Sid Smith and Joe Rock are all engaged in making two-reel fun films. Among them are Alf Goulding, Grover Jones, Archie Mayo, Hugh Fay, Harry Edwards, Herman Raymaker and Gil Pratt.

Betsy Plans Party

Betsy Ann Hisle, five-year-old beauty contest winner, who is one of the features of Hal Roach's "Our Gang" comedies, is going to have a birthday party at the Hollywood Hotel next Wednesday, May 30th, and has invited Baby Muriel MacCormac, Baby Peggy, Jeanne Dawson, Jackie Condon, Mickey McBan, Richard Headrick, Jackie Parker, Walter Wilkinson, and several other screen kiddies to be her guests. As yet no estimates have been made as to how much ice cream and cake will be consumed, but a corps of caterers are being held in readiness for the onslaught.

Miss Wales in Two Films

Ethel Wales, well-known character actress who is scoring in "The Covered Wagon," has just signed two interesting contracts. Miss Wales started work Friday in "The Harbor Bar," a Peter B. Kyne story being made by Associated Authors at Ince's in which she is cast as "Penny," an old maid. Following this she goes to the Lasky Studios to negotiate a leading character role in "The Faun," a William de Mille production. She recently completed character roles in "Gigi," a Dinky Dean Production and "The Fog," a Graf Production for Metro.

Carr on New Job

W. H. ("Bill") Carr, well-known art director, who was for many years with the Lois Weber Company, has assumed the management of the rental department of Foster's Antique Shop. Carr entered film work with Universal eleven years ago, and was immediately assigned to the Weber outfit, with which group he remained until 1921. Then he free-lanced, handling the art direction on Constance Talmadge's "The Primitive Lover" and "East Is West"; Norma Talmadge's "The Eternal Flame"; Jackie Coogan's "Oliver Twist"; B. P. Fineman's "Don't Marry for Money," and several other big productions. His association with Foster will place this establishment among the foremost in the southwest, for Carr has hosts of friends in the professional field, and a complete understanding of what is expected of him in his new position.

C. C. Burr has just finished putting the finishing touches on the next Earl Hurd-Bobby Bumps Cartoon Comedy, "Their Love Growed Cold," which will be released through Educational Film Exchanges, Inc.

After having been second assistant for the past three years, Lou Borzage has been promoted to first assistant with Frank Borzage, who is starting his next picture for Arthur H. Jacobs to be released through First National.

Because "The Eleventh Hour," the title of Bernard Durning's latest Fox film creation, is symbolic of their ritual, many lodges of the Elks national organiaztion will sponsor the premier showing of the picture in their respective communities. The screen production, which is an adaptation of Lincoln J. Carter's sensational melodrama, was made by Durning in eleven weeks, and the cast features eleven principal parts. Likewise it is the eleventh picture "Berney" has filmed under the Fox banner.

Under the direction of Lynn Reynolds, production has started at the United Studios on a new First National picture, "The Huntress," in which Lloyd Hughes has been given the featured role to portray. The popular actor has recently completed an important characterization in the Universal production of "Grandpop."

The Mission Film Company has assembled a notable list of artists for the principal roles in its latest virile drama of rural life, "The Barefoot Boy," which was written by Wallace Clifton and is now in production at the Fine Arts studios. Among the players are John Bowers, Marjorie Daw, Tully Marshall, Sylvia Breamer, Raymond Hatton, George MacDaniel, Harry Todd, Otis Harlan, Frankie Lee, Virginia True Boardman and others. David Kirkland is directing the picture.

Helen Kesler, who has appeared opposite many of the screen's foremost comedians and who recently completed a year's engagement as leading woman for Jimmy Aubrey, Vitagraph comedian, has been signed by Milburn Moranti to act as his leading woman in a new series of two reel comedies which he is to produce for the Anchor Film Company.

More lumber has already been used in the building of the sets for Rex Ingram's production of "Sacaramouche" than in any picture ever produced at the Metro studios, and the picture is not yet one-fourth finished.

"Bull" Montana was not satisfied with the color of his new automobile, so is now having it repainted. When it comes out of the paint shop it will resemble something between a western sunset and a mechanical representation of Will Irwin's "Trimmed in Scarlet."

The clever little Joys and Glooms of the cartoon page play an important part in "Rouged Lips," Viola Dana's new Metro picture. Instead of being in animated form, however, they are portrayed by skilled actors.

Edward Sloman, who is directing Metro's all-star production of "The Eagle's Feather," started on his theatrical career at the age of 18 by portraying the role of Friar Laurence in "Romeo and Juliet" at the Pavillion Theatre in London.

It is estimated that approximately 300 dozen candles of all sizes and shapes will be used in Rex Ingram's Metro production of "Scaramouche."

A real dentist was called upon to portray such a role, in order that the part in Viola Dana's Metro production, "Rouged Lips," would be enacted technically correct.

Hunt Stromberg, who produces, and often personally directs the "Bull" Montana comedies for Metro, is the youngest producer in motion pictures.

James Kirkwood, who is cast for the leading male role in Metro's all-star production of "The Eagle's Feather," was at one time leading man for Mary Pickford.

TRUESDELL IS ENGAGED FOR BORZAGE PICTURE

Arthur H. Jacobs has signed Frederick Truesdell, noted New York stage and screen actor, to appear in his new Frank Borzage production for First National, the temporary title of which is "Dust in the Doorway."

Mr. Truesdell is to play Malcolm Trask, husband of Virginia Pearson, who is one of the all-star cast which includes Josef Swickard and others.

He just arrived from New York where his last stage work was in the long run of "The Gold Diggers," the Belasco success. For many years he was associated with such popular stars as Lillian Russell, Mary Mannering, Lilly Langtry, Elsie Ferguson and many others. He was one of the original cast of "Ben Hur" and is today one of the only three living players who appeared in that notable first presentation. The others are Wm. S. Hart and Emmett Corrigan.

HOME FOLKS ARE STRONG FOR HANK

When Hollywood beckons, clerks drop their pens, carpenters lay down their hammers, cowboys sell their beloved mounts and business men dispose of their holdings. Many come to Hollywood, girls and boys, men and women. Many hear the call, but few are chosen.

One of the chosen few is Frederick Hank, formerly of Cheyenne, Wyoming. Mr. Hank, who was born near Omaha, Nebr., could ride a cayuse before he could walk. As the saying is, he was "born in a saddle." After a sojourn in Cheyenne, Mr. Hank came to Hollywood, but not until he had broken every dirt track automobile and motorcycle racing record in the Rocky Mountain region. Those records will stand for a long time to come, they say in Cheyenne, as Mr. Hank is known as a reckless driver in a state known for its dare-devil youth.

Mr. Hank began his motion picture career playing a "heavy" in Eugene Manlove Rhodes' "Stepsons of Light," a western role that called for hard-riding and considerable histrionic ability. Later Mr. Hank appeared in "Blood and Sand," "Manslaughter" and in "Robin Hood."

When the "home folks' in Cheyenne heard of Mr. Hanks progress in Hollywood a company was formed to further assist their fellow townsman to a position as an outdoor star. The new film concern is the Rocky Mountain Productions, Inc., and in "The Dangerous Trail," its first production, Mr. Hank has the juvenile role, playing opposite such artists as Irene Rich, Noah Beery, Tully Marshall, Jack Curtis and William Lowery. The director-general of the Rocky Mountain Productions is Alvin J. Neitz, director and writer of outdoor stories. F. W. Raymond is general manager. The new concern will confine all its studio activities in Hollywood. While Mr. Neitz is preparing a ten-reel western "thriller" as the first starring vehicle for Mr. Hank, the Rocky Mountain firm will produce a series of eight outdoor pictures featuring Bill Patton, who will be supported by Peggy O'Day.

Mae Busch Presents Mascot

During recent maneuvers conducted by the 160th Infantry at the Glendale rifle range, Mae Busch presented the regiment with a new mascot, "Kilo," a four-months old Belgian police dog. Colonel Walter P. Storey, commanding the 160th, accepted the mascot in behalf of the doughboys of the regiment.

STAHL, WITH GREAT CARE, ESSAYS NEW GREATNESS

With a cast of exceptional brilliance, and a story of universal interest and appeal, John M. Stahl's new picture, "The Wanters," is getting well along on the road of production as a Louis B. Mayer-First National special.

Approximately two months was consumed in the selection of the cast which is composed entirely of stage and screen stars of long-standing popularity with the public. An absolutely true portrayal of characters is a personal ideal with Mr. Stahl as well as being one of the reasons for his great success, each player was chosen for his or her particular adaptability for a certain role.

As Myra Hastings, a demure little maid who, overnight, is transformed into a society debutante, Marie Prevost not only has the greatest opportunity of her career, but also one of the most fascinating roles ever offered on the screen. Robert Ellis, who has just returned to filmdom after a trip around the world, will be seen as the chivalrous knight of her wonderful romance, while Huntly Gordon and Gertrude Astor will provide an air of bored aristocracy, as well as considerable plot, in the characters of Mr. and Mrs. Van Pelt.

Norma Shearer, a new star in the Mayer Studio fold, will make her West Coast debut as a beautiful but susceptible little flapper in "he Wanters." This picture will mark Lincoln Stedman's second performance under John M. Stahl's direction, playing a much-refused, but ever hopeful Romeo part that is reminiscent of his role in "The Dangerous Age." Little Richard Headrick will enact Sonny, a precocious youngster who rattles the family skeletons at inopportune momenis.

Three comedy favorites of old, Louise Fazenda, Hank Mann and Lydia Yeaman's Titus, will add mirth to the picture, balancing well with the severe hauteur of Lillian Langdon in the part of Mrs. Worthington, a society leader with an important family tree. Other important roles are taken by Vernon Steele, Eddie Gribbon and William Buckley. J. G. Hawks and Paul Bern wrote the scenario from the story by Leila Burton Wells, and Ernest G. Palmer is in charge of the photography.

NEW CONCERN HAS BOUGHT PACIFIC STUDIO

The Interstate Pictures Corporation, a newly formed $1,000,000 corporation, has just taken over the Pacific Studios at the corner of Venice Boulevard and Durango, Culver City. The lease was signed this week between Fred L. Hunt, owner, and J. B. Calvert, who is at the head of the new organization.

A series of five to ten-reel dramas will be filmed at the studio, the first to start production in about sixty days.

All the stories are those of a famous novelist, but at the present time it is undecided as to the name of the first story to be produced.

The American Releasing Corporation has the releasing rights for the first story.

J. B. Calvert is directing and Frank F. Cameron will assist.

About $300,000 will be spent on the first Interstate production.

Lee in Casting

Rowland V. Lee is casting parts for his first special production at the Fox Studios. The photoplay is based upon Gouverneur Morris' short story, "You Can't Get Away With It," and will bear the original title to the screen. It has been adapted for author of Rex Ingram's recent "Where the Pavement Ends," and the continuity is being prepared by Robert N. Lee.

STAR WILL KIDNAP A MAN FOR HERSELF

If you were a white girl—

If you had been brought up as an Indian—

If you decided that you wanted a white husband—

How would you go about getting him?

In "Huntress," Hulbert Footner's novel ,now being filmed at the United Studios by Associated First National, "Bela," played by Colleen Moore, the dainty and winsome young screen actress, is faced with that problem.

Bela wants a husband so much that she just goes out and takes one—kidnaps him in fact. And "then the fun begins."

The kidnapping of the white man forms the basic plot of this highly amusing picture play, which, replete with humor, is not without a good leaven of tensely dramatic situations.

"The Huntress," which is the initial all-First National picture to be produced under the production counselship of Richard Walton Tully, promises to be one of the outstanding motion pictures of the year. The role of "Bela," the vivacious white-Indian girl, is one which is especially adaptable to Miss Moore's versatile ability and is one that should add still more laurels to the crown of this most capable young woman.

"SCARAMOUCHE" IS GAINING DAILY IN EAST

It would seem that if Rex Ingram continues to increase the personnel of the cast he is assembling for his production of "Scaramouche," which is now in the course of filming at the Metro studios, he will have a safe majority in so far as celebrities assembled in one group is concerned.

The latest well known name to be added to the list of those to whom important parts are entrusted in this promising screen classic is Truman Van Dyke, who was signed to enact the role of Leandre.

Mr. Van Dyke started his work in this picture last Monday and under the terms of his contract, he will be kept busy before the battery of Ingram cameras for the next five weeks.

Mr. Van Dyke has been one of the foremost serial stars on the screen for the last several years but after completing a long engagement in the stellar role in the Selig chapter play entitled "The Jungle Goddess," he decided to abandon that field and concentrate his attentions on feature production work, and until recently he has been among those active at Universal City.

Although he is among the younger generation and distinctly juvenile type, Mr. Van Dyke is one of the veterans of the screen, he having been among the few to start his cinema career simultaneous with the establishing of the picture industry in Southern California. He won his greatest fame in serials because of his ability to do two very important things exceedingly well. One of these was to fight manfully and the other was to love the heroine. Forsooth both as for a fighter and a romancer he is considered the ideal American type.

Lila Leslie Engaged

Lila Leslie, popular stage and screen actress, has been engaged by First National to play a prominent part in "The Huntress," a comedy drama of "The great outdoors," which is being produced at the United Studios with Colleen Moore and Lloyd Hughes in the leading roles. Miss Leslie's stage career covers appearances not only in this country but also in England and Australia. In London her name is as well known in musical comedy circles as it is to screen patrons in this country. She also had a brilliant career in the Antipodes. In New York she played an important role in the original production of "Peg O' My Heart," "The Boomerang," "The Man Who Came Back," and "All for the Ladies."

Who's Who and What's What in Filmland This Week

Edward Clayton, juvenile and dancer, has finished work in "Skidproof," directed by Scotty Dunlap for Fox.

Belle Stoddard is playing at present the part of the nurse to little Jean Carpenter in Norma Talmadge's "Ashes of Vengeance."

Malcolm McGregor, one of Metro's leading men has been loaned to Universal to appear in one picture with Gladys Walton.

Hope Hampton, who will be featured in the screen version of David Belasco's play, "The Gold Diggers," has arrived here from New York.

Oscar Apfel, who is to direct Viola Dana in "To Whom It May Concern," her next Metro starring picture, only recently returned from abroad where he produced "Bulldog Drummond" for a Dutch company.

Bowditch Turner, who is appearing in Rex Ingram's production of "Scaramouche" for Metro, enacted the role of Argensola the servant of Julio in Mr. Ingram's Metro production of "The Four Horsemen of the Apocalypse."

Clyde Fitch's "Beau Brummel," in which John Barrymore will be starred by the Warner Brothers, is being adapted for the screen by Frances Marion, one of the most prolific writers in the picture industry.

William Orlamond has a comedy character role in the Metro all-star production of "The Eagle's Feather." Mr. Orlamond scored a big hit with his comedy part of the ship's carpenter in the Metro screen version of "All the Brothers Were Valiant," a recent release.

Shirley Mason, the sister of Viola Dana, is in the Good Samaritan Hospital in Los Angeles recovering from an appendicitis operation. Miss Mason is occupying the same room in the hospital Miss Dana had when she was operated on several months ago and has the same doctor and nurse.

Frank Borzage, director for Arthur H. Jacobs who releases through First National, ten years ago was a leading man for Thomas H. Ince. Chester Lyons was a cameraman there. Borzage, recognizing his exceptional worth, remembered, and several years ago when he became a director, secured Lyons as his own cameraman. He is to photograph his next production also, which will be commenced in a few days at the United Studios.

Leslie Austen, who appears nightly before the public in "The Wasp," is putting in his spare time acting before the camera

E. H. Griffith, who returned last week from Canada, is now filming the interiors for Cosmopolitan's feature "Unseeing Eyes," which was tentatively titled "Snowblind."

Daniel Carson Goodman, who has a nack for original titles, has tentatively named his forthcoming production "You Get What You Give.'"

Jane Thomas will play the dutiful daughter immediately upon the completion of "The Exciters," and will take a hurried trip to Chicago to visit her mother before starting work on her next special.

Virginia Pearson, absent from the screen for three years while headlining in vaudeville, returns to the films in a leading part in Frank Borzage's next production for First National release.

Arthur H. Jacobs and his director, Frank Borzage, hied themselves away to the high Sierras to fish for trout between pictures. Ever since he has been in pictures Borzage has made such a retreat when time permits.

Melville Burke, who is at present directing a stock company in Cincinnati, is working on a plan whereby he intends to make a motion picture with the stock players as actors. If this venture is successful, it will be the first time a thing of this sort has been done.

William Collier, Jr., who has just been engaged by wire by Arthur H. Jacobs, is preparing to migrate from New York to Hollywood, where he is to play a leading role in the next Frank Borzage production which is to be released through First National.

Gertrude Astor has returned to Los Angeles following the completion of her work as one of the principal players in Alice Brady's production of "The Ne'er Do Well" in New York and she is now appearing in the John M. Stahl production of "The Wanters."

Monte Blue and Irene Rich will be co-starred in the Warner Brothers' picturization of Kathleen Norris' novel, "Lucretia Lombard." It will be made by Harry Rapf, the scenario having been completed by Sada Cowan.

Lloyd Hamilton is wintering in New York this spring.

Mae Murray has departed for New York for a month's stay. Upon her return to Hollywood she will start work on "Conquest," her next production for Metro, which Robert Z. Leonard will direct.

Carry Odell, character actor of note and former Mack Sennett comedy star, has finished his interpretation of "Spike Louis" in the new Richard Thomas production, "Scarlet Shadows," which is being made at the Hollywood studios.

John Henry, scion of a wealthy Boston family who recently wended his footsteps Hollywoodway to seek fame in motion pictures, has just completed work in Joseph Henaberry's production of "A Gentleman of Leisure" at the Lasky studios.

Fat Carr has replaced Harry Myers in the role of the chauffeur in the Warner Brothers picturization of George M. Cohan's play, "Little Johnny Jones," featuring Johnny Hines. Mr. Myers will be co-starred in one of the new series of pictures to be made by the Warners this season.

Bert Woodruff, one of the stars of "Children of Dust," Frank Borzage's current First National picture, started the first theater in Redondo, California, about seventeen years ago. It was in an abandoned railway station and was made light-proof with cheap calico. It rained, but the audience remained, putting up their umbrellas for protection.

Little Philippe deLacy, adopted French orphan and clever child actor, has completed an important child part in Mary Pickford's latest picture, "The Street Singer," and has been signed for one of the principal supporting roles in "Why Do We Live?" a picture exposing the evils of capital punishment, which is being made at the Cosmosart studios.

Dulcie Cooper, who has gained an enviable reputation the past year as an ingenue with such stars as Clara Kimball Young in "What No Man Knows"; with Tom Mix in "Do and Dare"; "The Desert Blossom" with William Russell"; "Hands of Nara" with Lowell Sherman; and "Live and Let Live," a Christie Cabanne Production, has been engaged to play the ingenue leads at the Broadway Strand Theatre, San Diego.

Miss Cooper has had several years on the speaking stage, having played a season with Virginia Brissac in San Francisco.

"Held to Answer," a gripping story of today by Peter Clarke MacFarlane, will be the second of the new series of Metro's all-star specials.

Dorothy Revier, former star of the legitimate stage, is making her initial bow in motion pictures as leading woman in the new James E. Bowen production, "The Supreme Test," being made at Cosmosart.

After experiencing some of the coldest days of the coldest spring New York City has suffered in many years, Jack White, producer-director of Educational-Mermaid Comedies, is back in the sunshine of Southern California.

"Broken Hearts of Broadway," a story dealing with the bright lights of New York, is being produced for the screen by Irving Cummings at the Hollywood studios. The leading male role in the picture is being portrayed by Johnnie Walker, popular actor, who has often been referred to as "the typical American boy of the screen." As soon as he completed his work in this picture Walker will resume production of his own series of pictures at the Robertson-Cole studios.

Creighton Hale, debonair leading man, is the first player to be signed by Victor Seastrom for one of the principal roles in his forthcoming production, "The Master Man," which is to enter filming processes at the Goldwyn studios on June 4th. Mr Hale recently completed his portrayal of "Little Billee' in the Richard Walton Tully production of "Tirlby" folowing his work as co-star in "Just Suppose," the popular stage play, which was presented at the Mason Opera House in Los Angeles a few weeks ago.

Coy Watson, Jr., ten-year old film starlet, who has recently finished an important part in the latest Edgar Lewis production of "The Right of the Strongest," was taken to a revival meeting the other night by his mother. A gospel role was being sung to the tune of "Old Black Joe" as the new arrivals seated themselves. The soloist started to sing the chorus when to the surprise of all present Coy sang out loudly, "I'm coming—I'm coming—," apparently unaware of the fact that only he and the soloist were singing. His mother quickly touch his arm, whispering that the song was a religious song and a solo at that. "Ah, go on, mother!" exclaimed the youngster, "You can't fool me That's 'Old Black Joe.' "

Pulse of the Studios

For Week Starting Monday, May 28

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Ben Wilson	All-Star	Eddie Linden	Earl Turner	Evelyn Campbell	"Mine to Keep"	4th Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
E. H. Martin Production, Don F. Osborne, Mgr.						
Horace B. Carpenter	All Star	Jack Ramsey	W. H. Patton	Frank S. Mattison	"Shell Shocked Sammy"	Editing
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
Century Comedies (Universal release).						
Al Herman	Buddy Messinger	William Hyer	Al Herman		"Buddy at the Bat"	Preparing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
Regent Film Company. (United Artists release).						
Charles Chaplin	Edna Purviance	Rollin Totheroh	Eddie Sutherland	Monta Bell	"Public Opinion"	25th Week
CHOICE STUDIO. 6044 Sunset Blvd.						**439-764**
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Harold Beaudine	Dorothy Devore	Nagy	Lavelle		2-Reel Comedy	3rd Week
Scott Sidney	Jimmy Adams	Nagy	Jas. Clemens	Conklin		1st Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Wilshire 2115**
I. W. Irving Productions. (B. P. S. release).						
Harry Revere Productions.						
Shell Craft Productions. Edwin Smith, Gen. Mgr.						
Sherwood MacDonald Productions.						
MacDonald	Gloria Joy	Beckway	Eddie Saunders	Staff	2-Reel Comedies	Schedule
Swickard Productions						
Better Picture Association						
Superior Productions						
West Coast Productions.						
Crescent Productions.						
C. French Burns	All-Star				2-Reel Comedy	1st Week
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						**598-165**
Mission Film Co. Norman Walker, Business Mgr.						
David Kirkland	All-Star	David Abel	Chas. Hamm	Wallace Clifton	"The Barefoot Boy"	Editing
Fred Caldwell Productions.						
Chas. Mack Productions. (Western Pictures Exploitation).						
Henry McCarthy	All-Star	Floyd Jackman	Chas. Mack		"Beyond the Horizon"	Preparing
Jess Robbins Productions. (Vitagraph release)						
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Buckingham	Stock			Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff		Comedies	Schedule
Jim Summerville	Stock	Jay Turner	Arthur Cohn		Comedies	Schedule
Lambert Hillard	Tom Mix	Dan Clark	Eugene Forde	Zane Grey	"Lone Star Ranger"	1st Week
Erle Kenton	Lew Brice				Comedies	Schedule
Henry Otto	Phylis Haver		Hollinghead	Carr	"The Temple of Venus"	1st Week
Jas. Flood	Wm. Russell	Jos. Brotherton	Walt Mayo	Strumwasser	"Time Hath Changed"	5th Week
Jack Ford	John Gilbert	Schneiderman	Ed Feeny	Lee	"Cameo Kirby"	2nd Week
Dunlap	Chas Jones	Don Short	Max Gold	Harvey Gates	"Snow Drift"	3rd Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
Rocky Mt. Production Co.						
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Battlin' Buckaroo"	2nd Week
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Wild & Wooley"	1st Week
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
Metro Release.						
Harry Garson	Neilson-Kerrigan	Richardson	Cowan	Coffee	"Havoc"	5th Week
GOLDSTONE STUDIO. 6050 Sunset Blvd.						
Phil Goldstone Productions. (State Rights release).						
W. K. Howard	Wm. Fairbanks	Roland Price	Harry Tenbrook	Staff	"What Women Want"	2nd Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStrohei	"Greed"	10th Week
Charles Brabin	All-Star	John Mescall	A. L. Raboch	Ouida Bergere	"Six Days"	10th Week
Neilan-Urson	All-Star	David Kesson	Thomas Held	Lovett-Mathis	"The Rendevous"	4th Week
Tod Browning	All-Star	Wm. Silden	Errol Taggart	Kavanaugh	"The Day of Faith"	2nd Week
Geo. D. Baker	All-Star	John Boyle	A. C. Eddington	Whittaker	"The Magic-Skin"	3rd Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"Master of Man"	1st Week
Emmett Flynn	All-Star	Lucia Andriot	Ray Flynn	June Mathis	"In the Palace of the King"	4th Week
Cosmopolitan Productions.						
George W. Hill	All-Star	Leroy O'Connell	George Berthelon	Frances Marion	"Daughter of Mother McGin"	10th Week
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. Monte West, Studio Mgr.						
Bob Horner	All-Star	Geo. Meehan	Leo Meehan	Monty West	"Midnight Limited, Inc."	Preparing
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Big Boy Williams	Vernon Walker	Chas. DeLong	J. Natterford	Western Special	2nd Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 162**
Monte Banks Productions, Inc.						
Harry Edwards	Monte Bank	Bill Williams	Leslie Goodman	Staff	2-Reel Comedy	Editing
Herman Raymaker	Monte Banks	Bill Williams	Leslie Goodman	Staff	Comedy	Schedule
Sid Smith Productions, Inc.						
Hugh Faye	Sid Smith	Ken. MacLean	Chas. LeMont	Staff	"On the Job"	Schedule
Joe Rock Productions, Inc.						
Grover Jones	Joe Rock	Jerry Ash	Dave Smith	Staff	Comedy	Schedule
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr.						**Holly 1431**
Richard Thomas Productions.						
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Lloyd Ingraham	Douglas MacLean		Geo. Crone			Preparing
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
Irving Cummings	All-Star	Jack Diamond	Woolstenhulme	Hope Loring	"Broken Hearts of Broadway"	4th Week
Victor B. Fisher Productions.						
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
Supreme Art Productions.						
Chas. J. Hall						Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Palmer Photoplay Productions.						
Cortland Productions						
Mrs. Wallace Reid Productions						
J. Griffith Wray	Mrs. Reid	Henry Sharp	Ross Lederman	C. Gardner Sullivan	"Human Wreckage"	12th Week
Trimble-Murfin Productions.						
Murfin-McCloskey	All-Star	King Gray	JoJe Thompson	Jane Murfin	"The Sign"	5th Week
Laurance Trimble	Strongheart	C. B. Dreyer	Cyril Gardner	Donna Darrell	"Phantom Pack"	15th Week
Assoc. Authors, Inc.						
W. S. VanDyke	All--Star	Joe Walker	R. L. Selander	Thompson Buchans	"Loving Lies"	1st Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Jerome Storm	All-Star	Ded Jennings	Frank Brandon	Beulah Marie Dix	"Children of Jazz"	9th Week
Joseph Henaberry	Jack Holt		Dick Johnson	Staff	"A Gentleman of Leisure"	6th Week
Geo. Melford	All-Star	Bert Glennon	Si Klegg	Waldemar Young	"Salome Jane"	Editing
Charles Maigne	Joy Moore			Sada Cowan	"Scarlet Partner"	Editing
Victor Fleming	All-Star	Jas. Howe	Al Gilroy	Doris Schroeder	"To the Last Man"	4th Week
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	Monte Katterjohn	"The Master of Women"	11th Week
John M. Stahl	All-Star	Ernest Palmer	Sid Algiers		"The Wanters"	6th Week
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Broken Wing"	Editing
Vic Schertzinger					"The Boomerang"	Preparing
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Virginian"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	Viola Dana	John Arnold	Frank Strayer		"Rouged Lips"	Editing
Harold Shaw					"Held to Answer"	Preparing
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	11th Week
Hunt Stromberg Productions. (Metro Release).						
Edward Sloman Productions.						
Edward Sloman	All-Star		Eelgh Smith	Winifred Dunn	"Eagle's Feather"	4th Week
Jackie Coogan Productions, Inc.						
Victor Schertzinger	Jackie Coogan	Frank Good	McDermott	Mary Rob. Rinehart	"Long Live the King"	4th Week
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	G. W. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Ernest Lubitsch	Mary Pickford	Charles Rosher	Jim Townsend	Edw. Knoblock	"The Street Singer"	13th Week
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	Preparing
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Jas. W. Horne	All-Star	Dubray Collings	Art. Flaven	Owen Davis	"Blow Your Own Horn"	Editing
Al Santell	All-Star	Wm. Marshall	Rollie Asher	Dickey-Page	"Lights Out"	5th Week
Mal St. Clair	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"So This Is Hollywood"	1st Week
	Eddie Hearn				Western Story	Preparing
	Harold Goodwin				A. C. Witwer Story	Preparing
	Geo. K. Arthur					Preparing
Emile Chautard	Miller Baxter	Dubray-Collins	Frank Mills	E. M. Engleton	"Alimony"	1st Week
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						**598-141**
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Parrott	Snub Pollard	Roach Doran	Hackmey	Hutchison-Parrott	2-Reel Comedy	Schedule
Howe-Cedar	"Paul" Parrott	Frank Young	Henecke-Brandle		Comedies	Schedule
McNamara-McGowan	All-Star	Harry Gerstadt	C. Morehouse	Hal Conklin	"Our Gang"	Schedule
Jeske-Pembrook	Stan Laurel				2-Reel Comedy	Schedule
Roy Clemens	Edna Murphy	Bobby Doran	McBurney	Frank How. Clark	"What Should a Girl Do?"	4th Week
Len Powers	Dippy Doo Dads	Hank Kohler	Bert Currigan	Staff	Animal Comedy	Schedule
ROCKETT-LINCOLN COMPANY						**Holly 2176**
Phil Rosen	All-Star	Curly-Broening	Al. Kelley		"Life of Abraham Lincoln"	7th Week
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945-6**
B. D. Russell	Geo. Larkin	Al Mohr	Fred Allen	Hively	Feature	Preparing
Malobee Productions.						
Malobee	Leo Maloney	V. Walker	Bob Williamson	Bebee	2-Reel Western	Schedule
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Schedule
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						**Wils. 1550**
Mack Sennett Comedies. (First National Release).						
F. Richard Jones	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	11th Week
Roy Delruth	Billy Bevan		George Bordeau	Mack Sennett	"Knip and Tuck"	4th Week
Herman Raymaker	Ben Turpin	Wagner		Mack Sennett	"Pitfalls of a Big City"	Editing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
Sunset Productions. 7425 Sunset Blvd.						
Robt. N. Bradbury	All-Star	Bert Longenecker				
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						**Holly 4080**
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Fred Niblo	All-Star	Alvin Wyckoff	Doran Cox	Bess Meredith	"Captain Applejack"	9th Week
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Frank Borzage	All-Star	Chester Lyons	Lou Borzage			2nd Week
Edwin Carewe Productions. (First National release).						
Edwin-Carewe	Holbrook Blinn		W. Fox	F. Fox	"The Bad Man"	Preparing
Joseph M. Schenck Productions. (First National release)						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Weil	Frances Marion	"Ashes of Vengeance"	10th Week
Sidney Franklyn	Constance Talmadge	Norbert Brodin	Millard Webb	Emerson-Loos	"Dulcy"	9th Week
James Young Productions (Associated First National release).						
2nd Week	Sam DeGrath	All-Star	Geo. Benoit	Zekroff	"Lord of Thunder Mountain"	1st Week
First National Productions.						
Lynn Reynolds	All-Star	Welmer			"The Huntress"	2nd Week
UNIVERSAL STUDIO. Fred Datig Casting.						**570-081**
Universal Film Manufacturing Co. (Universal Release.)						
George Marshall	Jack Hoxie		Tom Regan	George Hively	"Where Is This West"	Editing
Richard Stanton	All-Star					Preparing
Wm. Parke	All-Star		Tinling	Harvey Gates		Preparing
Grandin	Jack Dougherty		Arthur Thompson	Geo. Pyper	"The Man Hunter"	Schedule
Messinger-Marchan	Mower-Sedgwick	Howard Oswald	Taylor	Jefferson Moffit	"Daniel Boone"	Schedule
Duke Worne	Little-Thomson	Wm. Nobles	McDonough	Bertram Millhauser	"Eagles' Talons"	17th Week
Wallace Worsley	**Lon Chaney**	Robt. Newhart	**Dugan-Sullivan**	**Sheehan-Lowe**	**"Hunchback"**	25th Week
Harry Pollard	Reginald Denny		Harry Webb	Staff	Leather Pushers	Schedule
Stuart Paton	Roy Stewart		Ernst Laemmle	Geo. Hull	"The Love Brand"	Preparing
Edw. Laemmle	Herbert Rawlinson				"The Victor"	2nd Week
King Baggott	Baby Peggy		Joe Barry		"Wanted a Home"	4th Week
Watson	Bert Roach		Holland		Comedy	Schedule
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	5th Week
Herbert Blache	Gladys Walton	Anton Davey	Leo McCasey	Hugh Hoffman	"The Untamable"	3rd Week
Hobart Henley	Virginia Valli		Arthur Smith	Marion Fairfax	"Lady of Quality"	7th Week
Robt. Hill	Wm. Desmond		B. Humberstone	Edwin Marshall	"Skyline of Spruce"	Editing
Dinky Dean Productions. Lew Lipton, Production Manager.						
Al Austin	Dinky Dean	Harry Thorpe	De Ruelle	Staff	"John of the Woods"	7th Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						**598131**
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						**Holly 4181**
Warner Brothers Productions.						
Arthur Rosson	Johnny Hines	Gilson	Hines-Roth	Ray Schrock	"Little Johnny Jones"	5th Week
Wm. Beaudine	Wesley Barry	Dupar	Geo. Webster	Julien Josephson	"Printer's Devil"	3rd Week
Harry Beaumont	Hope Hampton			Grant Carpenter	"Gold Diggers"	Preparing
Sidney Franklin	Lenore Ulric			Edmund Goulding	"Tiger Rose"	Preparing
Harry Rapf Productions.						
	Blue-Rich			Sada Cowan	"Lucretia Lombard"	Preparing
	Marie Prevost			Edmund Goulding	"Broadway After Dark"	Schedule
WILNAT STUDIO. 6070 Sunset Blvd.						**Holly 7940**

Hugh Hoffman
Scenarist and Production Supervisor
Gladys Walton unit, Universal
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Herbert Blaché, Directing
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NEWS FROM NEW YORK

(Continued from Page 6)

Once upon a time, a man grew interested in a glowing film title, and when he saw the film, it really lived up to the press agentric promise. The surprise killed him.

Tyrone Power said yesterday that he would leave for the coast shortly to assume his role in "The Day of Faith."

Sidney Olcott is directing George Arliss in "Green Goodess," for Distinctive. Saul H. Harrison is assisting him.

Mary Roberts Rhinehart is here to confer with Wagenhals and Kamper on her new play "The Breaking Point."

Famous Players gained a point in its court battle with Valentino when New York's Supreme Court Justice O'Malley ruled that certain defences interposed by the "Sheik," should be stricken out. This allows said "Schreek" to file an amended answer.

Marjorie Rambeau apparently attempted to make a secret getaway from this country on the "Homeric," last Saturday. Her name was not among those present and the night before, her home, denied her departure. But the sleuth reporters cornered her. Still she would not talk. "Just leaving," she said. Guess she's tired. She left for London.

Douglar Fairbanks, Jr., arrived in New York, May 8th, on the Majestic. His mother, Mrs. James Evans, accompanied him. Young Douglas will go to Hollywood to follow in his father's footsteps as an actor.

Chas. Reed Jones, once publicity man for many of the beaux monde of Hollywood, is now manager for W. E. A. F., which means New York City's big radio station.

If Thomas Meighan were as shy as his brother William J., he would not be a great movie star. William J., who lives in Washington, D. C., has been photographed only twice during his life. Yesterday the photographers called on Meighan, attempting to take his picture, but failed. William is in the automobile business and is single, and girls, he is just as, if not handsomer, than his brother. Address all mail to 4328 Seventh street North West.

MELODIC TECHNIQUE

(Continued from Page 5)

teristics and the period—they are also fitting backgrounds for the people that pass through them and the action that transpires in them. The straight lines and excessive orderliness of the playroom of the Crown Prince (played by Jackie) bespeak the excessive zeal with which his daily life is ordered. Somber Gothic tones in the bedroom of the king (played by Robert Brower) are a fitting background for the grim warrior who is living in his last months on earth. Louis Quinze fittings decorate the boudoir of the Countess Olga Loschek (Rosemary Theby) appropriately, for the intrigue and plots hatched there.

"Long Live the King" was adapted by Eve Unsell from Mary Roberts Rinehart's novel of the same name. Jackie Coogan's supporting cast includes Rosemary Theby, Ruth Renick, Vera Lewis, Alan Hale, Alan Forrest, Walt Whitman, Robert Brower and Don Franklin.

Mary Philbin, beautiful actress of "Merry-Go-Round," and who is also an accomplished musician, is adding horsemanship to her list of gifts. She begged for a role with Jack Hoxie at Universal City to learn Western plays, and now is taking lessons in trick riding. "I want to learn every angle of pictureplay acting," is her explanation.

Georges Rizard, who is photographing "The Eagle's Feather" for Metro, is one cameraman who has never been known to wear the traditional reversed cap while filming a picture. He invariably wears a soft hat and is often mistaken by visitors for the leading man.

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Hardee Kirkland
Hollywood 6298
(Fort Worth says about the sketch "The Man Higher Up," in which Mr. Kirkland appeared with Theodore Roberts).
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FROM U TO YOU
(Continued from Page 7)

come the stupenduous task of editing and cutting.

Edmund Mortimer, director of "Alias Jimmy Valentine," "The Road Through the Dark," "The Hush Hour" and "The County Fair," all outstanding box office successes, has added another attractive production to the noteworthy list.

"Thicker Than Water," the screen version of Margaret Bryant's "Richard," in which Herbert Rawlinson starred under Mortimer's direction, has been completed and in roughly edited form looks like a picture of which any director might be proud. Charles Kenyon adapted the novel to the screen form and such well known players as David Torrence, Lionel Belmore, Esther Ralston, Mike Donlin and Alfred Fisher handled the principal supporting roles. The atmosphere switches from the thrilling scenes of underworld spots in America to the quiet location of an old estate in England.

Production has been started at Universal City on a Gladys Walton starring vehicle that promises to be one of the most interesting of her career.

The story is weird and different from anything that Miss Walton has ever done. Instead of being a flapper heroine, she is a woman with two natures, a dual soul-one-half evil and one half good. The drama of the story is intensified by the fact that there are only four characters of importance—the woman, her Chinese servant woman, her sweetheart and a doctor whose evil influence over her is the cause of her lightening transformations from good to bad.

The Chinese servant woman will be played by Etta Lee and the doctor by John Sainpolis. The young lover will be played by Malcolm McGregor, the promising young "find" that Rex Ingram brought to the screen.

Gelette Burgess wrote the story as a novel and Hugh Hoffman wrote the continuity. Herbert Blache, whose recent directorial achievements include "Nobody's Bride" and "Fools and Riches," starring Herbert Rawlinson will guide the production.

"Legally Born" will be the title of Charles Furthmann's sequel to "Legally Dead," recently completed at Universal City with Milton Sills in the title role. It is a story of a man brought back to life by adrenalin after being legally proclaimed dead. The sequel tells his legal difficulties as an officially "dead" person, and how he overcomes them.

Getting a double for Virginia Valli at a younger age was the rather difficult task achieved by Hobart Henley in "A Lady of Quality," filmed at Universal City. Little Peggy Cartwright depicts her at the age of six and the likeness between the two is striking.

William Watson has started to work on a new comedy for Walter Ford, the English comedian, at Universal City. Gladys McConnell plays the leading feminine role.

"Sawdust," Jack Conway's new picture starring Gladys Walton, has proved useful to Edward Sedgwick, who directed Hoot Gibson in "Out of Luck." Sedgwick used Conway's circus tent for a county fair background in one of his village scenes in the navy play.

Jack Dillon has completed the filming of "A Self Made Wife," with Ethel Grey Terry and other famous players at Universal City. The film is now in the hands of the cutting department.

DO YOU KNOW THAT—

Noah and Wallace Beery are brothers?

Lucy Beaumont, one of the screen's best known delineators of mother roles, played the part of Mrs. Wiggs in "Mrs. Wiggs of the Cabbage Patch" several years ago on the legitimate stage?

Alberta Vaughn, who has recently been placed under contract by Mack Sennett, is a sister of Ada Mae Vaughn, leading woman for Charles Ray in his new picture, "The Courtship of Miles Standish?"

Creighton Hale and Alan Hale are not related to each other?

Garry Odell, character actor of note and former Mack Sennett comedy star, is a nephew of John Fleming Wilson, the famous author?

Gloria Hope in private life is Mrs. Lloyd Hughes, wife of the debonair leading man of the screen?

David and Ernest Torrence are brothers?

Leatrice Joy is married to Jack Gilbert, William Fox star?

Peggy Brown, who plays opposite William Desmond in "McGuire of the Mounted," was formerly a Ziegfeld Follies' dancer?

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EXPERT CITES SOME HAIR HISTORY

Dr. Rudolph Martin, of Boston, one of America's leading specialists in the care and arrangement of the coiffure, has become greatly interested in the style of hairdressing recently brought to this country by Andree Lafayette, the girl who is portraying the title role in Richard Walton Tully's screen production of "Trilby."

"Attractive arrangement and adornment of milady's hair," he says, "is a custom dating back to the early Egyptians, and one which will undoubtedly go in to infinity. Even the casual observer of hair styles will note that certain arrangements reappear from time to time, again being pronounced the mode of the day.

"The bobbed hair, which has just ended one of its periodical terms of favor, was originally adopted by the Egyptians, and apparently was as much in vogue at that early date as it has been recently.

"The desire to dress the hair in a new and becoming fashion has led many to adopt the latest, known as the "Trilby Bang," popularized by Andree Lafayette, the Parisian motion picture actress, now playing in Richard Walton Tully's production of "Trilby," for First National. Her introduction of this style will undoubtedly be the forerunner of a period of favor for this method of arrangement. It will be remembered that bobbed hair was popularized to a great extent by Mrs. Vernon Castle. This and other instances serve to indicate that new styles often become popular through adoption by some prominent member of the social or theatrical world.

"The length of time such styles remain popular is usually governed by the number of women who can adopt them becomingly. The style which can be attractively taken up by the greatest number of women retains its popularity the longest."

Miss Lafayette rolls her golden locks under until they attain the ordinary length of bobbed hair, and when securely fastened with but two pins, the result gives all the appearance of bobbed hair. In fact, one nationally known photographer had been posing Miss Lafayette for an hour or two before he was astounded to discover that she really possessed long, luxuriant locks "of her very own."

FOREIGN STORIES TO PREDOMINATE IN THEATRES THE COMING YEAR

Photoplays with foreign stories will predominate in motion picture theatres the coming year.

Lillian Leighton, who offers one of her unique characterizations in "The Eternal Three"

A survey just completed by Marshall Neilan, prominent motion picture producer, involving a canvass of theatre managers as well as studio producing officials, shows that movie audiences throughout the country are keen for stories laid in foreign locales and that American producers are planning increased picturization of plots with foreign backgrounds to meet the situation.

An interesting angle to the situation as announced by Mr. Neilan is that despite the increased production of foreign stories, the trend of producers in Los Angeles is to make all pictures, regardless of locale, in Southern California rather than in the countries where the plots are laid.

As a result of the survey, Mr. Neilan announced yesterday, a policy of production which will involve the concentration exclusively upon foreign stories. It was this situation that prompted the producer to include a Mexican sequence in "The Eternal Three," an American drama recently completed at the Goldwyn studio. "The Rendezvous," his next production, is a Russian drama and this is to be followed by "Tess of the D'Urbervilles," an English story.

Verifying his contention, Mr. Neilan points out that the large majority of the super productions to come during the next months will offer foreign stories. This in a large measure, holds true of the smaller productions as well. Among the bigger film plays to come and which offer foreign locales are "Ben-Hur," Goldwyn's most ambitious film; Mary Pickford's story of Spain, "The Street Singer"; Douglas Fairbank's Arabian tale, "The Thief of Bagdad"; "In the Palace of the King," a story of Spain; "The Magic Skin," a French plot by Balzac; "The Spoilers," Alaska; "The Master of Man," England; "Six Days," England; "The Hunchback of Notre Dame," France; "Scaramouche," France; "Bluebeard's Eighth Wife," France, and "The Ten Commandments," Palestine.

Mr. Neilan's survey shows that nearly 40 per cent of the foreign stories to be produced within the next few months are laid in France, 30 per cent in England and 15 per cent in Spain. The percentage of stories laid in other countries is smaller.

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Editorial Views of the Gossip and News

The photoplay art is busy growing and it would be a fine thing if some of the ultra-mercenary and totally inartistic producers got busy going!

It's a great world of make-believe. "Kidding" the other fellow is perhaps the most popular indoor sport extant at present. Of course "kidding" oneself is not obsolete yet, either.

Life is a riddle to only those who are riddles themselves. Riddle any of them with searching inquiry and you'll find that when they use the word "life" they mean themselves personally.

Some eastern firm is announcing a picture entitled "Mules of Musherton." Sounds like one with a kick in it or else, perchance, there'll be some mighty "kicks" from those called upon to see it.

It would seem utterly foolish to give a lot of advice when everybody knows the donor of same needs a lot of it himself. However, if some people couldn't give advice, they'd be deprived of ever giving away anything.

Jimmy Aubrey announces he will not desert the two-reel comedy. Evidently Jimmie believes someone has got to stay with the ship. Most all the other comedy stars have stepped forward into the full-length field, you know.

Now, according to despatches from the east, there are fears of a shortage in labor. Well, anyway, we'd rather see a shortage in workers than a shortage in work. Give 'em time and they can build many a Rome over and over again.

If it is true that Henry Ford has a good chance to be elected president of the United States, there is reason to start trembling because it will be the first time in the history of the nation that the White House has housed a flivver king. Somehow anyone having anything to do with flivvers of any variety simply does not belong in that White House.

If Hollywood got one-half of the fine new theatres promised from week to week, it would be the most theatre-infested city in the world within a few weeks. Meanwhile it does need several first-class theatres very much and much prosperity awaits the business groups wise enough to build them. Also meanwhile, many are tiring of so much promise and so little performance.

Very seldom do we complain about anything, but there is one thing we cannot overlook supinely or otherwise and that is, the smart bird who is spending much of his time running around and telling everybody about what he intends doing to (not for, mind you) somebody else. We consider the man a perfect jackass if he doesn't know enough not to brag about what he is going to do even if the thing he's bragging about is good and worthy. Unfortunately, there has been too much of this sort of thing within Filmland lately.

Judging from the speed with which they are building new studios and re-modeling old ones, there's going to be a place to make any and all pictures ere long. However, incidentally, "any and all pictures" cannot possibly be what the public wants. Indeed, it's just as patent as patent medicines are in a drug store that what the public craves year in and year out is, less of a series and more single, good pictures, which should not be construed to mean anything singular at all since it must be admitted we are living in an age of intensified civilization.

Sometimes it so happens that a truly great genius is left out in the cold of distress only because he lacks business acumen enough to "sell himself" to the world. Just think of what would happen if a successful business man was furnished by Fate for each great genius! It would be a world of far greater happiness than it is today, because, primarily, a genius contributes prodigiously to the joys of living in general. And, the queerest part of it is, most of us know of a genius in oblivion to whom we seem utterly incapable of giving any aid whatsoever. 'Tis something more to think about.

It begins to look as if we are going to have a right merry war between big and powerful factors within the film industry. It is understood one very potential multi-millionaire has announced his intention of "breaking" the biggest producing organization now in the field and meanwhile the United States government is taking a hand in affairs by stirring up some questions relative to breaking trust laws. Contrary to first impressions, the prospects for a little conflict between the big leaders are most encouraging since they encourage independent production, which, after all, is the real life blood of the business. If you have been a keen observer, you have, of course, noticed that whenever the independents were kept hors de combat by financial difficulties and a gutted market, there has been a panic, while, on the other hand, when they have been left free to follow their plans, prosperity has blessed all. Inevitably if only a few giants can work with profit, the legions of lesser lights must suffer, and, if the latter do not happen to be called upon to suffer, no one suffers. Verily, the little fellow must be unrestrained to vie with the big fellow or else there shall be chaos in a world struggling for equality such as this! Let the big boy weigh this incontrovertible fact, too.

Motion pictures, great as is their present, are nearly all in the future.
Their yesterdays are few and almost insignificant, as compared with their all powerful tomorrows.

—WILL H. HAYS.

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Letting The King Live at $600,000 Per

Jackie Coogan's first production under his Metro contract, the picturization of Mary Roberts Rinehart's "Long Live the King," will undoubtedly be the biggest film of his career to date, surpassing all his earlier vehicles from every point of view. The slogan of the year, "bigger and better pictures," has been kept in mind by Jack Coogan, senior, who is supervising every detail of Jackie's films, and he interprets it to mean not only "bigger," but really "better"—in gorgeous but not extravagant mounting, dramatic direction and capable characterization.

Careful estimates set the cost of production for "Long Live the King" at $600,000. And every cent of expenditure has been checked and double-checked by Coogan, his director Victor Schertzinger, his studio manager E. A. Biby, his art director J. J. Hughes, his costumer Walter Israel, his cinematographers Frank Good and Robert Martin and the other members of his production staff.

One innovation which is keeping down the cost of production while it simultaneously aids the continuity of filming is the erection of the interior sets for "Long Live the King" in groups as they actually would appear in a house and according to plot sequence. Thus continuous action is made possible without the annoying and expensive processes of moving lights and players, changing shooting angles, or keeping sets standing longer than necessary.

The interior of the Opera House was built all together and will show the ground-floor foyer, the upper foyer, and the connecting stairs, the royal box and several corridors. Similarly, the bedchamber of the old king, played by Robert Brower, has been built in conjunction with the long stone corridor leading to it and the great drawing room adjacent.

There are 20 groups of sets showing interiors; the most important of these and their construction cost are the opera house, $23,000; the King's bedchamber group, $38,000; the Crown Prince's bedchamber, $15,000; the boudoir of the Countess Olga Loschek (Rosemary Theby) $11,000; the Prince's schoolroom, $16,000; the boudoir of the Archduchess Annunciata (Vera Lewis) and the Princess Hedwig (Ruth Renick) $14,000; the huge throne room, $42,000. Then there is the group of interiors representing the Inn, consisting of entrance hall, Bobby's (Don Franklin) apartment, Black Humbert's (Sam Appel) chamber, the lodging of Old Adelbert (Monti Collins), and the secret meeting place of the revolutionary committee of ten—all of which are being erected together at a cost of $23,000.

Much of the important action of the picture occurs in and around the square of the City of Lavonia; this is now being constructed to cover over 100,000 square feet of ground. It shows the intersection of two streets, lined with thirty-six buildings besides the castle, the Inn, the Cathedral, and the Opera House. A viaduct passes through the square, surmounted by a bridge, fountains play before the Opera House and the Cathedral, and a canal cuts the square twice in the course of its 250 feet of length.

The Opera House is modeled after the one in Dresden, the palace is an exact replica of the Castle of Neuschwanstein in Bulgaria, and the Cathedral combines the characteristic attributes of the mediaeval Gothic structures. The palace will occupy almost a quarter of a million square feet of ground, and is being built up to a height of seventy feet from the ground, with spires twenty feet still higher. Its cost will exceed $50,000. The Cathedral is elevated from the center of a square over a ramp, or up hill street, which is being constructed, leading to thirty feet above level. Upon this hill the Cathedral will rise to a height of 60 feet, with spires that much higher again. The less important houses that line the square are being erected up to heights varying from 45 to 80 feet. In addition to the cost of the four important buildings, the square set will involve an expenditure of almost $60,000.

Jackie Coogan as he appeared in "Oliver Twist."

One of the biggest and most colorful scenes in "Long Live the King" is the carnival scene in the square, for which over 2,000 extras will be employed, most of them clad in typical Carnival costumes, while others wear the picturesque garb of the Middle European peasants. Walter Israel and his assistant, Larry Fisher, who are handling the costumes, have been rounding them up by telegraph from New York, Chicago, New Orleans, Minneapolis, and San Francisco. Two special wardrobe buildings are being constructed for the extras who will play in these scenes, in addition to Metro's present large dressing-room space. Sixty-five seamstresses are working day and night to complete these costumes and to fit them to the players. Four barges, each 20 feet long and 12 feet wide, will be drawn through the canal in the Carnival scene, in addition to numberless small boats that will ply over its waters. Fifty bags of confetti, 25 bags of paper streamers, 2000 masks—these are just part of the order of props for the Carnival scene, which promises to outdo all similar scenes ever filmed. Other exteriors include, the secret stair from the castle, the underground passage and escape, the roof of the palace, the "gate of the moon," the borderline frontier of Lavonia, and the Shrine of Saint Cecelia, to which the Crown Prince makes a pilgrimage for his grandfather's recovery.

Production is nearing an end on "The Sky Line of Spruce," Edison Marshall's story in which William Desmond is being starred under Robert Hill's direction. The first part of the filming was done at Feather River, where remarkable scenic effects were achieved. Ten days have been spent on interiors and completion of the feature is in sight.

Virginia Browne Faire, William Welsh, Al. Hart, Fred Kohler and other popular players support Desmond.

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, Cal., May 29.—The Stereoscopic Productions will begin work on their next picture the latter part of this week at the Pacific Studios at San Mateo. The title of the picture will be "The Poppy Girl." Walter W. Bell will direct, with Joseph Gonyea as assistant director. Patrica Palmer and Ranger Bill Miller will co-star.

"Her Accidental Husband," first production of the Belasco Productions, is the feature picture at the California Theatre this week, and is meeting with a very warm reception from large audiences at all performances. Not only is it a mighty good picture, but it was made by a local organization, and part of the scenes were shot in our own Palace Hotel, although the larger part of the picture was made in the South.

Joe Brandt, Harry Cohn and Mrs. Phyllis Usban, all of the picture world, were among last week's guests at the Palace Hotel.

The film of "Youth Triumphant," recently made at the Hollywood Studios by the Fisher Pictures Corporation of this city, now being edited, will be brought to this city about June 1st, and pre-viewed before the stockholders of the organization, after which Victor Fisher, head of the company, and David Chaplin, business manager, will leave for New York with the film to arrange a release.

Abraham Lehr, general manager of Goldwyn, spent the week-end in San Francisco looking over the progress of the filming of Eric Von Stroheim's production of "Greed."

Thomas Ince was a guest at the St. Francis for several days the early part of last week.

Twenty-eight members of the cast and staff of the company now engaged in the making of "The Rendevous" for Goldwyn under the direction of Marshall Neilan, arrived in San Francisco by boat last Monday. They shot some scenes on the United States Army Docks, using real soldiers, and also some thirty or forty local extra people in addition to the company. They returned to Los Angeles also by sea, working on the boat enroute both ways.

Robert Warwick, beloved of the patrons of the silversheet, but at present devoting his time to the spoken drama, has closed his Oakland season.

A dinner, perfect in every detail, and a private showing of "Brass," lately filmed by Warner Brothers, was given last Tuesday night by George A. Oppenheimer, Inc., Film Exchange to the "trade," and a few other guests. Some two hundred of the exhibitors of Northern California were present. At the honor table, besides the author, Charles G. Norris, and his wife, Kathleen Norris, were Irene Rich and Monte Blue, who play the leading roles in the picture, and H. M. Warner, senior member of Warner Brothers, and Harry Raph, actual producer of the picture. "Brass" is the attraction at the Granada Theatre this week, and is very interesting to local audiences, partly because it is a story of San Francisco itself.

N. Dragomanovich, head of the West Coast Films, returned to San Francisco last Saturday after a ten days' stay in Los Angeles on business for the organization.

Eric Von Stroheim last week shot the wedding sequence in the making of "Greed" from Frank Norris' great American classic, "McTeague." It was especially interesting as for the first time in the making of the picture practically all the principals, with the exception of Ceasare Gravini, were working at once. Taken all together they form the most remarkable assortment of types ever filmed in one picture, everything from the good-natured bulk of Gibson Gowland, as "McTeague" to Zasu Pitts' appealing charm, and from huge Hughie Mack to little Chester Conklin, who by the way, is giving one of the outstanding performances of the picture. Last Thursday had the highest record of results, up-to-date, with thirty script scenes, and a number of added ones shot between nine a. m. and two the next morning.

Along New York's Rialto

By RAYMOND McKEE

Rumors of Mildred Harris' coming marriage to a Mr. Sailing Baruch, Jr., have been sauntering up and down Broadway, but Mildred denies them. "We're just very dear friends that's all," she assures her acquaintances.

Lenore Ulric, the star of"Kiki," is recovering from a serious operation on her throat, to remove a tumor at the base of her tonsils. The operation was performed by Dr. Alex La Vigne at his sanitarium.

Lou Tellegen has been engaged to play the lead in "The Shiek," a play by Wilson Collinson, heretofore known as "Desert Sand."

For the first time in the history of the New York stage, two companies playing the same attraction under the same management are being presented in this city. The production is "Blossom Time," and plays on the same street in theatres directly opposite each other, namely the Shubert and the Fourty-fourth Street theatres. One of the companies recently concluded a season of 29 weeks in Philadelphia, establishing a record for that city. One of these companies ran at the Century Theatre, New York, for five-hundred and thirty consecutive performances, establishing a record for operettas here.

Max Graf is at the Astor Hotel with "The Fog" under his arm. It will have its premiere here soon.

Strongheart, the canine film star, is the proud father of four children.

We hear that Douglas Fairbanks has changed his mind about Douglas, Jr. entering the movies. Now Doug states he will help the kid along all that he possibly can. Doug made a wise decision, we think. The movies are not as bad as some other callings.

Chas. A. Bird, recently of the Fox West Coast studios, wishes it known that he is not going with Cosmopolitan or any other firm, as Dame Rumor insists. Mr. Bird has retired and will spend his summer days seeing California in his new Locomobile.

Hope Hampton is on her way to the coast to begin work on the screen version of David Belasco's great stage success "The Gold Diggers."

Al Lichman and J. G. Bachman have purchased from David Belasco the screen rights to "The Boomerang," a Winchel Smith and Victor Mapes stage success.

Flo Ziegfield and Mrs. Jack Pickford (Marilyn Miller) are now the best of pals, according to reports from Milwaukee, where "Sally" terminated its season last Saturday. The whole row was about Marilyn marrying Jack. It appears that Ziegfield's trip to Milwaukee was so timed, that Jack was nowhere in the vicinity, so now instead of Mrs. Pickford co-starring with her handsome husband, as per rumor, she is to sign another contract with "Ziggy" for a new fall production, in which she will be starred.

Daniel Frohman was re-elected president of the Actors' Fund of America at its 42nd annual meeting this week at the Hudson Theatre. The total receipts for the year just completed, from memberships, bequests and benefits were $157,803.50. The fund disbursed to charity was $103,769.26.

George Fitzmaurice sails today to discuss with Sir Hall Caine plans for the filming of "The Eternal City," the first production of the new Samuel Goldwyn Corporation, for distribution through First National. The director will proceed to Rome, where he will be joined by Lionel Barrymore, Barbara LaMarr, Richard Bennett, Bert Lytell and Montague Love. Mr. Goldwyn gave a farewell dinner to Mr. Fitzmaurice at the Ritz Carlton.

A body of New York actors has applied to the Pennyslvania Railroad for a lease on the roof of the big station on Seventh Avenue, considering it an ideal place on which to lay out a nine-hole golf course. The railroad will think it over.

Benjamin Knobel, owner of a motion picture theatre in Bronx, is having it out in the courts with the Famous Players-Lasky Corporation. He thinks the motion picture "The Affairs of Anatol" a bad picture and not worth the.....$1,750 which he paid for it. The people of the Bronx were not interested in it and he lost considerable money playing it. Next Knobel told that he objected to the Famous Players-Lasky Corporation sending "clockers" to his theatre to ascertain how many persons entered his theatre.

Western Movie Due to Stage Come-Back

"The western photodrama is being re-discovered.

"Discarded by motion picture producers as being too crude and inartistic to please the present-day public, the famous old wild west movie has fallen into disrepute."

This was the statement this week of Noah Beery, who has just signed a three-year contract to play in Paramount pictures, and who says that in his opinion the re-birth of these colorful dramas of the great outdoors is to become an epoch in the history of motion pictures.

"Modern camera technique and better screen stories and direction have brought the western picture on a par with the best made screen dramas of city life, as far as artistic and dramatic qualities are concerned," he added. "Modern producers are grasping this opportunity and are making western pictures so picturesque, quaint and human that they can no longer be compared with the old 'wild and wooly" cattle ranch movies."

Mr. Beery himself is an example of one of the factors in the making of this new type of screen story—actors of wide stage and and screen experience. After a successful career upon the stage, he has added to his experience ten years work in motion pictures. Mr. Beery has played character roles in many notable pictures and in bringing this type of actor into this new type of western pictures to replace the old time rowdy cowboy, western photodramas are being revived in an entirely new light.

Mr. Beery is a lover of the out-of-doors and is as good a horseman as a ranch bred cowpuncher. In the filming of the Paramount picture "To the Last Man," in which Mr. Beery is being featured, a cast of some of the best known players in Hollywood has been chosen and Victor Fleming, the director, is concentrating his effort on making this picture authentic and picturesque rather than a meaningless jumble of fast action. Besides Mr. Beery, Richard Dix, Lois Wilson, Robert Edeson and Frank Campeau are being featured. It is a Zane Grey production adapted from this noted author's original story of the Pleasant Valley War. The identical sites in the Tonto Basin, Arizona, where the battles of this frontiersmen's feud were fought, are being used as a background for the picture.

Mr. Beery took with him on location, his saddle horse "Bess" which won first prize at the recent horse show held in Los Angeles.

"When 'To the Last Man' is exhibited," said Mr. Beery, "I feel certain that it will establish a precedent in the production of motion pictures and will elevate the powerful stories of the cattle country to their legitimate place beside the screen's greatest achievements."

And Now That Bill Hart is Vindicated-----

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, this week added his voice to the chorus of congratulation which William S. Hart, famous film actor, has received all over the world upon the final clearing of his name from the absurd charges brought against him by Elizabeth MacCauley. hTe fact that Mr. Lasky has persistently refused to credit the statements against Mr. Hart lends force to his expression of satisfaction when the slanderous nature of the attacks was finally proved.

Mr. Lasky said, "Following Mr. Hart's retirement, which the whole photoplay loving world hoped was only temporary, we had arrived at a point where we expected to be able to announce his return to the screen. Then this trouble arose. I was firmly convinced of Mr. Hart's integrity and of the public's ability to reach just conclusions. Knowing him innocent, I repeatedly urged him to appear once more as a star in Paramount Pictures. Mr. Hart came to see me several times. I knew no one believed the charges against him and strove to convince him that this was so. But Mr. Hart, splendid man that he is and super-sensitive, refused to return to the screen until there remained no shadow of doubt as to his innocence in the mind of a single person in the whole world. He possessed strong convictions upon the necessity for keeping faith with the public. He resolutely refused to return to the screen unless he could share his old time sense of comradeship with those he worked to entertain.

"Mr. Hart said to me, 'I will never accept a dollar of the public's money until I have convinced them that I am worthy to receive it. I want to be able to look out from the screen and meet every man, woman and child eye to eye. Until then I will remain outside the profession I love and to which I might have returned if it had not been for this terrible accusation.'

"Mr. Hart faced me across his desk. He looked at me with the eyes which have carried conviction to hundreds of thousands who have returned their gaze from the

(Continued on Page 21)

"—AND THE CAT CAME BACK!"

Members of the Ben Wilson company, now engaged in the final shooting of "Mine to Keep," smile as they pass Ashton Dearholt, production manager and casting director for the studio.

And Dearholt blushes as he returns the smile.

Last year the production manager used a beautiful pussy cat in one of Ben Wilson's pictures. The kitty scored personal honors for the manner in which she portrayed her role.

In the current Wilson picture, Dearholt was once more obliged to cast a feline "actress" for a part. None other than his friend of yore would do.

After a fruitless search for ten days, he was forced to accept the services of several other pussy cats. The subsitutes proved to be "boneheads."

Production was being held up. The cat episode could not, under any circumstances, be omitted. Dearholt—and other members, were frantic.

E. R. Hickson, art director, had repeatedly suggested to Dearholt that a possible "double" might be secured at the animal casting agency, but to no avail. Dearholt bent further efforts in disclosing the whereabouts of his "lost friend."

Yesterday Hickson called an agency—an actress kitty was rushed to the studio.

The "double" proved to be Dearholt's original!

COSMOSART CHANGES HANDS

According to well-founded reports, Charles Ray has purchased the Cosmosart Studios and will move his Mayflower "set" onto the lake as a permanent ornament.

Adding to Stellar Possessions, a Tendency of the Times

George Larkin in dancing regalia.

The tendency to expand is becoming really rampant in the motion picture producing field. Still another example of the forward movement is that furnished in the case of Charles R. Seeling, one of the independent producers who has been minding his own knitting so assiduously for the last two years that today he looms as a bright possibility to develop into a power to consider seriously from all angles. Now after making a success of two series of western feature productions starring "Big Boy" Williams, he is branching out with a second unit at the head of which will be none other than George Larkin, one of the brightest prospects on the film horizon at present.

The story selected for the initial Larkin starring vehicle is an original concerning the early Spanish days in Southern California, the working title of which is "The Gringo" and in which Mr. Larkin will be given ample opportunity to display his dramatic ability as well as his cleverness as a dancer. Actual filming on this feature will be started at the Horsley Studios next week and contracts have been signed for the release of this new series through the Aywon Film Corporation of New York.

Ollie Kirby, who shared in Mr. Larkin's triumphs on his recent tour of the Orpheum vaudeville circuit as his dancing partner, will appear in unusual dance scenes with him in this picture and will play an important part in the story.

Mr. Larkin is already well established as a screen star, he having recently completed a series of special productions among which were "Saved by Radio" and "The Lurking Peril," in which he starred to a distinct advantage.

Mr. Seeling has contracted to make six Larkin features and he will personally direct

Charles R. Seeling, producer.

them all. Simultaneously he will pilot the "Big Boy" Williams series, starting another big western feature with this star within the next fortnight. This is the second annual series of Williams pictures Mr. Seeling has made and he has been unusually successful as one of the youngest producers in the independent field.

OPPORTUNITY
By Eric Mayne

Opportunity is an elusive and indefinable something inseparable from our lives.

That we never had an opportunity is a constant apology for our failures.

That we have had unique opportunities is the assertion of our friends in discouragement of our successes.

Some are born with opportunities—some make opportunities, and some have opportunities thrust upon them.

We seldom admit our failure to grasp an opportunity.

We must watch our opportunity as keenly as we watch our step, for the success of our step depends largely on the use we make of our opportunity .

We must seize opportunity by the forelock, because it is bald behind.

While we are regretting the opportunities

(Continued on Page 21)

Casts of the Week

Earle Producing Company
Presents
"TUTANKHAMEN OF LUXOR"
Director, Wm. P. S. Earle
Author, Blanche Taylor Earle
Production Manager, Dick L'Estrange

CAST

Karmit	Malcolm McGregor
Arvia	Carmel Myers
Princess	June Elvidge
"Tut"	Bertram Grassby
Paheti	Sam de Grasse
Priest	Paul Wiegel
The Leech	Anthony Merle
Mimmitta	Iris Ashton
Ankhnaton	Howard Gaye
Hag	Mother Anderson

Charles R. Seeling presents
"CROSSED TRAILS"
Directed by Charles Seeling
Charles DeLong, Assistant Director
Vernon Walker, Cameraman
Continuity by John Natterford

CAST

Jack Daly	"Big Boy" Williams
Mrs. Daly	Florence McKee
Ruth	Vivian Rich
Joe Hadley	Carl Silvera
Sheriff	D. Hendrick
Jack Lee	"Hippy" Bernminister
John Doe	Jack Perry

Warner Brothers presents
"THE GOLD DIGGERS"
Harry Beaumont, Director
Entire production under the personal supervision of David Belasco
Story of Avery Hopwood
Screen adaptation by Grant Carpenter

Hope Hampton	Wyndham Standing
Louise Fazenda	Alec B. Francis
Gertrude Short	Anne Cornwall
Johnny Harron	Edna Tichenor
Francis Ross	Margaret Seddon

Joe Prouty

PARAMOUNT NEWS

A flurry of activity now exists in the cutting rooms of the Famous Players-Lasky West Coast studio. Three pictures are at the last stages of completion. The first named three are James Cruze's production of "Hollywood," Sam Wood's production of "Bluebeard's Eighth Wife" with Gloria Swanson starring and Pola Negri's second starring vehicle in America, "The Cheat," a George Fitzmaurice production with Jack Holt and Charles deRoche. The three pictures nearing the finish mark are "Fair Week," Walter Hier's starring picture for Paramount; Charles Maigne's "The Silent Partner," which features Leatrice Joy and Owen Moore; and "Salomy Jane," the George Melford production featuring Jacqueline Logan, George Fawcett and Maurice Flynn.

Monday, June 4th, has been set as the starting for Pola Negri's next starring vehicle for Paramount. It is to be "The Spanish Dancer," a Herbert Brenon production adapted by June Mathis and Beulah Marie Dix from the book "Don Caesar de Bazan."

Miss Negri will return this week from Del Monte, California, where she has been resting between pictures. She will be fitted for a number of wonderful gowns which she will wear in her coming vehicle. The cast is now being chosen and will be given out in the near future, according to an announcement from the Famous Players-Lasky studio. Ralph Block is to be production editor.

Tonto Basin, Arizona, is being treated to a real touch of modernism—the first in its lengthy and uninteresting history. That bleak spot, two hundred miles from civilization, is the scene of exciting sequences now being taken by Director Fleming for the Zane Grey production for Paramount, "To the Last Man," featuring Richard Dix, Lois

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CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, JUNE 2, 1923

NO DANGER OF SLUMP, THEY AGREE

"There will be no let-up in motion picture production during the coming winter season."

This is the almost unanimous opinion of film chiefs in Hollywood, following persistent rumors that have been going the rounds to the effect that production activity at the different studios will be curtailed within the next few months.

If anything, production will increase at this season rather than decrease, they say. Thus little credence is given the report that the studios will again lay off their men and take on an appearance similar to a year ago when most members of the profession were finding it quite difficult to get employment owing to the production slump.

If there are any actors, actresses or other followers of the motion picture art now unemployed in Hollywood it is surely not the fault of the producers, for practically every studio in filmland is filled to capacity. Never since pre-war days has there been evidenced the great era of prosperity that now prevails throughout the motion picture colony.

Particularly is it noticeable how many new faces have been recruited to the ranks of photoplayers. Since the studios hung out the "we need help" sign, men and women from virtually all walks of life have cast their lot in motion pictures. And yet, with this influx of new talent there still remains ample opportunity for additional players.

VIDOR WILL DIRECT HERGESHEIMER NOVEL

The film version of Joseph Hergesheimer's popular novel, "Wild Oranges," will be directed by King Vidor, according to an announcement made this week at the Goldwyn studios.

Mr. Vidor has completed cutting and editing the final scenes of "Three Wise Fools," his first production to be made for the Goldwyn company. He will immediately start preparations on the film version of the Hergesheimer novel.

Several producers bid for the film rights to "Wild Oranges." D. W. Griffith at one time owned the rights to the novel, and planned to film it in the original locale. The action of the story transpires in the wild orange groves that border the Georgia coast.

HIS "FOG" MAKES HIM POPULAR IN STUDIOS

Arthur L. Todd, cinematographer of the Maurice Tourneur Productions, is receiving requests from all over the world for instruction in the methods he used in making the remarkable London fog pictures in "The Brass Bottle," the latest Tourneur picture.

To all he is making the same reply, "It's a trick. You can't take pictures in a fog."

Todd has been loaned to four other producers by Mr. Tourneur since making "The Brass Bottle," making fog pictures for them with the same trick he used in the Tourneur production.

MARSHALL GETS A BIG ROLE IN "PONJOLA"

Tully Marshall, whose remarkable character reading in recent big productions has won enviable praise among motion picture critics and patrons, has been engaged by Sam E. Rork to play an important role in the next James Young Production for First National, which is to be "Ponjola," a screen version of Cynthia Stockley's famous story of South African life.

Marshall is to portray a semi-humorous part of a broken down European count who finds himself among the flotsam and jetsam of the Rhodesian gold fields, the locale where this popular Stockley story is laid.

The part calls for an unusual type of acting but it is felt that with Marshall playing this role, First National have the one man in all filmdom best suited to the character.

Few screen character men are as well known to picture patrons as is Marshall, who has been acting for the films since 1916, when he transferred his talent from the stage to the screen.

His first entrance into the profession was back in 1883 when he played his first part in "Saratoga," at the Winter Garden Theatre in San Francisco. He continues in legitimate until 1916 supporting such stars as Modjeska, E. R. Sothern, Edwin Booth, Lawrence Barrett and other celebrated Thespians.

His most recent notable parts were in "The Covered Wagon," "The Hunchback of Notre Dame," "The Talisman," "The Beautiful and Damned," "A Temporary Marriage," and "The Law of the Lawless."

EASTERN FINANCIER IS INTERESTED IN JACK

Jack Parker, clever child actor, who in looks and actions resembles Jackie Coogan probably the closest of any screen juvenile artist, will soon be heading his own motion picture company if the plans of a well-known eastern capitalist materialize. Young Parker has had an extensive training before the camera, having appeared in support of many of the screen's foremost stars, and his performance has been of such a brilliant nature as to bring him many re-engagements at the studios.

SCHOOL PROPHECY "COMES TRUE" THIS TIME

Whether it was the prophesy of her graduation class of the Minneapolis High School last year, or whether it was her personality and ability to look pretty and display exceptional talent before the camera, or whether it was simply Prince good-luck, that landed a movie contract for her, beautiful June Marlowe, 17-year-old Minnesota girl, knows not.

The important problem that is now solved is the landed picture contract. June would like to think it due to reason number one because with that reason are fond memories of school days all too quickly vanished.

When June Marlowe graduated from high school, the class prophesy was to the effect she some day would become a movie actress. This prophesy was made stronger with the news that her father, a prominent banker of Minneapolis, had decided to make Los Angeles his home.

On the Marlowes' arrival in Hollywood, June set forth in search of a job in motion pictures. Her studio visits included the Principal Pictures Corporation where she met Sol Lesser, president of the company. A few camera "tests" were made of the Minnesota beauty with the result that a contract was drawn up between Principal Pictures Corporation and Miss Marlowe covering a three year period.

The beauty will begin work at once, enacting an important role in the forthcoming production of Harold Bell Wright's "When a Man's a Man." Others will follow and in the meantime the wires are humming between cinema land and Minneapolis, imparting the glad tidings to dozens of anxiously awaiting friends and class mates.

TURKISH NOTABLE GIVES TURKISH PARTY

Gerjes Bey, a recent arrival in Hollywood, entertained a select company of friends this week in true Turkish fashion. He received his guests wearing his fez and with shoes removed according to true Turkish etiquette. It was requested that the guests curl up on cushions scattered about the floor and smoke the narghile (the pipe of peace), after that the host held his listeners spell-bound by graphic descriptions of intimate Turkish life details of the harems and the intricacies of Turkish politics.

Gerjes Bey is a writer well-known in his own country, and recently a contributor to various American magazines, and one of the most widely traveled men of the Orient. His uncle was Asis Pasha, Minister of War under the Sultan Abdul Hamid, and Gerjes Bey was a frequent visitor at the Sultan's palaces.

Among the guests who enjoyed Bey's hospitality were; Wm. Jenner, West Coast representative of the American Releasing Corporation, Mrs. Jenner and her daughter, Miss Tisdale, J. Stewart Woodhouse, author, Charles Dale, Gene Metcalf, the impersonator, Dr. Metcalf, Fred Caldwell, of Caldwell Productions, and Diane Pascale.

Genuine Turkish coffee as thick as mud, Paklava and other Turkish delicacies in the way of refreshments were the final touches which were served to transport the happy guests into a world as charming as it was strange.

NOTES

Peggy Browne, erstwhile Ziegfeld Follies' dancer, who is now a prominent member of the Hollywood film colony, has been engaged by Warner Brothers to play the leading feminine role in its forthcoming production of "The Gold Diggers," which Harry Beaumont is to direct. Actual filming of the picture is scheduled to start on June 4th.

Kate Lester in Russian Play

Kate Lester, of the white hair and stately bearing, has been cast as Conrad Nagel's mother in Marshall Neilan's photoplay of Russia—"The Rendezvous." Mr. Neilan delayed casting the part until he could secure Miss Lester's services, because he desired just such striking resemblance between mother and son as Miss Lester and Mr. Nagel bear each other.

BLACKWELL WILL FILM VAGABOND IN LONDON

LONDON, May 15.—The countless thousands of readers of that unforgetable epic of vagabondia, written with such strange and appealing beauty by William J. Locke—"The Beloved Vagabond"—will be pleased to know that before long they will be able to see this moving story and its fascinating characters visualized on the screen.

Carlyle Blackwell, the American film star, has just completed arrangements with the distinguished English novelist for a film faithfully dramatizing the story that has endeared Mr. Locke to readers the world over. Elaborate preparations are being made for this super-production, in which the novelist is taking great interest. The first scenes will be made in about a fortnight.

An impressive screen dramatization of the story has been prepared, which Mr. Blackwell declares fully preserves the beauty and idyllic spirit of the novel, and provides abundant material for the high type of film which the public has a right to expect when so widely popular a story is screened.

Berzelius Nibbidard Paragot, wayward artist and philosopher, a creature of erratic moods and astonishing vagaries, delightful vagabond, disciple of the poets, apostle of beauty and seeker after human truth, is one of the outstanding characters created in modern literature. It is a part ideally suited to the talent and personality of Mr. Blackwell, one of the most effective interpreters of picturesque roles among the screen artists of today.

"It has been my ambition for years to play Paragot," said Mr. Blackwell, "and I have never read a novel that appealed to me more than 'The Beloved Vagabond.' My great hope is that I shall be able to present this exquisite story on the screen as its beauty, dramatic power and incisive character-drawing should be expressed in the finest terms of screen art. I have had a long experience—this will be my 371st film—but I have never before undertaken anything so ambitious as this personal production of a literary masterpiece, and nothing I have ever attempted has filled me with so much artistic enthusiasm."

Mr. Blackwell has for some time been making active preparations for this film. He has selected with great care scenes in England and in France to be utilized in the production. The headquarters of London's artistic vagabondia in Covent Garden described in the novel, will be faithfully produced, as will those of the carefree bohemians in the Quartier Latin of Paris. There will also be ample opportunity for showing the beauty of the countryside of England and France.

B. E. Doxat-Pratt, who has a number of successful British films to his credit, will be associated with Mr. Blackwell in this production. The camera work will be in the charge of Mr. Walter Blakely. The Alliance Studio at St. Margaret's will be used.

Mr. Blackwell has arranged with Astra National for the distribution of "The Beloved Vagabond" in the United Kingdom.

CREIGHTON HALE GETS ROLE WITH SEASTROM

Announcement this week from the Goldwyn studios of the signing of Creighton Hale for the important role of Alick Gell in Victor Seastrom's production of "The Master of Man" carries more interest than the usual news of an actor's engagement.

Mr. Hale, who is British by birth, met Sir Hall Caine, creator of the character of Alick Gell, just once, not in his proper role as an actor, but as newspaper reporter.

Between his early engagements on the London stage, Mr. Hale did newspaper dramatic assignments. It happened that while he was playing on the Isle of Man, Sir Hall Caine's opinion on a literary question was urgently desired. The London papers sent men out, except the Daily Express, Creighton's old paper, which simply wired him to represent them at the meeting. So, in the guise of a reporter, Mr. Hale appeared before the great novelist, who took quite a fancy to the youngster, and asked him to stay after the others had been dismissed.

The screen adaptation of "The Master of Man" has been completed by Paul Bern, and the cast, as so far announced, includes Mae Busch, Joseph Schildkraut, Winter Hall and DeWitt C. Jennings.

Pierre Collings, who is now photographing "Alimony," under the direction of Jas. W. Horne, has just received word from The Academy of Arts in Berlin, that he has won one of the most coveted prizes awarded by that Academy, with one of his original creations with the camera lens. Besides being a student of photography, Collings is also well-read on the occult sciences.

Mal St. Clair, director of H. C. Witwer's "Fighting Blood" series at Grauman's Metropolitan Theatre, was formerly an actor in the old Triangle days. He then began work on the directorial staff of Mack Sennett, and was later promoted by F. B. O. to direct Mr. and Mrs. Carter De Haven in two-reel domestic dramas. When production was announced on the Witwer series, St. Clair was given the helm.

UNIVERSAL ADDS MISS COFFEE TO ITS STAFF

Lenore J. Coffee, well-known scenario writer and author, has been engaged by Universal to do a series of adaptations of big special productions. Miss Coffee is rated one of the leading scenarists in the field today and has to her credit a list of originals and adaptations which includes such productions as "Daytime Wives," "Temptation," "The Meanest Man in the World," "Unchartered Seas," "The Light That Failed," "Sherlock Brown" and "The Face Between." Universal is at present filming an original photoplay by Miss Coffee entitled "Havoc" with a cast featuring J. Warren Kerrigan, Anna Q. Nilsson, Tom Santschi and Winifred Bryson.

The engagement of Miss Coffee by Universal to do a series of screen versions of noted books and plays is in line with the companies recently announced policy of expansion and of making fewer and bigger productions.

THREE INTERNATIONALLY FAMOUS ACTORS COMING

Three actors of international fame will arrive in the California cinema colony for their first visit in the next few weeks.

First to arrive will be Joseph Schildkraut, now starring in "Peer Gynt" for the Theatre Guild in New York City. The play will close this week, and Schildkraut will start at once for Culver City to play the principal male role in Victor Seastrom's first American motion picture, "The Master of Man" from Hall Caine's latest novel. Schildkraut is expected May 30 or 31.

Eosta Ekman and Edith Erastoff will leave Stockholm June 4, after the stage season closes there, on the first step of their trip to California. They are the leading man and woman of the Swedish Theatre. They will leave England June 9, and should reach Los Angeles about June 21. Ekman, stage idol of Scandinavia, is to play in one picture for Goldwyn this summer. While Edith Erastoff is one of the most popular actresses of the Swedish stage, it is improbable that she will take any professional part in motion picture activities here. She is the wife of Victor Seastrom, and is bringing their two daughters to make a home in the Southland.

Wesley "Freckles" Barry may be small when it comes to age and size, but he has a five-man job all rolled in one in his latest Warner Brothers picture, "The Printer's Devil." Freckles" is the chief engineer, janitor, reporter, assistant editor and printer's devil on the Briggsville Gazette—wherever that is!

MONTMARTE TO HONOR CELEBRITIES WITH PLATES

Stars of the screen are to have their own exclusive tables at the Montmartre Cafe in Hollywood, according to the latest announcement of A. E. (Eddie) Brandstatter. Gold and silver name plates bearing the initials of the stars, big directors and featured players will be attached to the tables dedicated to the cinema celebrities. The screen notables will have first call on their tables, but if they are not using them for that particular date, they will be available for other patrons. Among those to be honored are Charlie Chaplin, Pola Negri, Gloria Swanson, Dorothy Phillips, Al St. John, John Bowers, Marguerite de la Motte, James Woods Morrison, Irving Cummings, Eulalie Jensen, Elinor Fair, King Baggot, Oscar Apfel, Viola Dana, Shirley Mason and Bernard J. Durning.

COMPANY REPRESENTS ALL NATIONALITIES

A Spanish picture, directed by an Irishman, roles played by "all-Americans" and photographed by Europeans!

That's "In the Palace of the King," the period spectacle being produced at the Goldwyn studios.

The story is set in Spain in the sixteenth century.

Emmett Flynn, who, an Irishman than whom there is none whomer, is directing it as his first Goldwyn picture under a contract signed recently.

The "all-American" cast includes Blanche Sweet, born in Chicago, Hobart Bosworth, Marietta, Ohio, Pauline Starke, Joplin, Mo., William V. Mong, Chambersburg, Pa., and other representatives of the forty-eight states.

Lucien Andriot, as the name might imply, comes from sunny France, and Paul Ivano, second cameraman, hails from the Balkans.

Oh yes, Albert Lena, birthplace, Naples, Italy, is business manager.

Oliver Follansbee, well-known actor of the Chicago legitimate stage, has begun his career with Cecil B. De Mille. He will appear in "The Ten Commandments."

Muriel Frances Dana played her most difficult role in "Desire," Rowland V. Lee's latest Metro production. Her role is that of a Chinese child, and her portrayal is said to be remarkable.

Peggy O'Day, who recently finished work on the serial "The Fighting Spirit" in which she will be starred, has been engaged to play the leading role in "The Battling Buckaroo" a special western production being made by Rocky Mountain Productions, Inc.

DESERT IS LOCALE FOR WRIGHT PICTURE

A caravan of motion picture players, cameramen, electricians and assistants departed this week for the desert land of Arizona. Here the movie folk will pitch their tents and remain for six weeks while they film the exterior episodes of Harold Bell Wright's "When a Man's a Man."

This is the first of the series of Wright stories to be given everlasting life on the silver sheet by Principal Pictures Corporation. Edward F. Cline is to direct the series, and a notable cast of players has been assembled for "When a Man's a Man."

Prominent among the players in the forthcoming production are Marguerite De La Mott, John Bowers, Forrest Robinson, Robert W. Frazer, John Fox, Jr., George Hackathorne, Fred Stanton and Charles Maiies.

It is the intention of the officials of Principal Players Corporation to film the Wright series of stories on a pretentious scale. Harold Bell Wright himself will lend all possible aid in their production. Following the current story, "The Winning of Barbara Worth" will be made. Others in the Wright series include "That Printer of Udell's," "The Uncrowned King," "Their Yesterdays," "The Shepherd of the Hills," "The Calling of Dan Matthews," and several other novels that have millions of readers to their credit.

HEDDA HOPPER ARRIVES TO JOIN FILM COLONY

Known as the smartest-dressed woman on the New York stage, Hedda Hopper, distinguished star of "That Day" and other Broadway successes, has arrived in Los Angeles to join the Hollywood film colony as a featured player in Louis B. Mayer Productions.

Miss Hopper just recently returned from an extended pleasure trip abroad where she was lavishly feted by notables of the stage and leaders of society in Paris, London and the beautiful tourist resorts of Switzerland. Mr. Mayer was in New York at the time of her arrival from Europe, and he capitalized the opportunity to secure her name or a long-term contract. Just what picture will mark Miss Hopper's debut in California's studio realm has not yet been announced, but it is understood that she will soon be cast for an important role in one of the productions now being made by Mr. Mayer, whose directors include John M. Stahl, Fred Niblo, Reginald Barker and W. S. Van Dyke.

AND THE DAY OF ALL-STAR CASTS REMAINS

Filming of the Mission Film Corporation's "The Barefoot Boy," has been completed and the picture is now undergoing the process of cutting and titling, at the Fine Arts studios, preparatory to its national distribution. Meanwhile, arrangements are being made by Production Manager DeWitte Hagar and Norman Walker, business manager, for a preview of the picture, which will in all probability be held at one of the theatres in Hollywood.

Officials of the company are very well pleased with the outcome of the production, declaring that the story has been picturized even far more successfully than they had anticipated. No less than sixteen stars, each of whom is recognized as among the foremost artists of their type, appear in the picture and with this unusual array of talent the greatest brilliance is given to the production. This cast was not assembled promiscuously, however, and the company did not ignore the characters in the story merely for the purpose of gathering a number of players whose names were of great box-office value. Each of the artists, regardless of their popularity in the film firmanent, was engaged because he or she was most perfectly adapted to the character in the author's story.

Among those in the all-star cast are such noted artists as John Bowers, Marjorie Daw, Sylvia Breamer, Tully Marshal, George MacDaniel, Otis Harlan, George Periolat, Virginia True Boardman, Raymond Hatton, Harry Todd, little Frankie Lee, Brinsley Shaw and others.

"The Barefoot Boy" is a story from the pen of Wallace Clifton, well-known author of the screen stories, and the scenario was also prepared by him. It deals with life in a small town in which a young boy after brutal treatment at the hands of his parents and members of the village runs away from home, only to return in after years a man of wealth and position seeking to overpower those who seemingly without the least provocation had treated him so cruelly and inhumanly.

The story was directed by David Kirkland, who had as his assistant, Charles Hamm. David Abel was in charge of the photography.

EVEN THE P. A. CAN GET DOWN TO NAKED TRUTH

Here, dear reader, is a press agent story that does not follow the regular formula.

Of course the natural thing would be for us to tell you of Joe De Grasse's familiarity with everything Asiatic and Oriental considering that he is at present directing "Thundergate" a colorful motion picture with a Chinese setting.

To follow the regular beaten track we should write about his extensive travels into China where he became familiar with every detail of oriental life.

But we can't do that. This is a truthful story—a press agent story extraordinary.

Joe De Grasse admits that he has only come in contact with three sets of Chinese. These are laundrymen, restaurant waiters and Chinese extras.

But the fact that he has never been to China, however, does not mean that he is not qualified to direct a story with Chinese setings, such as "Thundergate," which is now being filmed at the United Studios for First National.

"Why should I have to go to China before I can qualify to direct a Chinese picture?" asks De Grasse.

"After all is said and done a director is supposed only to direct his actors in enacting the parts as laid out in the scenario. It is the dramatic quality of a picture which counts first. Atmosphere, locale and other features are of secondary consideration."

It must not be gathered from this that "Thundergate" is not going to be perfect as far as the portrayal of Chinese life and characteristics are concerned.

Considerable care has been taken and much research work was done by the members of the technical and art staffs of First National to obtain the proper information relative to the various phases of Chinese life before the production was started.

That the picture might be correct in every detail, and portray a true oriental atmosphere, First National engaged Thomas Gubbins, who is perhaps more familiar with Chinese life than any other one engaged in the picture industry, to assist in the making of this elaborate feature.

Grubbins supervised the building of the highly colorful Chinese settings and is now acting as interpreter for the three hundred or more Chinese and Japanese who are working in the picture.

Garmes Has Close Call

Lee Garmes narrowly escaped serious injury and his camera was completely wrecked when one of the horses in the jousting contest in "Fighting Blood," now at Grauman's Metropolitan, became peeved at the camera while the scene was being taken and charged directly at the camera. Garmes barely escaped the teeth and flying hoofs of the enraged animal, but the camera was demolished.

SCHENCK SELECTS NEW TITLE FOR NORMA'S FILM

"Purple Pride" will be the name of the big French historic romance in which Producer Joseph M. Schenck will present his star, Norma Talmadge. The picture has been in the making now for two months under the tentative title of "Ashes of Vengeance."

The change to "Purple Pride" from the name of the book from which this gripping 16th century drama was adapted was made yesterday. The new name is believed to be more in keeping with the dignity and magnificence of the new production, which is the most pretentious feature in which Norma Talmadge has yet been cast.

"Purple Pride" is being directed by Frank Lloyd. It will be in ten reels and presents Miss Talmadge surrounded by the costliest all-star cast ever assembled. There are twenty-two principals in the drama, including Conway Tearle, Wallace Beery, Courtney Foote, Josephine Crowell, Betty Francisco, Murdock McQuarrie, Jeanne Carpenter, Andre de Beranger, Howard Truesdell and Mary McAllister.

This super feature, which will cost practically a million dollars when complete, is scheduled to be ready for cutting by the middle of next month. It is the last picture which Frank Lloyd will direct for Norma Talmadge. It is scheduled for release next fall.

CAMERAMAN "FOILS" THE ENEMY ALIAS MR. STATIC

That good old standby about necessity being the mother of invention found practical demonstration recently when the Reginald Barker company packed a number of oil stoves into the snowy fastness of Jasper National Park, Alberta, Canada, to prevent static in the blizzard scenes being photographed for "The Master of Women," a Mayer-Metro special which Mr. Barker is making with an all-star cast.

Static is the curse of motion picture photography. What the boll-weevil is to the cotton industry, static is to the production of the film industry. Literally, it is frictional electricity generated in the camera box which results in tiny flashes of light on the film. To combat this effect, Percy Hilburn, chief cameraman for the Barker unit, kept an oil stove burning under the tripod of each camera, thus insuring enough warmth in the camera box to prevent the frictional electricity caused by the frigid zone in which they were working.

MATT MOORE IS ON MAT FOR MORE HUMOR

Matt Moore has upset the tranquility of his Irish family. He has become a humorist, and as Mrs. Moore often says to her boys, two humorists in one family is enough entirely. Tom and Owen have always been humorists, but Matt has ever swept the minor chords of emotion into the dirges of drama.

But life is a grand thing and Matt Moore is catching up with his humor. There was Tom, now, waving a red flag and drinking a small beer to make the world laugh at "Hold Your Horses."

There was Owen, again, swanking in London town for "Picadilly Jim" and adding remarkable realism to "The Poor Simp." Matt, in the meantime, put the mute of pathos on the singing Irish heart of him, and told of the majesty of Death in "Back Pay." Then came big dramatic roles in "The Storm," "White Tiger' and "Drifting." They were splendid characterizations under helmets and opera hats, but they showed only a part of Matt Moore.

Marshall Neilan, also Irish, wanted a great actor for a role that would be spoiled by acting. He called Matt Moore for "Minnie." It was the real beginning of Matt Moore himself on the screen.

Today, Matt Moore stands out ahead of the Moore family as the screen humorist of the whimsical clan and he is middle-distance with his greatest opportunity to lure the lugubrious world into the enchanting kinship of langhter. The story is Fred Niblo's production of "Captain Applejack" for Louis B. Mayer and Metro. Matt Moore has the title role and Niblo is letting him play it as he feels it. The result will, it is believed, be a characterization that will add to the success of the picture and enthrone Matt of the Moores as the most serious humorist of the screen.

Al Gives Cups Galore

Al St. John will soon replace Terpsichore as the patron deity of the dance if he continues to present silver trophy cups with the same reckless abandon he has evidenced recently. "Big Hearted" Al presented one trophy Tuesday evening at the Winter Garden, and will give another at the Ship Cafe on Wednesday evening, June 5. He also proclaimed himself a patron of citrus culture by hanging up a cup for the best fruit rack display at the Anaheim orange show, and at the Ambassador Dog Show he will give a trophy for Boston terriers. Al is at present working on "Clues," a detective comedy under his present Fox contract.

Miss Ferguson Entertains

Helen Ferguson, well-known and popular film star, was host to a large gathering of motion picture "celebs" this week at her home in North Bronson avenue, Hollywood. They participated in an exciting game of Mah Jong in the course of the evening's festivities. Among those present were Mr. and Mrs. Ralph Graves, William Russell, Mr. and Mrs. Huntley Gordon, Laura LaPlante, Vola Vale and Al Russell. Miss Ferguson is at present under contract with Carlos Productions, which company is producing "The Unknown Purple" at the Goldwyn studios.

T. ROY BARNES TO STAR IN SHORT COMEDIES

T. Roy Barnes, famous comedian and well-known character in motion pictures, has signed a 14-month contract with the Grace Page Productions, recently organized in Hollywood to produce two-reel domestic comedies.

Announcement of the signing of Mr. Barnes, who is to start work immediately upon finishing his present engagement with Cosmopolitan Productions, was made by Miss Page who is the author of the stories in which T. Roy Barnes will be featured. Bess Mahoney, formerly with Famous Players-Lasky Company, will write the continuities.

Mr. Barnes is considered one of the most popular types in pictures, having appeared in dozens of photoplays during the past few years under the banners of several different producing companies. While with Cosmopolitan, Mr. Barnes starred in the recently released feature production, "The Go-Getter," and co-starred with Marion Davies in "Adam and Eve." He will be directed by Al Davis, also well-known in the film world, who is now assisting Philip Rosen in the filming of "The Dramatic Life of Abraham Lincoln," being made by Rockett Productions.

Mrs. L. Elena Wilson has come to Hollywood to make her home and is visiting her cousin Wilson Bailey of 1726 Carver Court. Mrs. Wilson is the former wife of John Channing Wilson, the noted author who was burned to death in Venice a year ago.

Ralph Lewis had just started production on "Alimony," his latest feature production, when he was called to Chicago by the sudden illness of his father, Captain E. R. Lewis. The scenes in the picture in which the well-known actor does not appear will be filmed during his absence.

Clubs to Shine

Southern California's exclusive country clubs, tourist hotels and fine residences are to be well exploited by Director Oscar Apfel in Viola Dana's next starring vehicle for Metro. "To Whom It May Concern" is the working title of the Rita Weiman story from which Rex Taylor has written the scenario and it deals with the adventures of the Long Island smart set. Viola Dana will be seen as a harem scarem young flapper who finally shows she has the real goods in her when the crisis comes.

THIS MAY START A GIN RUSH NORTH

One of the stories brought back by Laurence Trimble, after four months in Canada with his wonder dog, "Strongheart," where they were working on exteriors for the great dog star's next release, "The Phantom Pack," may start a rush for Canada. Here it is.

"We were just leaving camp for location one morning," says Trimble, "when the leader of the dog team driven by Bill Sproat suddenly stopped dead in his track, piling up the entire team. Sproat started for his leader to have it out with him, but before he reached the dog it started to dig furiously and by the time the dog musher was at the animal's side it had unearthed a strange object. It was a square face bottle bearing (in an almost forgotten language) this label 'Gordon Gin.'

"Instead of clouting the faithful beast as he had intended Sproat fell on his knees and kissed him, hugging at the same time the precious bottle to his breast.

"The dog's name was immediately changed from Silver to Gin Hound and he was in great demand. Everyone almost in the company wanted to take Silver walking when he was not in the harness but it didn't do any good for Silver never repeated."

Thomas Seeks Story

Richard Thomas, the producer-director of "The Silent Accuser" and "Phantom Justice," is seeking a story for his third "special," which will go into production at the Hollywood Studios about July 1st. However, the leading feminine role must be suitable for Estelle Taylor, says Mr. Thomas. Miss Taylor, who is now with the "Ten Commandments" unit of Paramount on location above Santa Barbara, Cal., will upon the completion of her work in this picture, return to the Thomas' fold for the latter's next picture. So, authors attention.

BOOM IN BUILDING DEPRIVES STAR OF EXERCISE

Edward Gribbon, popular film actor and all-around athelete, who has been cast as one of the principal players in the new John M. Stahl productions of "The Wanters," has about decided that he either will have to take up his residence at the beach or give up the daily morning exercise which he has been in the habit of enjoying for the past few years.

What has caused the actor to take such a course is nothing more than the great building boom which has occured in Hollywood within recent years.

Up to a short time ago it was the habit of the actor to don his gym suit arising in the morning and go over to some vacant lot in the neighborhood to exercise his muscles by running and jumping. But now the last vacant lot has been utilized for building purposes and Gribbon has been forced to abandon his daily exercise for want of some open space.

Therefore, rather than discontinue this exercise, which has kept him in the best of physical shape, the actor is looking around for a house at the beach where he can get out on the sand whenever he pleases and exercise to his heart's content and furthermore, need not worry about some home builder coming along and depriving him of his "outdoor gymnasium."

VITAL PHOTOGRAPHIC DISCOVERY ANNOUNCED

Revolutionary discoveries at the Goldwyn studios have done away with the need of photographic dark rooms, and made it possible to develop film in brilliantly lighted laboratories without danger of "fogging" the emulsion.

Experimental "dark" rooms at the Goldwyn plant proved the merits of the discoveries, and now work has begun which will make visible all the steps in the development of the thousands of feet of film handled at the studio daily.

Up to the time of the new discoveries, photographers had to work in the faint light of low candle power ruby lamps, guessing as near as they could in the gloom at their results.

In the new dark rooms, there is not only greater speed in handling of the film, but, because of the visible process a clearer, brighter product than has been possible before.

Claire Windsor visited her first director on her recent trip to New York—Allan Dwan, who picked her from the ranks of the extra.

DAVID BELASCO IS DUE HERE NEXT WEEK

David Belasco leaves New York, June 4th, for Los Angeles, it was learned today in a wire received from the impresario's eastern offices. He will come direct to the Warner Brothers studios, where he will start the throttle for the production of the two Belasco-supervised motion picture productions, "The Tiger Rose" and "The Gold Diggers."

Mr. Belasco will be accompanied by Lenore Ulric, Broadway's most important star of today, who is to be the featured artist in "Tiger Rose," and his staff of advisors and assistants, all of whom will be located in the new Warner studios.

Elaborate plans are being formulated by the picture men of Los Angeles, headed by the Warner Brothers, for a reception to be given the "greatest of all showmen." Harry M. Warner, senior member of the production firm, who came to the Coast three weeks ago to plan the coming season's output, will remain here until Mr. Belasco has become familiar with the studio situation.

It is understood that on his departure from New York, Mr. Belasco is to be tendered a most unusual "send-off" as exhibitors, producers, playwrights and artists have joined together to bid him "bon-voyage."

A committee of prominent Californians, including leading Los Angeles business men, will greet the beloved playwright-producer on his arrival here.

Murphy Finishes Another

Joe Murphy has finished his engagement with the James A. Bowen Productions Company for whom he acted as assistant director to Harry Revier in the making of "The Supreme Test." Joe is now considering two offers of other producers. Mr. Murphy was for years assistant to Allen Curtis, who made the famous Gale Henry-Milburn Moranti comedies.

Lederer Returns

Otto Lederer, who has been touring the state of California making personal appearances with the film "Forget-Me-Not," has returned to Hollywood and will resume film activities here. Mr. Lederer will be best remembered for his excellent performance as Solomon Levy in the original production of "Abie's Irish Rose."

Dorothy Seay, child actress, is working at the United Studios under the direction of Frank Lloyd in "Ashes of Vengeance" starring Norma Talmadge.

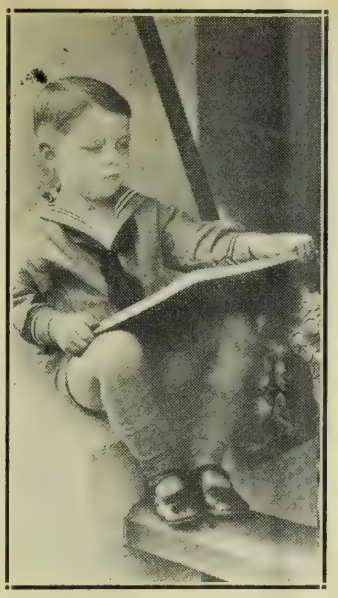
NO WONDER BRUCE RESENTS ABUSE

"I guess I'll be 'bandoned again?" Bruce Guerin inquired of Director Frank Borzage, to whom he has been loaned by Warner Brothers for the Arthur Jacobs-First National production "Dust in the Doorway."

And sure enough the part is that of a youngster whose thoughtless mother neglects him for foolish gaieties. In every one of the seven pictures in which he has played featured roles in his year and a half of screen work, little Bruce has portrayed a kiddie at whom life has failed to smile. It all began with "The Bachelor Daddy," which won him nation-wide notice and in which he played the youngest of the five orphans.

In "Love in the Dark," he was a youngster whose mother was killed and whose father went away to reform or something; adopted by Viola Dana, he romped through the film apparently not feeling the lack of parents at all. "Drifting," in which he supports Priscilla Dean, will show him as an American waif in the wilds of China. "Brass," which features him with a cast of notables and which won him his Warner contract, pictures him in a similar role of abandonment.

His genuinely gifted portrayals of a woeful little orphan



have won him the title, bestowed by critics all over the country, of "the Baby David Warfield of the screen." But Bruce, who is half-past three and has a mind of his own, says he does wish they'd let him belong to somebody once in a while, so he could dress up in his nice white sailor-suit!

NOW SAY SOMETHING ABOUT PANIC

A program of production for the coming season unprecedented in the history of the motion picture industry, has been laid out and is now well under way at the several studios where First National pictures are made on the West Coast and in the East.

At the United Studios, Hollywood, where a bulk of the Western production is centered, there are most unusual scenes of activities.

At this studio is First National's own producing unit, which is now engaged in making "The Huntress," a romantic comedy drama of the out-doors, starring Colleen Moore. Before "The Huntress," is completed, the same unit will begin "Thundergate," a thrilling, dramatic story of Chinese and American life, the cast of which will include such film favorites as Owen Moore Sylvia Breamer, Virginia Brown Faire and Robert McKim.

Then while this elaborate feature is still in making, the unit will begin production on a farce comedy, "Her Temporary Husband," and then comes "Flaming Youth," Warner Fabian's famous sensational story of flapper love.

The extensive First National program also calls for the early filming of Gertrude Atherton's widely-discussed novel of rejuvenation, "Black Oxen," and a number of other picturizations of famous book and stage successes.

Norma Talmadge's "Purple Pride," which is being produced by Joseph M. Schenck for First National, is expected to be completed within the next three weeks. Miss Talmadge's comedy is also nearing completion at the United Studios. This will be followed by "A Dangerousr Maid," featuring the same star.

Within two weeks Producer Sam E. Rork will begin his next James Young production for First National, "Ponjola," in which Anna Q. Nilsson and James Kirkwood have prominent roles. About the same time Edwin Carewe will begin "The Bad Man," with Holbrook Blinn in the title role.

At the same studio Arthur H. Jacobs has begun production on his next Frank Borzage-First National picture, the temporary title of which is "Dust in the Doorway." Preparation is also being made by Producer Maurice Levee for Maurice Tourneur's next First National production.

At the Louis B. Mayer Studio production is well under way on John M. Stahl's "The Wanters," a brilliant comedy of New York City life, while at the Thomas H. Ince studio the First National program calls for the early production of "Anna Christie," Eugene O'Neil's prize play of 1922, the screen rights for which cost the top notch price of $100,000.

SCENARIO EDITOR RESIGNS FOR STAGE WORK

That he may devote his entire time to his new stage stories, Frank Dazey, scenario editor at Warner Bros. studios has been granted a leave of absence to take effect at once, although his contract with the Warners does not expire for six weeks.

Dazey is the author of "Peter Weston," the dramatic thunderbolt in which Frank Keenan has been meeting with overwhelming success. The play originally showed here in Los Angeles, and after a successful run in various Tom Wilkes theatres, was ordered east under the management of Sam H. Harris, New York impressario, and Wilkes' partner in the new productions. It was originally booked to open the Sam Harris theatre in New York, October 1, but has been showed ahead and will have its premiere there September 1.

"The Untame," a new story by Dazey was purchased by Wilkes last week and is expected to have its world premiere at the Alcazar theatre in San Francisco within the coming month. It is because of this play, that Dazey found it impossible to devote his attention to the picture scenarios. Frank Keenan is coming to the coast next week to go into further details with Dazey about "Peter Weston" prior to its New York showing.

With Dazey's departure from Warner Bros. the big work there will probably fall on the shoulders of Grant Carpenter and Julien Josephson, both of whom are now busily engaged on new scripts. Dazey is the husband of Agnes Christine Johnson, famous authoress.

GRECIAN STAR AND HIS WIFE RETURN TO MOVIES

After five years touring in vaudeville all over the European countries and America, George D. Colovos and his wife, Madame Septimus Valistoke Colovos, arrived in Los Angeles a short time ago to make their home in Hollywood.

Mr. Colovos is a native of Greece. He came to America in 1905 and received his education in St. Louis. His wife, Madame Septimus Valistoke Colovos, is the daughter of one of the finest families of the South and is a true Southern type. Mr. Colovos himself, wrote a scenario, one of the most thrilling comedy dramas, adapting his story from true life and it is to be produced for a motion picture of 7,000 feet.

"Spec" Walter O'Donnell, a new film prodigy discovered on the Pacific coast, plays his first reel part in the Warner Brothers picturization of Sinclair Lewis' "Main Street."

News and Gossip About the Moving Throngs of Movieland

Eulalie Jensen Denial

Eulalie Jensen, who is playing one of the leading roles in George D. Baker's "The Magic Skin" has had her press department issue a bulletin correcting the belief that "The Magic Skin" is a propaganda picture demonstrating the merits of a well-known facial soap.

Jimmy Is Lucky

Any time "Jimmie" Morrison, popular leading man of the pictures is downtown late and does not care to drive out to his Hollywood apartments, he will have a royal welcome at the new Biltmore Hotel after it is opened next October. "Jimmie's" full name is James Woods Morrison, and he is a namesake of James Woods, who has come here to be general manager of the new hostelry.

Comes Another Satire

"Mother's Jag-on" is the title of an animal travesty on "The Covered Wagon" which Reed Hustis has submitted to Col. W. N. Selig as a comedy starring vehicle for "Mary" the educated chimp of the Selig Zoo four-footed stock company. It is said to be a clever satire of the James Cruze picture of days of '49 now running at Grauman's Hollywood Egyptian Theatre.

La Plante Joins Thomas

William La Plante, prominent Los Angeles attorney and motion picture producer, has been appointed personal representative for Richard Thomas, the young producer-director. Mr. La Plante and Mr. Thomas will arrive in New York about the middle of June to perfect arrangements for the distribution of the two Thomas' pictures recently produced. The titles of these productions are "The Silent Accuser" and "Phantom Justice." The latter picture was temporarily known as "Other Men's Money." Both will be shown as six-part features.

Coy With Miss Valli

Coy Watson, Jr., is the latest addition to be made to the all-star cast supporting Virginia Valli in her latest Universal picture, "The Lady of Quality," a story adapted to the screen by Marion Fairfax, and being directed by Hobart Henley. Young Watson, who is ten years old and having been working in pictures ever since he was nine months old, has an opportunity in this picture to further demonstrate his versatility and ability to enact strong emotional roles and it is the belief of those with whom he is working that his performance in the picture will be one of the outstanding features of the production.

Dumbness of a Damsel

Elinor Fair's press agent informs us that she had a letter from a girl who was so dumb that she thought "Fair and Warmer," now playing at the Morosco, was the name of a vaudeville team and that Elinor Fair was the Fair of the team. Elinor is now playing opposite James Kirkwood in the all-star production of "Eagle's Feather," which Edward Sloman is making for Metro.

Baggot Rejects Offers

King Baggot, once the screen world's most popular matinee idol, is sticking closely to his directorial knitting at present. This week he turned down two opportunities to make personal appearances at $500 each, because he is busy making an all-star Jewel production built around Baby Peggy. The California Valencia Orange Show at Anaheim wanted King to appear as King Valencia with Maryon Aye as queen.

Patron Liked "Heroin"

Some enthusiastic theatre patron wrote to Lee Parvin, manager of the Egan Theatre, telling how much he liked the work of Grace Carlyle, the heroin (correct spelling) in "Morphine," Oscar Apfel's drama of the drug habit as applied to social circles. Lee replied he has never heard of "heroin" being in "morphine," and Oscar Apfel got all "hopped" up about it. Lee expects to see "Morphine" un till the "snow" starts to fall, and Californians have lay in their winter supplyof coal and "coke."

This Film Is Promising

The first of a series of feature pictures to be produced by Victor Fisher Productions has been completed and, according to those in direct touch with the trend of film production at the various studios in Hollywood, it bids fair to challenge in quality some of the pictures produced by the older established companies. The picture has been titled "Youth Triumphant," and prominent among the principal players in the cast is Lucy Beaumont, whose performance is said to be one of the high lights of the whole production. Before entering motion pictures Miss Beaumont was a beloved figure on the legitimate stage, appearing in such well-known plays as "Milady's Dress," "The Little Lady in Blue," "Chu Chin Chow," "John Ferguson' and many others. She perhaps scored her greatest success as Mrs. Wiggs in "Mrs. Wigs of the Cabbage Patch."

Miss Daw Engaged

Marjorie Daw, screen favorite, who was recently married to Eddie Sutherland, assistant director to Charles Chaplin, has been engaged by the Mission Film Company to play one of the principal roles in its latest drama of rural life, "The Barefoot Boy," which is being directed by David Kirkland.

Goldwyn Engages Ballet Master

Carlos Sebastian, ballet master and dancing instructor has arrived in Los Angeles to create the ballet episodes for "In the Palace of the King," which Emmett Flynn is directing at the Goldwyn Studios.

Sebastian has appeared with such eminent dancers as Gaby Deslys, the Dolly Sisters, Mlle. Mistinguette and Polaire. He conducts the Sebastian School of Dancing in New York City.

Babe Artists Star

Baby Muriel MacCormac, Coy Watson, Jr., Jack Parker and little Philippe deLacy, all popular members of the screen juvenile brigade, were guests at the South Lankershim Orchards, a new sub-division, near Universal City, last Sunday. The youngsters proved very popular with the large crowd that visited the tract, giving songs, recitations and dance numbers to the enjoyment of all present.

Walker Winning Praise

Joseph B. Walker, well-known cinematographer, who has just finished photographing "Richard the Lionhearted" for Associated Authors, has left for Laguna Beach, where all the big storm scenes for Associated Authors second production, "Harbor Bay," will be made. Walker is using some very interesting and novel camera effects of his own invention, and the photography in both productions is said to be unusually beautiful throughout. The production is being directed by W. S. Van Dyke, and is under the supervision of Thompson Buchanan.

Geldert With DeMille

Much of the glamour and romance of the ancient Bible times will be represented in Cecil De Mille's forthcoming picture, "The Ten Commandments." The plans at present call for a double cast, one part of which will interpret the Biblical version and the other cast will present the Decalogue in its relations to modern twentieth century life. For the heavy role the High Priest of Egypt in the Mosiac time, De Mille has selected Clarence H. Goldert, a well-known character actor, who has carried character roles in nearly all of De Mille's big productions.

Read This and Marvel

A little over three years ago, Barbara La Marr played her first film "bit" at the Louis B. Mayer Studio, getting $10 a day. She recently returned to the Mayer lot as one of the stars in Reginald Barker's next Metro special, "The Master of Woman" at a salary that is authentically quoted at close to $2,000 per week. The wages of sin may be death, but the art of being a screen vamp apparently has a wage scale all its own.

Alan Keeps Moving

One of the busiest actors in the Hollywood film colony is Alan Hale, who is just at present working in three pictures at the same time. This popular artist who scored so heavily with his performance in "Robin Hood," "The Covered Wagon" and other successes, is sharing his services with Jack Gilbert in "Cameo Kirby" at the William Fox studios, with Jackie Coogan in "Long Live the King," in which he is playing the part of the king, and in a picture being produced at the Metro studios with an all-star cast. "Outside of that my time is my own," says Hale.

Jockey Club Popular

The motion picture colony is evidencing great interest in the launching of the Southern California Jockey Club, which will revive horse racing at Culver City. Scores of well-known stars and directors have purchased stock certificates and memberships, others are starting to organize polo teams to play in the central enclosures, and still others are planning eastern trips to pick up strings of ponies for their own racing stables.

Mary is Finishing

Favorable progress is reported being made in the finishing of Mary Pickford's latest picture, "The Street Singer." Among the artists appearing in support of the star is little Philippe deLacy, five-year-old actor, and adopted French war orphan, who has been in such notable pictures as "The Dangerous Age," "Rich Men's Wives," "Omar the Tentmaker," and many others. Little Philippe is considered one of the most beautiful children in pictures and has one of the most perfect photographic faces that the screen has ever recorded. He was rescued from certain death at Verdun during the World War by a Red Cross nurse who adopted him and later brought him to America. She has been responsible for the success he has attained in motion pictures.

VAN HORN EXPANDS HIS COSTUME ACTIVITY

A costume establishment with a capital of $500,000 carrying in addition to the costumes everything necessary for dressing motion picture artists and settings, from rubber heels to chain armor, will be opened at 6050 Sunset Boulevard June 15. The Horsley studios have been leased for a period of years and alterations are now being made. The cost of remodeling the building and installing mechanical equipment will total more than $65,000. Rollin W. Horn, for twenty years manager of Van Horn and Son of New York and Philadelphia, the oldest and largest firm of theatrical costumers in America, is president of the new Los Angeles organization of Van Horn, Inc.

Associated with the new firm will be a department carrying a complete line of jewelry, antiques, furniture and interior decorations. Another department will be a leather and harness factory while still another will have a stock of more than $25,- worth of wigs.

Mr. Van Horn came to Los Angeles with more than 50 costume workers to fulfill a contract for the manufacturing of 2500 costumes for "Scaramouche," now being filmed at the Metro studio under the direction of Rex Ingram. He saw an excellent field for an establishment here and immediately made plans for Van Horn, Inc.

Recent production costumed by Mr. Van Horn are Scaramouche," "The Green Goddess," "Thais," "The Scarecrow," "Broadway Broke," "Backbone," "Little Old New York" and "When Knighthood Was In Flower."

RIENE PROVES SUCCESS AS AN IRATE WIFE

Riene Raleigh has just finished a very interesting and unusual role with Mary Pickford in "The Street Singer," which is being filmed under the direction of Ernst Lubitsch. In this picture Miss Raleigh plays the part of an irate wife, who discovers her husband making ardent love to another woman. The love-making couple are seated upon a wall overlooking a castle moat, and the first thing the justly indignant wife does is to cast her spouse into the water below. After a short, but terrific battle the other woman soon follows. This production is of Spanish setting and Mr. Lubitsch selected Miss Raleigh as a perfect Spanish type and one whose ability to handle wayward husbands was unquestioned. He has declared himself greatly pleased with her work.

CAREW FINDS HELPING OTHERS IS EXPENSIVE

In addition to his achievements before the camera, Arthur Edmund .Carew, noted actor, who has just completed his interpretation of Svengali in the Richard Walton Tully production of "Trilby," is a mechanic of no little ability. Whenever his automobile is out of order he is able to cheat the garage man out of a job by making the repairs himself. He has found, however, that his knowledge of mechanics has not saved him one penny. Instead it has cost him considerable money.

Many times when the actor has been out on a pleasure trip he has met a friend on the road whose car was "stuck." Unable to locate a repairman in the neighborhood the friend in each case has asked Carew to fix the car, knowing that he thoroughly understood the mechanism of an automobile. The actor invariably made the repair and the friend preceded on his way.

That was fine. He enjoyed being accommodating and he enjoyed helping to fix other people's cars. But it seems that every time he has helped a friend on the road he has ruined a good suit of clothes and that is why his knowledge of mechanics has cost him more money than he has saved by being his own repairman.

GRECIAN STAR TO STAGE HIS OWN PLAY HERE

George Rigas, well-known actor of stage and screen, who has played the principal role in practically every prominent Grecian play presented before the footlights and camera, has recently prepared a play entitled, "The Son of a Shadow," and the large number of persons to whom the actor has submitted the story declare it carries a tremendous appeal and is surely worthy of presentation before the footlights. Mr. Rigas is now making arrangements to present the play at a Los Angeles theatre and in all probability it will be given a showing early in the coming fall.

Should the play meet with success at its premiere in this city, Mr. Rigas declares he will later take it to New York for presentation. Before his entrance into motion pictures, Mr. Rigas was a popular figure on the stage in New York, perhaps scoring his greatest success in "Romeo and Juliet," which was presented at the Madison Square theatre and in which he played the role of Romeo. On the screen Mr. Rigas has appeared in such notable productions as "Omar the Tentmaker," "The Rip Tide" and many others. A prize of $1000 is to be offered by Mr. Rigas to any one who can guess correctly how any one could be "the son of a shadow."

WHEREIN A BABY SAVES A SHOW AFTER ACCIDENT

"On with the dance! Proceed with the show!"

This was the shout of the audience which attended a benefit entertainment in Hollywood a few nights ago. Several acts had been presented when down went the curtain and no announcement made as to what the next number would be. After five minutes the audience became impatient, wondering what was holding up the show. In back of the curtain an accident had occurred, which threatened to force the dismissal of the audience before the final act was given. A little child, who was the last to appear on the programme, had fallen down the stairs in back of the stage and was so seriously injured as to require the attention of all hands behind the curtain. But the audience didn't know what had happened for no one connected with the entertainment had an opportunity to make an explanation.

Realizing the situation, Baby Muriel MacCormac, four-year-old film starlet, who was attending the show with her mother, left the audiences and went behind the stage. As soon as they had found out what had happened Mrs. MacCormac raised the curtain herself and little Muriel stepped out on the stage as the last act on the program. The child, who is an accomplished classical dancer, delivered a terpsichorean number that brought the greatest applause from the audience and sent them away feeling that the entertainment had been a success, despite the delay between acts. No one in the audience knew that Baby Muriel had not been assigned a part on the program, and they little realized that it was she who "saved the show."

PRINCIPAL WILL SPEND MILLIONS OF PRINCIPLE

The production cost of Principal Pictures Corporation's forthcoming releases reads like the assets of a bank. This corportation plans to expend three million dollars on feature photoplays during the coming season. Twelve productions are listed for filming. These include several Harold Bell Wright novels, two stage plays, and a series of feature comedies starring Harry Langdon of footlight fame.

Principal Pictures Corporation's studios are in Hollywood gracing a twenty acre plot of land adjoining the studios of Douglas Fairbanks and Mary Pickford. Their production schedule is listed as one of the biggest in filmdom for the 1923 year.

Eleanor Boardman was an interior decorator in New York about the same time Rodolph Valentino was trying his wings as a landscape gardener in the same city.

FINE ARTS ADDS TO THE HUM OF INDUSTRY

Several feature stories are in the course of preparation at the Fine Arts Studios and from every indication this plant will be humming with production activity within the next two weeks. Finis Fox, having recently returned to Los Angeles with a contract for a series of feature pictures for release through Associated Exhibitors, is getting ready to start the filming of "Bag and Baggage," a comedy drama written by himself and adapted to the screen by Lois Zellner. He will produce the picture with an all-star cast and a number of the screen's best known artists are now being engaged.

Charles Mack, who has recently completed the formation of the Charles Mack Productions, returned to the Fine Arts studios this week from a trip to northern California with his director, Henry McCarthy, where exterior locations were selected for his first independent feature, "Beyond the Horizon." Actual filming of this story is scheduled to commence within the next few days.

Jess Robbins, who is producing a series of comedy dramas for Vitagraph release, is getting things in readiness for the filming of a new story, the title and details of which he has not yet divulged. Edward Everett Horton, who has been starred by Robbins in such successful stories as "A Front Page Story," "The Ladder Jinx" and others, will be starred in the new production.

Fred Caldwell, whose picture, "Night Life in Hollywood," has scored a decided hit with exhibitors and the picture public throughout the country, is now getting ready to start the filming of another Hollywood story, which bears the title, "Hogan for Hollywood."

Several other stories are now in preparation for early filming at the Fine Arts Studios, which plant has recently undergone extensive improvements to the tune of $250,000.

Guy Bates Post to Tour

Guy Bates Post will shortly return to the footlights. This time, however, his stage appearance will be in the leading motion picture theatres where he will present a little sketch in conjunction with the showing of his latest feature photoplay, "The Man From Ten Strike," just completed by Principal Pictures Corporation in Los Angeles.

This will be the star's first stage appearance in two years, his picture work having occupied the major part of his time during that period.

FEWER AND BIGGER FILMS, SAYS LEVEE

M. C. Levee, president of the United Studios and producer of Maurice Tourneur's First National pictures, declared this week, following conferences with a number of big Eastern film men, that the coming year will see the production of fewer pictures.

"The slogan is for quality pictures, not quantity," said Mr. Levee. "I expect to see just as much production activity the coming year as in the past, probably more, for the type of pictures will be bigger—much bigger.

"Throughout the country it is now seen that a week's run in the large theatres is not long enough to give to the showing of the big productions.

"Instead of one week showings motion picture theatres in the larger cities are to extend the runs of worth while films, over a period of three or four weeks. In view of this situation every distributing-producing organization in New York is planning to cut down the number of its pictures for next year and will strive to make the type of pictures that will meet the requirements of exhibitors."

WALLY, WALLY WILST THOU NEVER REFORM?

Wally Beery's running true to form. He even turns a few new wrinkles in villainy in "Purple Pride," Norma Talmadge's 16th century French romance which Frank Lloyd is directing.

Beery has been an ugly half-breed in Northwest Mounted Police pictures, a heartless fiend in Russian ones, and in fact has made film fans flesh creep in almost every kind of screen play. In "Purple Pride" he adds to his laurels. Among his savage pastimes as the Duc de Tours in the Norma Talmadge film is that of running his sword through a soldier whose sweetheart he has insulted, setting a huge dog to attack a small boy, beating up the brother of the soldier he has killed and rounding up his enemies in a tower and hiring a notorious torturer to abuse them.

In the cast of "Purple Pride," which Joseph M. Schenck productions will release through Associated First National, are Conway Tearle, Courtney Foote, Josephine Crowell, Betty Francisco, Hector Sarno and little Jeanne Carpenter.

The addition of George Webb, Mervyn LeRoy and Brownie, referred to as the wonder dog, completes the cast in support of Johnny Hines in "Little Johnny Jones," the George M. Cohan stage play being filmed by the Warner Brothers.

LLOYD DISCOVERS HE IS A COOK FOR SURE

When Lloyd Hughes was cast for the part of a camp cook in his latest picture "The Huntress," he did not realize that before he finished the picture he would find himself doing honest-to-goodness cooking.

But that is exactly what he was called upon to do a few days ago, up in the Mammoth Lake District of California where the exterior scenes of the First National picture are being taken.

Lloyd, it may be stated, is a real cook as well as a reel cook and he admits that he enjoys his own cooking—especially if the piece de resistance comprises that most delectable of all fresh water fish—trout.

Between camera shots he and Walter Long, who plays a "heavy" role in "The Huntress," found time to land quite a few of the finny tribe from the mountain streams which at this time of the year are fairly alive with the succulent fish.

Arriving back at the camp headquarters of the film company, Lloyd proudly displayed the trout that he and Long had caught. He then took them over to the camp cook and informed the knight of the pots and pans that he would be ready to make his supper of the fish within an hour.

But he failed to figure on the obstinance of camp cooks in general and this cook in particular, who informed Hughes that he had been engaged to cook only three meals a day, and that is all he would cook—three and no more.

But the famous juvenile player had set his mind on trout. He had the trout in his bag and he was going to have them for supper! So there was nothing for him to do but to put on an apron, clean the fish and cook them—and last, but not least—eat them.

Martindel at Goldwyn

Headquarters of Edward Martindel are now at the Goldwyn studio, where he is engaged in the leading character role of "The Day of Faith," which Tod Browning is directing He declares that Goldwyn, despite the fact that it is fully three-quarters of an hour ride from Hollywood, is a grand old studio.

Radio gets them all! Ben Hewlett is completing his fourth week as the "heavy" in "Lights Out," Robertson-Cole's current production, but finds plenty of time to putter around with air currents and the like. "Great results," says Benny. We don't know whether he means hobby or vocation—maybe both!

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W. E. Burnham, well-known as a theatrical manager for the last 25 years, late with the T. D. and L. Circuit of picture theatres of Southern California, late manager of the De Luxe and Alvarado Theatres of Los Angeles.

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Pulse of the Studios

For Week Starting Monday, June 4

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Ben Wilson	All-Star	Eddie Linden	Earl Turner	Evelyn Campbell	"Mine to Keep"	Editing
J. Ince	The Washburns	Linden	Stevens	J. Turner	"The Love Trap"	Preparing
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
E. H. Martin Production, Don F. Osborne, Mgr.						
Bob Dillon	Neva Gerber	Hutchinson	Howard	Dillon	"Santa Fe Trail"	4th Week
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
Century Comedies (Universal release).						
Al Herman	Buddy Messinger	William Hyer	Al Herman		"Buddy at the Bat"	Editing
Al Herman	Buddy Messinger	Wm. Hyer	Al Herman		"Present Arms"	1st Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
Regent Film Company. (United Artists release).						
Charles Chaplin	Edna Purviance	Rollin Totheroh	Eddie Sutherland	Monta Bell	"Public Opinion"	26th Week
CHOICE STUDIO. 6044 Sunset Blvd.						**439-764**
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Harold Beaudine	Dorothy Devore	Nagy	Lavelle		2-Reel Comedy	4th Week
Scott Sidney	Jimmy Adams	Nagy	Jas. Clemens	Conklin		2nd Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr. Wilshire 2115						
J. W. Irving Productions. (B. P. S. release).						
Harry Revere Productions.						
Shell Craft Productions. Edwin Smith, Gen. Mgr.						
Sherwood MacDonald Productions.						
MacDonald	Gloria Joy	Beckway	Eddie Saunders	Staff	2-Reel Comedies	Schedule
Swickard Productions						
Better Picture Association						
Superior Productions						
West Coast Productions.						
Crescent Productions.						
C. French Burns	All-Star				2-Reel Comedy	2nd Week
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						**598-165**
Finis Fox Productions. (Asso. Exhibitors Release)						
Finis Fox	All-Star	Landers	Van Osdell	Lois Zellner	"Bag and Baggage"	Preparing
Mission Film Co. Norman Walker, Business Mgr.						
David Kirkland	All-Star	David Abel	Chas. Hamm	Wallace Clifton	"The Barefoot Boy"	Editing
Fred Caldwell Productions.						
Fred Caldwell	All Star		Rounseville		"Hogan from Hollywood"	Preparing
Chas. Mack Productions. (Western Pictures Exploitation).						
Henry McCarthy	All-Star	Floyd Jackman	Chas. Mack		"Beyond the Horizon"	Preparing
Jess Robbins Productions. (Vitagraph release)						
Jess Robbins	E. Everett Horton		D. Rothschild	Robbins	Comedy Drama	Preparing
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Buckingham	Stock			Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff		Comedies	Schedule
Rim Summerville	Stock	Jay Turner	Arthur Cohn		Comedies	Schedule
Lambert Hillard	Tom Mix	Dan Clark	Eugene Forde	Zane Grey	"Lone Star Ranger"	2nd Week
Erle Kenton	Lew Brice				Comedies	Schedule
Henry Otto	Phylis Haver		Hollinghead	Carr	"The Temple of Venus"	2nd Week
Jas. Flood	Wm. Russell	Jos. Brotherton	Walt Mayo	Strumwasser	"Time Hath Changed"	6th Week
Jack Ford	John Gilbert	Schneiderman	Ed Feeny	Lee	"Cameo Kirby"	3rd Week
Dunlap	Chas Jones	Don Short	Max Gold	Harvey Gates	"Snow Drift"	4th Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
Rocky Mt. Production Co.						
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Battlin' Buckaroo"	3rd Week
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Wild & Wooley"	2nd Week
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
Metro Release.						
Harry Garson	Neilson-Kerrigan	Richardson	Cowan	Coffee	"Havoc"	6th Week
GOLDSTONE STUDIO. 6050 Sunset Blvd.						
Phil Goldstone Productions. (State Rights release).						
W. K. Howard	Wm. Fairbanks	Roland Price	Harry Tenbrook	Staff	"What Women Want"	3rd Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStrohein	"Greed"	11th Week
Charles Brabin	All-Star	John Mescall	A. L. Raboch	Ouida Bergere	"Six Days"	11th Week
Neilan-Urson	All-Star	David Kesson	Thomas Held	Lovett-Mathis	"The Rendevous"	5th Week
Tod Browning	All-Star	Wm. Silden	Errol Taggart	Kavanaugh	"The Day of Faith"	3rd Week
Geo. D. Baker	All-Star	John Boyle	A. C. Eddington	Whittaker	"The Magic-Skin"	3rd Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"Master of Man"	2nd Week
Emmett Flynn	All-Star	Lucia Andriot	Ray Flynn	June Mathis	"In the Palace of the King"	5th Week
Cosmopolitan Productions.						
George W. Hill	All-Star	Leroy O'Connell	George Berthelon	Frances Marion	"Daughter of Mother McGin"	10th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 162**
Monte Banks Productions, Inc.						
Herman Raymaker	Monte Banks	Bill Williams	Leslie Goodman	Staff	Comedy	Schedule
Sid Smith Productions, Inc.						
Archie Mayo	Sid Smith	Ken MacLean	Chas. Lemont	Staff	"Mamma's Baby Boy"	1st Week
Hugh Faye	Sid Smith	Ken. MacLean	Chas. LeMont	Staff	"On the Job"	Editing
Joe Rock Productions, Inc.						
Grover Jones	Joe Rock	Jerry Ash	Dave Smith	Staff	Comedy	Editing
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr.						**Holly 1431**
Richard Thomas Productions.						
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Lloyd Ingraham	Douglas MacLean		Geo. Crone			Preparing
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
Irving Cummings	All-Star	Jack Diamond	Woolstenhulme	Hope Loring	"Broken Hearts of Broadway"	Editing
Victor B. Fisher Productions.						
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
Supreme Art Productions.						
Chas. J. Hall						Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. Monte West, Studio Mgr.						
Bob Horner	All-Star	Geo. Meehan	Leo Meehan	Monty West	"Midnight Limited, Inc."	Preparing
Bob Homer	All-Star	Geo. Sheehan	Eddie Middleton	Homer	"The Midnight Ltd."	Casting
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Big Boy Williams	Vernon Walker	Chas. DeLong	J. Natterford	Western Special	Cutting
Seeling	George Larkin	Vernon Walker	Chas. DeLong	Chas. Seeling	"The Gringo"	Casting
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Palmer Photoplay Productions.						
Cortland Productions						
Mrs. Wallace Reid Productions						
J. Griffith Wray	Mrs. Reid	Henry Sharp	Ross Lederman	C. Gardner Sullivan	"Human Wreckage"	13th Week
Trimble-Murfin Productions.						
Murfin-McCloskey	All-Star	King Gray	JoJe Thompson	Jane Murfin	"The Sign"	6th Week
Laurance Trimble	Strongheart	C. B. Dreyer	Cyril Gardner	Donna Darrell	"Phantom Pack"	16th Week
Assoc. Authors, Inc.						
W. S. VanDyke	All--Star	Joe Walker	R. L. Selander	Thompson Buchana	"Loving Lies"	2nd Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Jerome Storm	All-Star	Ded Jennings	Frank Brandon	Beulah Marie Dix	"Children of Jazz"	Editing
Joseph Henaberry	Jack Holt		Dick Johnson	Staff	"A Gentleman of Leisure"	Editing
Herb. Brenon	Pola Negri	Jas. Howe	Harold Schwartz	Mathis-Dix	"Spanish Dancer"	Preparing
Wm. DeMille	All-Star	Guy Wilke	Geo. Hippard	Clara Beranger	"Spring Magic"	Preparing
Victor Fleming	All-Star	Jas. Howe	Al Gilroy	Doris Schroeder	"To the Last Man"	5th Week
Jas. Cruze	Featured	Karl Brown	Vernon Keyes	Tom Geraghty	"Ruggles of Red Ga	Preparing
Cecil B. DeMille	Featured	Bert Glennon	H. Tate	J. McPherson	"The Ten Commandments"	2nd Week
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	Monte Katterjohn	"The Master of Women"	Editing
John M. Stahl	All-Star	Ernest Palmer	Sid Algiers		"The Wanters"	7th Week
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Vic Schertzinger					"The Boomerang"	Preparing
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Virginian"	1st Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Oscar Apfel	Viola Dana	John Arnold	Nat Watt	Taylor	"To Whom It May Concern"	1st Week
Harold Shaw					"Held to Answer"	Preparing
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	12th Week
Hunt Stromberg Productions. (Metro Release).						
H. Stromberg	Bull Montana	Irving Reis	Doc Joos	H. Stromberg	"One Wild Day"	1st Week
Edward Sloman Productions.						
Edward Sloman	All-Star		Eeigh Smith	Winifred Dunn	"Eagle's Feather"	5th Week
Jackie Coogan Productions, Inc.						
Victor Schertzinger	Jackie Coogan	Frank Good	McDermott	Mary Rob. Rinehart	"Long Live the King"	5th Week
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	G. W. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Ernest Lubitsch	Mary Pickford	Charles Rosher	Jim Townsend	Edw. Knoblock	"The Street Singer"	13th Week
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	Preparing
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santell	All-Star	Wm. Marshall	Rollie Asher	Dickey-Page	"Lights Out"	5th Week
Mal St. Clair	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"She Supes to Conquer"	1st Week
	Eddie Hearn				Western Story	Preparing
	Harold Goodwin				A. C. Witwer Story	Preparing
	Geo. K. Arthur				"Life, Liberty, and"	Preparing
Emile Chautard	All-Star	Dubray-Collins	Frank Mills	E. M. Engleton	"Alimony"	1st Week
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						**598-141**
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Howe-Cedar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
McNamara-McGowan	All-Star	Harry Gerstadt	C. Morehouse	Hal Conklin	"Our Gang"	Schedule
Jeske-Pembrook	Stan Laurel				1-Reel Comedy	Schedule
Roy Clemens	Edna Murphy	Bobby Doran	McBurney	Frank How. Clark	"What Should a Girl Do?"	5th Week
Len Powers	Dippy Doo Dads	Hank Kohler	Bert Currigan	Staff	Animal Comedy	Schedule
ROCKETT-LINCOLN COMPANY						**Holly 2176**
Phil Rosen	All-Star	Curly-Broening	Al. Kelley		"Life of Abraham Lincoln"	8th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
USSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945-6**
B. D. Russell	Geo. Larkin	Al Mohr	Fred Allen	Hively	Feature	Preparing
alobee Productions.						
Malobee	Leo Maloney	V. Walker	Bob Williamson	Bebee	2-Reel Western	Schedule
gan-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Schedule
NNETT STUDIO. 1712 Glendale Blvd.						**Wils. 1550**
ck Sennett Comedies. (First National Release).						
F. Richard Jones	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	12th Week
Roy Delruth	Billy Bevan		George Bordeau	Mack Sennett	"Nipp and Tuck"	Editing
Roy Delruth	Ben Turpin	Wagner		Mack Sennett	"Ten Dollars or Ten Days"	Preparing
Elmer Del Lord	All-Star					Preparing
UNSET PRODUCTIONS. 7425 Sunset Blvd.						
Robt. N. Bradbury	All-Star	Bert Longnecker				Preparing
NITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						**Holly 4080**
uis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Fred Niblo	All-Star	Alvin Wyckoff	Doran Cox	Bess Meredith	"Captain Applejack"	10th Week
ank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Frank Borzage	All-Star	Chester Lyons	Lou Borzage	Kenneth Clarke		2nd Week
lwin Carewe Productions. (First National release).						
Edwin-Carewe	Holbrook Blinn	Sol Polito	W. Fox	F. Fox	"The Bad Man"	Preparing
seph M Schenck Productions. (First National release)						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Weil	Frances Marion	"Ashes of Vengeance"	11th Week
Sidney Franklyn	Constance Talmadge	Norbert Brodin	Jack Wagner	Emerson-Loos	"Dulcy"	Editing
mes Young Productions (Associated First National release).						
Joe De Grass	All-Star	Geo. Benoit	Perry V. Kroff		"Lord of Thunder Gate"	2nd Week
rst National Productions.						
Lynn Reynolds	All-Star	Jas. Vontrees	H. Welfer		"The Huntress"	3rd Week
NIVERSAL STUDIO. Fred Datig Casting.						**570-081**
niversal Film Manufacturing Co. (Universal Release.)						
Richard Stanton	All-Star					Preparing
Wm. Parke	All-Star		Tinling	Harvey Gates		Preparing
Ed. Segwick	Hoot Gibson				"Rambling Kid"	Preparing
Ross	All-Star					Preparing
Brown	All-Star	Balbino	Dorian		"The Acquittal"	Preparing
Grandin	Jack Dougherty		Arthur Thompson	Geo. Pyper	"The Man Hunter"	Schedule
Messinger-Marchan	Mower-Sedgwick	Howard Oswald	Taylor	Jefferson Moffit	"Daniel Boone"	Schedule
Duke Worne	Little-Thomson	Wm. Nobles	McDonough	Bertram Millhauser	"Eagles' Talons"	18th Week
Wallace Worsley	**Lon Chaney**	Robt. Newhart	**Dugan-Sullivan**	**Sheehan-Lowe**	**"Hunchback"**	26th Week
Harry Pollard	Reginald Denny		Harry Webb	Staff	Leather Pushers	Schedule
Stuart Paton	Roy Stewart		Ernst Laemmle	Geo. Hull	"The Love Brand"	1st Week
Edw. Laemmle	Herbert Rawlinson				"The Victor"	3rd Week
King Baggott	Baby Peggy		Joe Barry		"Wanted a Home"	5th Week
Watson	Bert Roach		Holland		Comedy	Schedule
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	6th Week
Herbert Blache	Gladys Walton	Anton Davey	Leo McCasey	Hugh Hoffman	"The Untamable"	4th Week
Hobart Henley	Virginia Valli		Arthur Smith	Marion Fairfax	"Lady of Quality"	8th Week
Robt. Hill	Wm. Desmond		B. Humberstone	Edwin Marshall	"Skyline of Spruce"	Editing
nky Dean Productions. Lew Lipton, Production Manager.						
Al Austin	Dinky Dean	Harry Thorpe	De Ruelle	Staff	"John of the Woods"	Editing
ITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						**598131**
/ARNER BROS. STUDIOS, 5842 Sunset Blvd.						**Holly 4181**
arner Brothers Productions.						
Arthur Rosson	Johnny Hines	Gilson	Hines-Roth	Ray Schrock	"Little Johnny Jones"	6th Week
Wm. Beaudine	Wesley Barry	Dupar	Geo. Webster	Julien Josephson	"Printer's Devil"	4th Week
Harry Beaumont	Hope Hampton			Grant Carpenter	"Gold Diggers"	Preparing
Sidney Franklin	Lenore Ulric			Edmund Goulding	"Tiger Rose"	Preparing
arry Rapf Productions.						
	Blue-Rich			Sada Cowan	"Lucretia Lombard"	Preparing
	Marie Prevost			Edmund Goulding	"Broadway After Dark"	Schedule
/ILNAT STUDIO. 6070 Sunset Blvd.						**Holly 7940**

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PARAMOUNT NEWS

(Continued from Page 8)

Wilson, Noah Beery, Robert Edeson and Frank Campeau. The invasion of the motion picture camera into the Basin, where the automobile, the telephone and other modern conveniences are still unknown, serves to prove to a finality that nothing escapes the cameras eye. Production Editor Lucian Hubbard announces that the company will return shortly to the studio.

Production starts June 11th on James Cruze's next Paramount picture, "Ruggles of Red Gap," now being adapted by Thomas Geraghty from the book by Harry Leon Wilson. This is a wonderful story. Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation, states that it will be given a great cast for its screen interpretation. With the man who produced "The Covered Wagon" as director, this should develop into one of the season's most unusual photoplays. Ernest Torrence, who has gone to New York especially to see "The Mountebank," the stage success from W. J. Locke's novel which is to be adapted to the screen with Torrence in the featured role, will return to Hollywood in time to start work in "Ruggles of Red Gap." Walter Woods will act in the capactiy of production editor for this picture.

Paramount stars who a few months ago hastened Eastward to take part in pictures being produced at the Famous Players-Lasky Lonk Island studio are now returning to Hollywood one by one. Last week Antonio Moreno drifted back to the West Coast plant. Just prior to his arrival, Mary Astor made her first appearance on the Pacific Coast. In the very near future, it is announced, Bebe Daniels and Agnes Ayres will also return, both having been in New York for more than a month. With the return of these popular favorites and the signing of new faces by Jesse L. Lasky, activities at the West Coast Paramount studio are shortly to be in full swing again.

George Fawcett goes to New York this week to play a featured role in the forthcoming Sam Wood production, "His Children's Children," for Paramount. Simultaneously with his arrival in the East, announcement of a strong cast for this picture is to be made. Fawcett's last photoplay in Hollywood was "Salomy Jane," in which he enacted a featured role.

The Paramount West Coast studio has moved to Guadelupe, California!

Two hundred miles north of Los Angeles, Camp Cecil B. DeMille spreads over a sandy stretch along the shores of the Pacific Ocean. The famous producer has taken more than twenty five hundred players, nearly twice that number of domestic and wild animals, and an unbelievable amount of chariots, costumes, makeup and properties, to Guadelupe, where he is now engaged in making startling scenes for the Biblical prologue of his current Paramount production, "The Ten Commandments," from the story by Jeannie Mcpherson.

Camp DeMille is a hive of industry. A continual line of trucks passes between the tented city and a nearby town, bringing in food supplies and life necessities and taking out thousands of feet of exposed negative that will later be developed and cut into proper sequences for what is firmly believed will be the greatest motion picture ever made.

To care for emergencies, Mr. DeMille is running the camp on the order of an incor porated city. He is the Mayor, and in his as sistants he has a Chief of Police, a chief o the Fire Department and other officials com mon to metropolitan life. A system of cau ing for the garbage, a hospital, restaurant and stores are other features of this surpris ing camp. In one thing alone is it lackin the city standards—there are no telephones A bugler calls people to work and dismisse them in the evening. Otherwise, one migh move bed and baggage to Camp Cecil De Mille, California, and spend his days in com fort, while amusing himself by watching th gigantic progress of "The Ten Command ments."

The cast for Mr. DeMille's production in cludes Theodore Roberts, Leatrice Joy, Rich ard Dix, Nita Naldi, Charles deRoche, Estell Taylor, Rod La Rocque, Julia Faye, James Neill, Edythe Chapman, Geno Corroda, Clar ence Burton, George Field, John Randolph and Noble Johnson.

"Children of Jazz" will be finished thi week. This special Paramount production boasts an unusual cast in Theodore Kosloff Ricardo Cortez, Eileen Percy and Robert Cain, featured players; and Irene Dalton Alec. B. Francis, Frank Currier, Snitz Ed wards and Lillian Drew. Jerome Storm i directing the picture with Ralph Block a production editor. Adapted by Beulah Mari Dix from the play by Harold Brighouse, i has as its central theme the clash of the mod ern children of jazz with a colony of islan people who still live and act the age of 1850 It is a novel story and is being given superb treatment at the West Coast Para mount studio.

Nearing completion at the Famou Players-Lasky studio in Hollywood is Jack Holt's current starring vehicle, "A Gentle man of Leisure," adapted by Anthony W Coldeway from the play by Stapleton and Wodehouse. Under the direction of Joseph Henaberry, the final scenes will be shot thi week in the exact replica of the famous old Waterloo Station, the terminal of the Great South-Western Railway in London, England Reproduced right down to the signs on the walls and a pane of glass broken from a win dow, this set is a curiosity-arousing feature that speaks well for the technical art of the silent drama. When the final scenes are completed, production editor Walter Woods will put the picture into final shape for re lease.

Hugh Hoffman
Scenarist and Production Supervisor
Gladys Walton unit, Universal
Current production, "The Untamable"
Herbert Blaché, Directing
Recent Releases, "A Dangerous Game,"
"The Love Letter," "Gossip," "The Town
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OPPORTUNITY

(Continued from Page 8)

we have missed, we may be missing others that are crowding upon us.

We think we are the victims of blind chance, but often it is we who are blind, not chance.

The difference between the successful man and the failure, is that one saw his chance and took it.

The one time the Kaiser had the opportunity to use his power for the world's benefit, he used it to establish himself as the world's Dictator, and all he gained was seclusion in Amarongen.

The victorious Allies had the opportunity to reconstruct the government of an exhausted and devasted Europe, instead of which they constructed The Treaty of Versailles.

One afternoon a man on the race track was regretting that he had just missed backing a winner. A sententious race-goer remarked, "There are five more races, and there's a winner in every race."

It is well to know when to grasp the opportunity to speak; sometimes it is better to be silent.

We are told that "opportunity knocks once at every man's door," the fact is, it is always knocking but we are too pre-occupied to hear it.

We need wisdom to recognize our opportunity—and decision to grasp it.

BILL HART

(Continued from Page 7)

screen. Never in all Mr. Hart's career did his eyes carry a more overwhelming conviction of honesty than when he looked into mine and declared himself innocent. It came upon me then what a great tragedy it was that he should suffer the penalties of guilt when I knew him to be innocent.

"Those who know him well have always believed him guiltless of the charges against him. My personal happiness that they have been proved groundless will be shared by hundreds of thousands. I am waiting the moment, which I hope will be within the next few days, when William S. Hart, one of America's greatest and most popular film stars, will come to me in my office and say, 'Mr. Lasky, I am ready to go to work.'"

A TECHNICAL MODEL

Did you ever count the number of "subtitles" in a feature motion picture production? The average picture of lively action, well made, well edited and well titled, contains about two hundred and fifty. Pictures of a more subtle trend than action dramas often require many more. However, the rule is to use as few as possible, yet to make the story clear that there will be no interest-break caused by "thinking back" to get the meaning of scenes and situations.

"Judgement of the Storm," the first production made by the Palmer Photoplay Corporation, an organization of story experts, lives up to the reputation of its producers by being a model of technical perfection. Only one hundred and eighty subtitles are used! And while the action element in the picture is strong there is a great deal more of subtle emotional drama which, without such skillful handling, would have required many subtitles.

WITTICISMS FROM THE PHOTO-PLAYERS

"In this day of prosperity a man ought to be able to make enough money in six hours to last his a week."—Henry Ford, in newspaper article.

To this Eddie Gribbon, the well-known character artist, who is being seriously discussed for the title role in "Ben Hur," says: "Sure, but everyone can't own a garage!"

"The reason so many of us never recognize opportunity," says Martha Mattox, one of the screen's foremost delineators of character roles, "is because it usually goes around disguised as hard work."

In England it has now reached a point where the vast majority of well-dressed men wear nothing but silk hats in the evening. This is the report printed in a London newspaper. "Why do they bother to wear a hat?" inquires Lewis Sargent, the popular film star.

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FROM U TO YOU

Two reel western picture units are working at Universal City on condensed tales of the old West.

Francis Grandon is directing Jay Morley and Jay Marchant is directing Pete Morrison in such productions. Margaret Morris and Elinor Field are the leading women of the units.

Elinor Field, heroine of Reginald Denny's starring successes, The Leather Pushers," is riding through the wild and wooly west for a few days between productions of the H. C. Witwer prize fight classics.

In a western picture he directed by Jay Marchant and starring Pete Morrison, entitled "Rarin' to Go," she plays the feminine leading role. Other players are Jay Morley and Bud Osborne.

Herbert Rawlinson has again been cast in the role of an Englishman for his latest vehicle, "The Victor," which is now being filmed at Universal City.

Edward Laemmle, whose direction of historical chapter plays won him considerable distinction and a new contract to direct feature plays for the Universal company, is guiding the making of the play.

Rawlinson recently finished work in "Railroaded," a screen adaptation of the English crook drama, "Richard," by Margaret Bryant. Edmund Mortimer directed it.

"The Victor" was adapted from "Two Bells for Pegasus," by Gerald Beaumont.

Excellent progress is being made on the Universal Jewel all star special, "Havoc," in which Anna Q. Nilsson and J. Warren Kerrigan have the leading roles under the direction of Harry Garson. The picture is being made in the Garson studio in Edendale instead of Universal City.

The story by John Blackwood, prepared for the screen by three of the best known writers of the industry, Raymond L. Schrock, Lenore Coffey and John Goodrich, is laid chiefly in islands of the South Seas.

Although a special production of the highest calibre, "Havoc," will be made in reasonable production time, due to an efficient organization gathered together for this one unit. Edgar Stein is the business manager.

Less than a month to go— —

"The Hunchback of Notre Dame," the elaborate million dollar film spectacle based on Victor Hugo's story, which has been in production at Universal City for seven months, is nearing the final sequences of dramatic action.

The star, Lon Chaney, has but a few scenes to play now, but a few more hours of torture in the most intricate makup ever devised by an actor. He plays Quasimodo, the hunchback.

Patsy Ruth Miller, Norman Kerry, Winifred Bryson, Eulalie Jensen, Gladys Brockwell, Nigel de Brulier, Brandon Hurst, Raymond Hatton, Cesare Gravina, Ernest Torrence, Nickolai de Ruiz, Eva Gordon, Kate Lester, Sidney Bracy, Lydia Yeamans Titus, Bhogwas Singh, Tully Marshall, Harry Van Meter, Edwin Wallack, Roy Laidlow, William Parke, W. Ray Meyers, John Cossar and fifty other players of professional note support Chaney.

Perley Poore Sheehan adapted the story to the screen and Edward T. Lowe prepared the continuity. Sheehan has been supervising production with Wallace Worsley as the director.

An attractive matching of personalities is to be seen on the sets at Universal City where Gladys Walton is working on her newest starring vehicle, "The Untamable."

Opposite her is Malcolm McGregor, one of the screen's most promising younger leading men, and in support are John Sainpolis and Etta Lee. There are only four characters in the story, which is full of concentrated drama depicting the inner struggles of a "two-souled" woman.

The other players in the picture and the director, Herbert Blache, have expressed the opinion that in this story the matching of these two is particularly fortunate.

Baby Peggy has changed her nationality.

The screen's youngest star has become an Italian immigrant baby for her latest starring vehicle, "Wanted, A Home," which is now being filmed at Universal City under the direction of King Baggot.

It was written by King Baggot and Raymond L. Schrock, head of the Universal City scenario department.

Others in the Baby Peggy cast are Gladys Brockwell, Sheldon Lewis, Betty Francisco and William H. Turner.

"The Love Brand," is the title of the new Stuart Paton picture, work on which has commenced at Universal City. Roy Stewart is to be featured, and a large cast will be used.

San Juan Capistrano, home of the quaint old mission of that name, is to be the setting for one of the H. C. Witwer "Leather Pushers" stories being filmed at Universal City. Reginald Denny and his company, with Harry Pollard, director, have returned from a week on location there, filming the action, outside of the prize fight, of an interesting episode.

Neely Edwards avers that there is more than one way of being a dashing member of the Royal Northwest Mounted Police.

He says that it can be made a funny as well as a serious pastime and is proving it in his latest comedy at Universal City. He knows that it is funny, for he heard a property man laugh during the filming of the first scenes.

The Universal laugh maker is working under the direction of William Watson. The story is a one-reel travesty on the Northwest Mounted Police with the working title, "Red Riding Good."

The comedy was written by Tommy Grey, head of the Universal comedy department.

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Vol. VI. SATURDAY, JUNE 9, 1923 No. 8

Through The Editor's Megaphone

One thing is certain, there never will be any acute shortage of motion pictures so long as Hollywood may last!

And, remember ye also, he, the party, who "parties" to excess can depend on becoming an excess certain to be dispensed with eventually.

We all have our faults, of course, which ,also of course, makes it seem the very essence of prudence to confine one's fault-finding to one's self.

This is the golden age for the small independent in the picture-producing field. The film industry is due to be ruled by new kings and these new kings will hail from the ranks of the present-day smaller independents. Natural political evolution insures some such a transition as this since all things having to do with progress—temporary triumphs and failures—are extremely transitory.

It is being once more demonstrated that it is a common tendency among picture producers to emulate. Simultaneous with Mrs. Wallace Reid's announcement of her plan to produce an anti-narcotic photoplay, dozens of others started filming such pictures and now as a consequence even before her feature is ready for release there are at least a half dozen such films on the market and being exhibited throughout the country. And, so long as a producer is an imitator, he's a mighty poor excuse of a producer!

Incidentally, it might be added, after the kings have had their flings on the screen, the plebeians shall once more be given opportunity to monopolize the attention just as they do in real life and especially in European countries nowadays. Down deep in their hearts the majority of photoplay fans are far more interested in the romantic story of plain Bill Smith than they are in the intrigues of royalty. Bill Smith's the fellow they want to see every day while most of them would not go across the street to see and be snubbed by a kink.

One of most important items of news thus far this film-eventful year is the announcement of the expenditure of fully three million dollars on the deal whereby Charles Ray will take possession of the Cosmosart Studios. Charlie's ambition is to convert this studio into the most beautiful one in the world and by taking full advantage of the unusually striking "lay o' the land," he expects to work scenic wonders such as will make his new picture home a show-place worthy of world-wide fame. Verily, the more of this sort of enterprise in Filmland the better and Mr. Ray deserves unstinted congratulations.

The success of "The Covered Wagon" has had a tendency to give fresh impetus to a "back-to-oldtime-melodrama" movement and it is unmistakably obvious that a very large public will welcome relief from boresome society pictures of which there has been a surfeit during the last few months. Melodrama as we know it in these ultra-modern times is simply red-blooded drama with, perhaps, a little abnormal exaggeration, oftentimes improbable, but such form of literature has the power for causing human nerves to tingle and—who knows?—it may be that Prohibition has something to do with the apparent demand for such stimulant! At any rate, melodrama already is back into its own and its return is in no way unwelcome.

There is quite a controversy on—a friendly one—as to the justice of killing the two-reel comedy. Undoubtedly there are powerful forces at work to end the heyday of the short comedy subject in favor of the full-length feature mirth-provoker and many of the leading stars already have abandoned the old field for the new. However, we'll wager a cookie full o' raisins 'n nuts that there will never be a time when the market door can be closed on two-reelers which possess qualities conducive to hearty laughter. But, there IS the point—there must be something to amuse highly or else the comedy of any length shall cease!

Charlie Chaplin is about to complete his big feature, "Public Opinion," in which he will introduce Edna Purviance as a star. No one outside of his studio has seen any part of this film yet and no one knows how wonderful it might be as a cinema classic, but just the same, it's a foregone conclusion that a very vast majority of all the inhabitants of all fandom are wishing with all their might that Charlie will not permit whatever directorial genius he may possess to interfere with his genius for spreading joy as a comedy star. The loss of Chaplin's picturesque pictorial personality from the screen would be one of the most regrettable losses imaginable right now.

Weather conditions and money conditions are both favorable to a maximum production of motion pictures in Southern California just now. Everybody seems convinced the present wave of prosperity is sure to remain with us for at least two years. A vast majority of the people in the field are working and the liquidation of old debts is going on as it never did before. Most everybody (excepting occasional editors) can boast good clothes and good bank accounts. The spirit of distressful Panic is certainly broken. Few untoward contingencies could arise in this era to disconcert one. All in all, everything is lovely and the geeses hang high. Therefore, again, all in all, why should there be any expressions of pessimism in any quarter? Why not forget all woes past or present, real or imaginary, and buckle right down to the game of solving the problem with earnest effort?

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A Studio Building Climax is Capped

Now comes a climax in the unprecedented tivities in the field of studio expansion d development within this busy capital of mland. For several weeks the newspapers ve been filled with announcements of ns to enlarge various picture-making nts and to build new ones, and a majority the announcements have proven official, cause the actual proposed work has been complished or is in the course of being complished. Explicitly, Los Angeles' dio-building boom has been real—amazgly so—and when all this renewed zeal s spent itself, it is a foregone conclusion available equipment for the making of tion pictures in this community is going be something to marvel over.

Approximately three million dollars are volved in the latest development to be oposed—that of the Cosmosart studio operty recently purchased by Charles Ray d Albert A. Kidder, Jr., his legal adviser d general manager. The development and eration will be handled by a new corporan now being organized by Mr. Ray and his sociates to be known as the Charles Ray nterprises Corporation.

This sum, which is to be underwritten by e of the large bonding houses of the city, ll completely transform this twenty-acre operty in the heart of the north Wilshire strict skirted by Beverly Boulevard for lf a mile and by First Street, Virgil Ave- e and Juanita Avenue.

From this area covering a space of more than two city blocks, it is promised, will evolve the most beautiful motion picture studio property in the country and an exclusive new shopping center. The developments look forward to the upbuilding of a commercial picture plant with a capacity of about a dozen independent producing units, besides affording greatly increased facilities for the two super-productions which Mr. Ray will make yearly.

The new Charles Ray Enterprises Corporation will concern itself with very extensive real estate development as well as working out the picturesque and ornate studio enterprise.

Among the buildings included in the plans are apartment houses and many business structures. Some of these will relate directly to the film industry, as they are expected to house subsidiary lines of trade which have grown up in Southern California in connection with motion pictures.

The line of the new Beverly Boulevard, which is to be a 100-foot driveway to the ocean, bisects a large triangular piece on the corner of the property. On this piece is to be erected a tall Class A business structure to be occupied almost entirely by one of the large costume companies and a studio furnishing company now negotiating for tenancy.

On the other corners of the tract spacious and ornate exclusive apartment houses will be built. One of these possibly will take on the dignity of a first-class tourist hotel.

The First Street frontage of the studio grounds, which is now being paved, will be devoted to a building to house a branch of one of the leading Los Angeles banks, and there will be numerous adjacent structures for stores. There is room in the spacious tract for a considerable number of dwellings which are a part of the general plan. These are to be erected by the corporation with a view to variety and beauty such as will give practical scenic scope to the studio's facilities for outdoor picture shots.

The development of the studio proper will be on a very extensive scale. The most important of the structures will be a new administration building designed to exceed in size and beauty anything of the kind in Southern California.

It is on the landscaping side that changes will be made most pleasing to the eye. The conformation of the twenty acres is such as to lend itself to elaboration of great beauty. They are to be made into what may be called a spacious sunken garden, with its natural lake skirted by paved drives and walks, spanned by bridges and dotted by green parkways.

On the bosom of the lake is to rest the Mayflower, most unique of scenic sets yet built, which cost $60,000 and is now at the present Charles Ray studio on Fleming Street, where it was used for scenes in the star's forthcoming production, "The Courtship of Myles Standish."

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A Bird's Eye View of Charles Ray's Proposed New Studios

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Cal., June 4.—Louis Graf, President of the Graf Productions, and J. Hesser Walraven, publicity man of the organization, went to Los Angeles on Monday, and will be there a week on business connected with important developments for the company. While there they are making their headquarters at the Hollywood Hotel.

Charles Eyton, general manager of the Famous Players-Lasky Studios, came to San Francisco last week to welcome his wife, Kathlyn Williams, on her return from a tour of the Orient.

Al Wilkie, publicity man for Goldwyn, and at present attached to the company making "Greed" here, spent a few days last week in the South on business.

The picture-making expedition being sent around the world by the Intrepid Company of this city on a yacht has postponed their date of sailing until September first. Their complement of members is almost full, but a little more time is necessary for the installing of all the equipment on the boat, and completing all the many details of the arrangement for so long a voyage.

Ray Moore, head location man, and business manager for Goldwyn, spent several days in this neighborhood the first of last week, and went North on other business for the organization.

Tyrone Powers, accompanied by his wife, arrived in San Francisco last Friday, and after a few hours here went on to Los Angeles, where he will lead in a picture to be made by Goldwyn, called "The Day of Faith."

A picture-making outfit, headed by Emory Johnson, arrived in San Francisco last Friday with the battleships of the Pacific Fleet, having taken pictures of the trip up the coast, and their arrival here. As the cameramen had the co-operation of all the naval officers, and the use of the searchlights of the battleships, they obtained some of the most remarkable pictures, both by day and night, ever taken of a naval fleet in motion. The picture-making party consisted of Emory Johnson, B. F. Miller, Richard Morris, and Ross Fisher. They left on Saturday evening for the South.

Last Saturday night before several thousand people, who overflowed the Greek Theatre at Berkeley, Margaret Anglin gave her long promised performance of Hippolytus. It was produced with great grandeur and with as near an approach as possible in modern times to the original Greek interpretation of the masterpiece. Boyd Irwin, an Australian actor, well known to the films, played Hippolytus.

Abraham Lehr, Vice-President of the Goldwyn Corporation, on his recent visit here talked over with Eric Von Stroheim the progress of "Greed," expressed himself as much delighted with what he has seen of the film at the studio, also with the gracious, and helpful assistance that the city officials, civic organizations, and the people generally have given in San Francisco toward the making of the picture. The company worked all last week at the little house in Oakland, and are now completing the trans-bay sequence. After its completion the work of about half the cast will be finished, and they will be released.

Louis R. Lurie, San Francisco capitalist, whose operations in theatrical properties have extended over a number of years, will, on June 30th, assume control of the Century Theatre, and at once remodel it into one of the leading picture houses of the country. The theatre will be re-opened as a picture house under Lurie's personal direction.

Mrs. Wallace Reid, known to the screen as Dorothy Davenport, will come to San Francisco this week to appear in person at the world's premiere at the Century Theatre on June 9th, of the big dope film, "Human Wreckage," of which she is the centre figure.

Jean Hersholt, of the "Greed" cast, was the guest of honor at a recent dinner by the Norden Society of this city. Hersholt is a native of Denmark, and first came to this country as a member of the Danish Commission to the San Francisco expedition in 1915. As his coming to play in this picture is his first visit here since the close of the expedition, he has been warmly welcomed by large numbers of his countrymen who are residents, and many of them old friends.

Charles Ruggles, who has recently completed a picture with Agnes Ayres for the Famous Players-Lasky company, has come to town as a visiting star at the Alcazar Theatre, where he was once a well liked member of the stock company. He will be here eight weeks, with a new play each week, several of them to be tried out as to their possibility for Broadway next season. Last week they played "Oh, Boy," an old favorite, but this week will see a new comedy of pills and prescriptions called "The Nervous Wreck."

Victor Seastrom and the company filming "Masters of Men" for Goldwyn, are due in San Francisco about June 9th. While here they will shoot some English country scenes in the lanes on the beautiful estates of Burlingame and San Mateo.

Along New York's Rialto

By RAYMOND McKEE

E. K. Lincoln has returned from California with a print of his latest picture, "The Right of the Strongest."

Mae Murray is closing her New York apartment preparatory to her leaving for Hollywood, where she will start work at once on, "Conquest," and "Mlle. Midnight."

Jesse Hampton is taking a vacation in New York.

The Assistant Directors Association of New York have moved their headquarters to the M. P. D. A., 234 West 55th Street, where all future meetings will be held.

Jawn Friend McKee, Raymond McKee's brindle bulldog, who is appearing before the camera in New York, paid "Laddie Boy," the first dog of the land, a visit at the White House last week. "Jawn Friend," and Ray were in Washington on location.

After an election unmarked by politics, Hal Crane was this week elected to the office of promoter, or the president of the Green Room Club. Fred Burt was elected vice-president; George L. Sargent, Copyist; J. Frank Stephens was elected angel. The new officers have taken their positions.

"Victims," a propaganda play on "dope" peddling, has been put into rehearsal for immediate production. C. W. DeRose wrote it.

The new Griffith film, "The White Rose," opened a four-week engagement this week at the Lyric Theatre and marked the return to the screen of Mae Marsh, after a long absence. The acting of Miss Marsh invests this film with a charm that causes it to be a delight. Her portrayal is easily the feature of the film and firmly establishes her as one of the foremost emotional actresses of today. Ivor Novello, the imported Italo-English screen Apollo, plays the boy. He is handsome to a fault and lacks the "pep" and fire of Bert Lytell or Richard Dix, who played similar roles in "The Christian." "The White Rose" is a melodrama. The plot moves slowly and carefully, being relieved now and then by bits of humor. The first-nighters liked it.

Gloria Swanson and George Fitzmaurice attended the Sixty Club Dance last week at the Ritz. Mae Murray and her husband, with his new mustache, were also on "deck."

If members of the Producing Managers' Association, curtail production, as Arthur Hopkins and Arch Selwyn have publicly threatened, in event of an actors' strike next year, the Equity members themselves will organize dramatic companies and give their own shows. At least that is the substance of the statement given out to Broadway. The plan is to raise large tents on vacant grounds and present the plays under canvass in case the actors have difficulty in obtaining theatres.

Ann Luther has been cast for a role in "The Governor's Lady," which William Fox is making from the famous Belasco play.

The Cunarder, "Acquitania," took away several well-known people in the theatrical world when she sailed Tuesday for Cherboug and South Hampton. Dorothy Dalton, the Paramount picture star, was snapped by the photographers before the ship left. George Fitzmaurice and his wife, Ouida Bergere, left for Rome, where he will start direct Sir Hall Caine's "Eternal City." Wallace Eddinger, who has just completed a tour of the country in "Captain Applejack," and Mary Nash, also sailed.

Frank Keenan, who closed in Chicago his season of twelve weeks in "Peter Weston,"

(Continued on Page 22)

Photography Progress----Did It or Didn't It?

By RAY H. LEEK

Is the art or motion photography progressing? The answer should be forthcoming on with the refilming by Preferred Pictures of that gripping romance of literature, stage and screen "The Virginian," for early release. Approximately half a million dollars has been appropriated by the B. P. Schulberg organization to produce from the famous Owen Wister story, an epochal picture that will serve to prove the actual forward strides of the screen art during the eight years that have elapsed since it first was portrayed before the camera.

But, contrary to general belief, it is not expected to show that the improvement has had to do chiefly with photography, lighting and the other purely mechanical departments of photoplay making. Direction, acting and the human element entering into screen productions have profited most from the experience of years, if the theory of the producers of the newest "Virginian" is correct.

The first surprise probably will be found in the fidelity with which the views of the author have been carried to the screen. William S. Hart attained his greatest stage success as the Virginian at an age slightly under forty-five. Dustin Farnum, the Virginian of the Paramount screen production undertook the part at about the same age. But Wister spoke of his hero's age as ranging between twenty-four and twenty-eight during the period pictured in the story. A thorough canvass of the acting material on the West Coast and the East has resulted in the selection of Kenneth Harlan, at the age of twenty-eight to play the role in the new production.

Harlan, tall, athletic and strikingly American in appearance looks enough like the author's conception of the Virginian to have posed for the pen portrait. That he has played the part in four stock companies during his youthful stage career is an added coincidence rather than a reason for his selection for the part.

Tom Forman, who is to direct the picture, is combing the screen colony here for players to make up a cast in keeping with his project, while an entire staff of art directors are preparing the architectural and natural settings before which the story will be enacted.

David Belasco's Los Angeles stay promises to be an eventful one. In addition to "The Gold Diggers," in which he will have a supervisory interest, he will be given an opportunity to give the Belasco touch to one of his greatest productions, "The Boomerang," which Victor Schertzinger will film as soon as he completes direction of Jackie Coogan's latest picture.

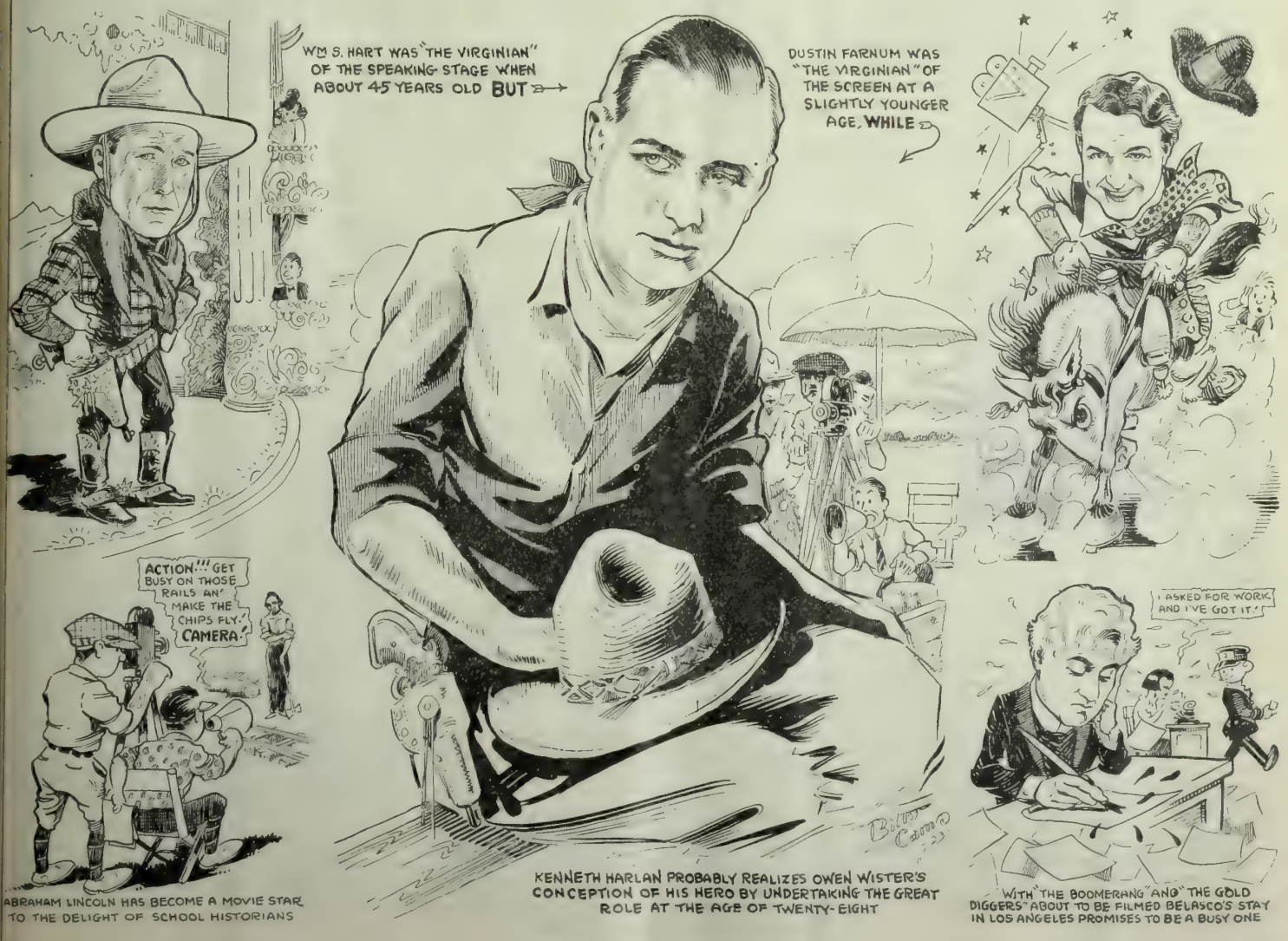
Eve Unsell, who will work with the director,composer as scenarist throughout his latest series of productions, is preparing the screen version of the play, which is from the pen of those gifted literary partners, Winchel Smith and Victor Mapes.

The versatile Schertzinger, meanwhile, has added another duty to his many daily activities—that of supervising the erection of settings now being erected at the Schulberg studios for the production.

Advocates of motion picture-text books for the schools may find material for thought in the life story of Abraham Lincoln, now being filmed by the Rockett-Lincoln Film Company. If one is to accept the word of Cy Snyder, official purveyor of facts concerning the big production every scene is being shot in accordance with historical data in the hands of Director Phil Rosen and his staff of research workers. The story takes up the life of the Great Emancipator as a boy and carries it through to his assassination, said to be the longest role ever enacted for the screen.

"When a Man's a Man," a Harold Bell Wright story which is about to be filmed by Principal Pictures, has been prepared for the screen by Agnes Leahy who has added one more accomplishment to her already long list of picture qualifications by so doing. Having served as a cutter, assistant director and research worker, Miss Leahy was acting

(Continued on Page 22)


WM S. HART WAS "THE VIRGINIAN" OF THE SPEAKING STAGE WHEN ABOUT 45 YEARS OLD BUT
DUSTIN FARNUM WAS "THE VIRGINIAN" OF THE SCREEN AT A SLIGHTLY YOUNGER AGE, WHILE
ACTION!!! GET BUSY ON THOSE RAILS AN' MAIKE THE CHIPS FLY. CAMERA!
I ASKED FOR WORK AND I'VE GOT IT.
ABRAHAM LINCOLN HAS BECOME A MOVIE STAR TO THE DELIGHT OF SCHOOL HISTORIANS
KENNETH HARLAN PROBABLY REALIZES OWEN WISTER'S CONCEPTION OF HIS HERO BY UNDERTAKING THE GREAT ROLE AT THE AGE OF TWENTY-EIGHT
WITH "THE BOOMERANG" AND "THE GOLD DIGGERS" ABOUT TO BE FILMED BELASCO'S STAY IN LOS ANGELES PROMISES TO BE A BUSY ONE

Essaying the Visualization of the Musical Classic

Charles Wakefield Cadman, eminent American opera and song composer, is composing a musical script for Goethe's "Faust" (not Gounod's opera story), simultaneously with the construction of the film script by Ferdinand Earle, the artist-director who will produce it.

Earle thus rests faith in American talent for the difficult task of resurrecting the ancient Gregorian Chant music, which he considers the fitting atmospheric vehicle to accompany his screen version of the medieval philosophical drama.

"Cadman's numbers are being written into the script, and the film will be directed with the structural requirements of the music in view," declares Earle.

"However, a distinctive experiment is to be tried whereby the tyranny of the 8 and 16 rythmic measure will be more or less avoided. A new type of musical composition more closely fitted to the requirements of the varying tempo of screen drama will be created."

"Prose music" is Ferdinand Earle's name for the new type of composition. He explains:

"This new music will have the relation of prose to metrical, rhymed poetry. That is a wider freedom and tonal plasticity and a more poignant response to sudden emotional visissitudes and modulations."

To prove this contention that the screen is to be the greatest medium of artistic and dramatic expression, Ferdinand Earle is constructing his entire script according to the laws of a sonata or symphony, thereby obtaining undreamed of unity.

In order that the musical score for Goethe's complete "Faust" will be as novel an radical as the rest of the production, th Earle studios in Hollywood are working o a new orchestra instrument. This instr ment is expected completely to dominat an entire episode of the picture, and, it i hoped, rise above the combined brass i struments of the orchestra.

"Motion pictures bring together all th arts," affirms this movie director wh studied under Whistler and Bouguereau "They may necessitate other new musica instruments to attain the supreme height of dramatic eloquence!"

One novelty on which the composer Cad man and the artist Earle are working is a orchestral background for an entire episod devoid of any hint of melody or figuration– "a complex minor chord sustained until th dramatic action calls for a modulation (fo instance into the major key), thereby creat ing a profound subconscious effect."

Another feature will be choral work t accompany certain scenes, in conjunctio with the orchestra.

Cadman's "Oriental Rhapsody" and othe orchestral pieces written for Ferdinan Earle's "The Rubaiyat of Omar Khayyan," have been played by many American sym phony orchestras—though the picture ha not yet been publicly shown.

Cadman often rendered his Rubaiyat com positions on the piano during his recent tou of the United States. They have also been published for the pianoforte by a Boston music publisher.

Like the Rubaiyat music, the score fo Earle's screen version of Goethe's complete "Faust" will constitute intregal concert numbers, and will be published as well fo th e piano.

WEDS MUSIC TO MOTION PICTURE

Ferdinand Earle, American painter and poet who has begun studying motion pictures for eight years, believes music can be an integral part with the pictorial art of the screen

Earle produced a film edition of the Rubaiyat of Omar Khayyam, a motion poem produced as a motion painting, which will soon be released.

His second cinema opus, to which he has now devoted 18 months of research and preparation, will be the "Faust" of Goethe, with its wealth of human interest, its immortal love drama, and its medieval philosophy.

Here are the ways in which Ferdinand Earle is weaving music into his motion tapestry of drama and art:

1. *Old Gregorian Chant revived by Charles Wakefield Cadman.*
2. *Musical score written into Earle's film script.*
3. *Motion picture ..scenario constructed on plan of symphony.*
4. *A prose music, discarding conventional measures, for instant response to emotional changes on the screen*
5. *Subsconcious emotional reactions obtained by orchestral background minus melody.*
6. *Choral work in conjunction with orchestra.*
7. *New orchestra instrument invent to obtain musical effects hitherto impossible.*

COURAGE!

By Eric Mayne

There was a man—in the olden times, who—
"Slew a lion,
In a pit,
On a snowy day."

* * *

A great instance of the Courage that conquers.

* * *

A great inspiration for us today.

* * *

Courage does not falter at the fierceness of the opposition.

* * *

Courage is not deterred by the disadvantage of the battle-ground.

* * *

In the calendar of Courage there is no "weather permitting."

Courage is our greatest asset,—if we lose that we are in danger of losing everything.

* * *

Of all weaknesses the most dangerous is fear.

* * *

We need Courage to overcome the conviction that we are a failure.

* * *

Without Courage our success may be the first step to failure.

* * *

It requires Courage to face the charge of being a "piker" when we are only trying to live within our income.

* * *

The more we know of life the greater our need of Courage in facing its problems.

* * *

It requires Courage to marry, often greater Courage to remain single.

* * *

There are times when we must have Courage to walk alone, but, let us be sure we are in good company.

* * *

We cannot have too much Courage, if we know how to use it wisely.

* * *

There are times when we can help our fellow-men more with Courage than with sympathy.

* * *

Courage to do right will save us from fear of the conscience that makes cowards.

Constance Binney is going to be a June bride. The happy man in the case is a rich young Pittsburgh business man.

AN INTENDED MISTAKE

An amusing incident is related about the time when Garry Odell, well-known comedian and character artist, left the vaudeville stage and set out to launch himself actively in moving pictures. Finding it rather difficult to get an interview with different producers, Odell finally struck upon a novel idea. In his pocket he had the card of a popular film star. As he entered one of the studios in Hollywood he handed the card to the man at the door, asking for an interview with the producer. The card was taken to the film chief and immediately Odell was allowed to enter his private office. As the producer recognized him as not being the man whose name was on the card he said:

"Are you Mr. So and So?"

"Why no," replied the actor. "My name is Odell."

The card was shown to the actor who explained that he had sent the card in by mistake. However, he got his interview and, better than that, a good part in the producer's picture.

Virginia Brown Faire, one of the prettiest of the screen's leading women, has received numerous proposals of marriage, many of which have been from titled men, but she is still Miss in private as well as "reel" life?

"Pal" the educated canine who appears in "Rouged Lips," Viola Dana's new Metro picture, is the only dog in the world who can boast of two gold teeth.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, JUNE 9, 1923

DIRECTOR WILL RUN SCHOOL OF ACTING

Hollywood is to have a school f motion picture acting con-cted by a director now pro-cing special photoplays for e of the largest companies in e industry.

This director is Rowland V. e, whose latest film is Booth rkington's Pulitzer Prize vel, "Alice Adams," and who ce has signed with Fox for e making of a series of ecials. The first of these is to a photoplay of Gouverneur rris's short story, "You Can't t Away With It."

Mr. Lee announced his project the Fox studios this week. st briefly, its idea is the find-g of actors and actresses of ility from the ranks of play-s who, through circumstances, ve not had the opportunity of owing such abilities as they y have; and the development these abilities through actual rk before the camera. In the urse of this training under the rector, the actors will receive e salaries the importance of eir parts carries.

It has long been Mr. Lee's ntention that such dearth of tion picture talent as exists due more to inertia on the rt of the makers of pictures ther than to actual lack of ility among those aspiring to t.

"Nothing is more natural than e human inclination to depend on the tried-and-true," said r. Lee. "But it is obvious, as ayers mount upward toward ardom, other players must me in to fill the gap.

"In and about the studios of ollywood I believe there are rmous resources of motion cture talent, undeveloped—ayers who can be made com-tent with a careful course in e fundamentals of acting. hey are victims of the ques-on 'What have you done?' and e necessary reply 'I haven't d much experience.' A record achievement is demanded and portunity for gaining it de-ed.

"Under such conditions, the lution is a deliberate making opportunity for the unknown d promising player. The hool I have in mind is an in-rmal arrangement by which I n discover new personalities d guide them to proficiency y personal instruction, experi-nce in playing under my direc-on, and counsel upon the indi-idual's efforts to better him-lf in his career."

POPULAR ACTORS JOIN IN BIG REALTY DEAL

Courtenay Foote and Conway Tearle are the latest screen celebrities to realize the possibilities of Los Angeles real estate, and, after careful consideration, they have decided on Ventura Boulevard as having the greatest possibilities of all. This promises to be the principal boulevard north inasmuch as the City Planning Commission has decided to widen it to one hundred feet, the Pacific Electric having secured a franchise to operate street cars on it.

Messrs. Foote and Tearle have selected thirty-two acres just west of Sherman Way, part of it being an apricot orchard, which is now being subdivided into large residence and business footage.

PRE-WAR BASIS OF PROSPERITY IS BACK

William De Mille returned this week from New York City, where he has been engaged for the past six weeks in the cutting and editing of his last production for Paramount, "Only Thirty Eight," and co-operating with his scenarist, Clara Beranger, in the preparation of the script for his next picture, "Spring Magic," adapted from Edward Knoblock's stage success, "The Faun."

Of unusual interest to the film industry is the business report that was brought back by Mr. De Mille. In a statement issued from the Famous Players-Lasky studio, he said:

"The motion picture theatre reflects largely the conditions of the other businesses and industries of the United States. With photoplay houses everywhere reporting a return to pre-war basis, signs of a good year to come are unmistakable."

Due to the enthusiastic reception of "Grumpy" and "Only Thirty-eight" on the part of critics and audiences everywhere, Mr. De Mille is at present the cynosure of attention from directors and producers. He is distinctly the creator of the photoplay with the deft touch of reality and human feeling. In "Spring Magic" he departs even further from the beaten path of photoplay production. An unusually strong cast will take part in the picture. The starting date has been set for June 20.

Truman Van Dyke has been engaged for the role of Leandre in Rex Ingram's Metro picturization of "Scaramouche."

AUTHOR VIES WITH FILM STARS IN BUYING REALTY

Actors, actresses and other members of the motion picture profession who have been causing no little amount of notice within recent months in Hollywood because their large real estate investments are not going to have anything on Fred Kennedy Myton, the famous author of screen stories, who has just added to his string of real estate purchases with a beautiful bungalow of French architecture in West Hollywood. After his day's work at the United Studios, where he is preparing the continuity for Maurice Tourneur's forthcoming picture, Myton can be found puttering around the yard of his new home, adding numerous shrubs, fruit trees and otherwise beautifying the place.

MRS. REID STARTS DOPE WAR IN FRISCO

At the urgent request of the San Francisco Center Club, an organization of 2400 professional and club women, Mrs. Wallace Reid left here Thursday night for San Francisco to launch her national crusade against "dope" in the Bay City.

A number of Los Angeles dramatic critics and others prominent in the industry went with her to attend the world premiere of "Human Wreckage," Mrs. Reid's anti-narcotic film which will play an engagement at the Century Theatre in San Francisco.

A committee of club women and Acting Mayor Ralph McLaren met Mrs. Reid at the train on Friday morning. They escorted her to the city hall where a conference was held in regard to the local campaign to be launched.

The opening gun in the crusade was fired Friday afternoon when the Center Club gave a big tea in Mrs. Reid's honor at which she spoke. City and government officials and men and women prominent in the affairs of the city were present to meet the guest of honor.

Mrs. Reid will make a brief talk at the Century Theatre, and on Tuesday she will speak again before the Business and Professional Women's Club which has arranged a special luncheon in her honor.

The attendance of local dramatic critics at the premiere of "Human Wreckage" has been arranged in view of the interest both locally and nationally in this unusual film. The picture is booked to be shown in Los Angeles in three weeks.

NEW FILM CONCERN GETS UNIVERSAL WELCOME

Within a very few hours after the first announcement of the organization of the Delbert E. Davenport Productions was published last week, the members of this new firm were given cause for renewed confidence in their venture as a result of not only the numerous congratulations received from well-wishers among friends, but from releasing companies and state's rights buyers with offers of handling whatever output was planned. It does not often occur that the release people seek the untried products advertised in advance as innovations; on the contrary, the rule is that the producer is compelled to seek the release.

Perhaps the most interest has been aroused over the promise of a revolutionary change in screen technique in the forthcoming photoplay features to be made by the Davenport company and it seems those who have sought additional information relative to this phase of the venture were impressed so favorably that they have started widespread comment on it.

There is no doubt the proposed attempts to prove that an improved technique is possible will be watched with the keenest interest since the matter of making the cinema an art capable of standing on its own legs, so to speak, has been a subject for much serious discussion for the last several years.

It is understood that one of the foremost directors in the business at present, recently predicted that this new technique would come from some one not now prominent in the motion picture industry as a producer and W. E. Burnham, general manager of the Delbert E. Davenport Productions, is most optimistic in his claims that Mr. Davenport's scheme in this regard will accomplish all most any one could expect in the way of perfecting the manner of presentation of literature as a comprehensible and memorable visualization.

It is the plan of the Davenport company to start actual production on the first of a series of six feature pictures within two or three weeks and an all-star cast will be selected for each story.

Winifred Dunn, Metro's 24-year-old scenario editor, has completed the screen adaptation of "Held to Answer," by Peter Clark McFarlane. It will serve as the second of Metro's new series of all-star specials.

KIRKWOOD IS HURT IN RIDE ON A TRICK NAG

James Kirkwood has enjoyed a lengthy period of success on both the stage and the screen, but he came near to putting an end to his career recently when he gave his horse the wrong cue during the filming of "The Eagle's Feather," Metro's new all-star special.

It happened on location, 350 miles from the studio, where Edward Sloman was directing a big cattle stampede for this unusual story of the West. Although 4000 steers appear in this stampede, luckily for Kirkwood, the accident occurred when only a couple of hundred of the cattle were being used for some close-up scenes.

The actor was on horseback, quietly standing guard over the herd, according to the action. The cattle had milled around until they were largely out of range of the camera, and at Sloman's command, the cowboys began herding them back in focus. The shouts of the men and the unusualness of the proceedings excited the animals. When the leader broke into a run they all followed suit, charging down on Kirkwood, who was directly in their path.

Kirkwood, being an expert horseman, slapped his mount with the reins to get out of their way, not knowing that the animal had been trained to fall and pretend to be dead when so struck.

True to its training, the horse did a leaping fall.

Kirkwood did a flying broad jump over the animal's head, spraining his ankle and skinning his knees and shoulders as a result. A shout of terror arose from the director, but fortunately, the cattle divided and left a little dusty lane for the man and horse as they swept by!

VIOLA AND SISTER TO CO-PLAY AFTER DECADE

Viola Dana and Edna Flugrath, film stars who are sisters in real life, will be sisters on the screen when they start work at the Metro studio in Miss Dana's newest starring picture, "To Whom It May Concern," a mystery story by Rita Weiman, which Oscar Apfel will direct.

This picture will mark Miss Flugrath's return to the American screen after an absence of ten years, during which she has been featured in productions directed by her husband, Harold Shaw, in England and other European countries. It is also the first time in the same period of years that she has appeared in a picture with Miss Dana, the last time being when they were child actresses at the Edison studio in New York.

MAURICE MURPHY WINS JUDGE'S HIGH PRAISE

Maurice Murphy, eight-year old film starlet, who has just completed an important child part in "The Self-Made Wife," in which he plays the part of Tim, Jr., sharing stellar honors with Ethel Grey Terry, was declared by Judge Ben Lindsay, of the juvenile court, Denver, Colo., at a recent banquet given in his honor in Los Angeles, an ideal type of American boyhood, a distinction which Master Murphy may well be proud of. The youngster has played important parts in numerous screen successes and in addition to his achievements in this direction he is a proficient pianist, being able to play Chopin and Mendelssohn with the same ease that he does simpler American selection.

STORY IS PROTECTED BY UNWRITTEN LAW

An interesting angle of the unwritten law of one of filmland's big producers concerning the disclosing of inside information on a new picture, was uncovered when an attempt was made to find out the story and the details of Cecil De Mille's production, "The Ten Commandments."

Clarence H. Geldert, a veteran character actor who has had a part in nearly all of De Mille's big productions, and who has been cast in the role of the High Priest of Egypt in the forthcoming "The Ten Commandments," was asked what the story of the Decalogue was like. He only smiled and said, "When Mr. De Mille has a big production he gathers his principals around him in his study, closes the doors, and reads the story. What is said behind those doors is a closed book to the outside world. There is an unwritten law that whatever is said at the reading of the play is under no circumstances to be repeated, and I do not know an instance when that confidence has been betrayed. But I can tell you this, that I have never heard a more intensely gripping story, nor one conceived on a more gigantic scale . I think it will be one of the most magnificent yet attempted."

Walker Starts "The Worm"

Johnnie Walker has begun work on "The Worm," under the direction of William Worthington. Mr. Walker purchased the screen rights to "The Worm" from Charles Ray. The story is by Frederick Stowers, and deals with the romance and adventure of a young man who is in the employ of the owner of an antique shop where antiques are manufactured while you wait. Mr. Walker believes that in "The Worm" he has one of the finest possibilities of the year. Mildred June is playing the leading feminine role opposite Walker with an all-star cast in support.

LLOYD IS KNOCKED OUT FOR THE COUNT OF 335

The life of an actor is not all beer and skittles.

Lloyd Hughes, among others, will vouch for that.

In a little encounter with Walter Long in "The Huntress," which is being produced for First National in the California High Sierras, Hughes failed to see any beer or skittles in being thrown out of a cabin door, especially when the scenario calls for a collision with a rock.

Long, who plays the deep-dyed villain in this First National picture, followed the scenario to the letter. He picked up Hughes, and with all his might, flung the popular juvenile through the door.

Now, it is not the intention of scenario writers, or directors, to have their players injured in the rough and tumble mix-ups such as the one in which Long and Hughes take part but, nevertheless, "accidents will happen even in the best regulated motion picture families."

And an accident happened this time to Hughes. He came through the cabin door with a force just a little too realistic for comfort. He struck his head on the rock, as scheduled, and he took the count—not the count of ten, for any first-grade schoolboy could have counted up to 335 before Lloyd returned to consciousness.

CARMEL MYERS TO BE "VAMP" IN "PONJOLA"

Carmel Myers, noted screen "vamp," has been engaged by Sam E. Rork to play an important role in "Ponjola,' a James Young Production for First National, filming of which is expected to begin this week.

In "Ponjola," which is a picturization of Synthia Stockley's famous story of South African life, Miss Myers will appear again in a vampish part—that of "Loochia," the attractive, alluring and seductive wife of a hardened gold miner.

The talented Carmel was chosen for this particular part because of her most excellent work in similar roles in recent big productions, among which were "The Famous Mrs. Fair," in which she enacted the role of "Angie Brice," in "My Unmarried Wife," and in "A Society Sensation," and a score of others.

Now Play Fits Hair

Douglas Fairbanks, it seems, possesses a luxuriant growth of hair these days. In fact, there are those who say that Doug possesses tresses, but be that as it may. At any rate, when the matter was called to his attention, Doug offered the following explanation: "You see, I grew my hair to fit the pirate picture, then I didn't like the idea of the pirate picture, so I had to find a picture to fit my hair, which is why I'm doing 'The Thief of Bagdad."

JIMMY AUBREY IS BOSS UNDER NEW CONTRACT

Jimmy Aubrey is his own bos and can do just the things tha he figures will make him lool funnier than ever when hi latest comedies hit the screen under his new contract wit Leon Lee, who Monday starte "Jimmy" on the first of a serie of twelve two-reel fun-films.

The company is working a Universal City, and expect t turn out a picture a month fo the next twelve months, whic means no matter what th weather conditions might be, h has to work steadily.

Ward Hayes, who has been di recting Monty Banks under hi Arrow contract for Ben Wilson has been engaged to handle Mr Aubrey's fun-making antics, an he has been surrounded with a staff of aides that will serve t help him produce the best re sults. Most prominently among them is Charles Saxton Gordon who comes here from New York City as a cartoonist of the New York Evening World and i known to Broadway as "The Wise Cracker of Broadway." His duties will be that of writ ing funny titles and placing hi ability as an artist at the com mand of Producer Leon Lee.

ENJOYABLE AFFAIR IS STAGED BY RELIABLE

One of the most enjoyable meetings that has been held by the Reliable Photoplayers Association since its inception nearly two years ago, took place last Tuesday evening in the club rooms of the Assistant Directors' Association at 5540 Hollywood Boulevard. After important business matters had been transacted by the organization, several members entertaining with songs, dances and recitations. Miss Betty Jean, manager of the association, received considerable applause for a vocal selection. An Irish jig was given by the Lowe twins and their parents entertained with an original gypsy dance numbers. Several duets were given by Mr. and Mrs. Alfred Court and the last number on the program was a recitation, "Why They Named Him McGinnis," which was given by Arthur Stuart and proved very enjoyable.

Hines Is Injured

Johnny Hines, who is being starred by the Warner Brothers in the screen version of George M. Cohan's stage play, "Little Johnny Jones," is taking a forced rest as the result of an injury he sustained during the filming of the picture. He received a deep cut about the hand when some thick glass overhead worked loose of its frame and fell.

IARILYNN MILLER HERE WITH JACK FOR SUMMER

Jack Pickford and Marilyn iller, his bride of almost a ear, are today cozily settled in Hollywood bungalow for the mmer.

Miss Miller arrived in the film lony recently, following the osing of "Sally," the famous iegfeld musical show in which he has been starring for several ears. She expects to remain the West for several months, ntil the new Ziegfeld show in hich she will star next season ready for rehearsal. Then she ill return to the East, probably Atlantic City where in all kelihood the new footlight ofring will be given its try-out.

"Much to my regret," said iss Miller, "I will be unable to ake a film while on the coast. had hoped to co-star with Jack one picture production this ummer, but the terms of my ew Ziegfeld contract prohibit y appearance on the screen."

Jack Pickford is now preparg to launch a new picture, the aking of which will undoubtdly take up most of the sumer. The new story has not yet een given a title, but it is unerstood that it will be a Kenucky mountains picture of the ype in which Jack has won reat popularity.

Miss Miller expects to spend er time vacationing at the stuio, the beaches and on extend-d motor trips.

EELING OFFERS $1,000 FOR A PICTURE IDEA

Movie aspirants, attention! ou who may have a bright idea or a scenario. Jot it down on aper and send it to Charles R. eeling, film producer, in Hollywood. Mr. Seeling made a startling announcement this week when he stated that he would ay $1,000 for the best idea for motion picture that is submitted to him during the next hirty days. He explains he loesn't want full-length scenrios, but simply good ideas for tories which can be successfully developed by his scenario staff into screen material.

He says the ideas submitted should be expressed in not more han two or three hundred words n explanation. Mr. Seeling's ddress is 6040 Sunset Boulevard, Hollywood, and his star is "Big Boy" Williams, who will appear in the picture from which the best idea submitted to him is developed.

The contest will close July 15, so you who would care to enter and reap the neat little sum offered the winner, get busy and send in your ideas.

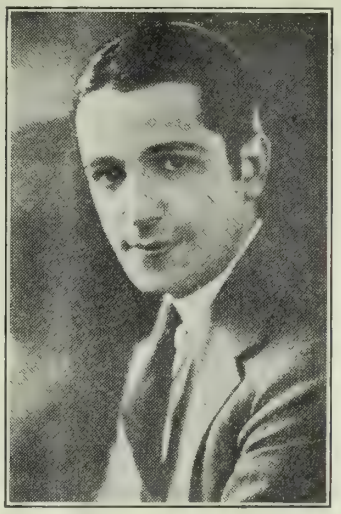
YOUNG PHOTOGRAPHER IS WINNING RECOGNITION

J. Anthony Bruno, young and popular photographer of Hollywood, is celebrating the first anniversary of his present business this week.

Mr. Bruno came here from Boston three years ago to enter the motion picture business, which ambition he still cherishes. For two years he worked in various studios as cameraman and still photographer, also putting on the grease paint on many occasions when work in his regular line could not be secured. However, he grew tired of the uncertainties of getting steady employment with others and went into business for himself.

He was practically without funds when he opened his studio at 6412 Hollywood Boulevard, where he is still located and today he enjoys a big prosperous business from both the public and the motion picture profession, but he has succeeded in winning this recognition only after a hard struggle in which he had many obstacles to surmount.

Mr. Bruno makes a specialty of making photographs of photoplayers for use in the offices of casting directors, he having



made an exhaustive study of the requirements of those who select players from judging their photographs.

MISSION WILL START SECOND PICTURE SOON

Announcement was given this week by Norman Walker, business manager for the Mission Film Corporation, which company has just completed the filming of the first of its series of six special feature pictures, "The Barefoot Boy," that filming of

the second picture will commence within the next two weeks, or as soon as their initial subject is shipped to New York for release.

Each of the company's pictures, it is said, is to be produced with an all-star cast, including many of the screen's foremost artists. In "The Barefoot Boy" the company is presenting sixteen artists of recognized prominence and those who have had a chance to view the film declare it promises to be one of the company's greatest cinematic achievements since joining the production field a short two years ago. Among those who appear in the picture are John Bowers, Marjorie Daw, Sylvia Breamer, Tully Marshall, Raymond Hatton, George MacDaniel, Otis Harlan, Virginia True Boardman, little Frankie Lee, Harry Todd and others.

The direction of the picture is credited to David Kirkland, who has made many successful stories for the screen, and David Abel was in charge of the photography.

The title and details of the company's second production are expected to be announced shortly.

Days of Finishing

Constance Talmadge has finished work in "Dulcy," her latest comedy. Norma Talmadge will have completed "Purple Pride" (formerly known as "Ashes of Vengeance") by June 15. And Buster Keaton has completed the editing of "Three Ages," his latest comedy which will soon be released.

Henry is Progressing

John Henry, son of a well-known Boston family and heir to his father's millions, who recently came to Hollywood to make a name for himself in motion pictures, has finished his work in the current Lasky production, "A Gentleman of Leisure," starring Jack Holt, which Joseph Henaberry is directing, and he is now being seriously considered for work in other forthcoming Lasky pictures.

POLA STARTS HER 3rd FILM FOR PARAMOUNT

Production started this week at the Paramount West Coast Studio on Pola Negri's starring vehicle, "The Spanish Dancer," a Herbert Brenon production which was adapted by June Mathis and Beulah Marie Dix from the book, "Don Caesar de Bazan." One of the strongest feature casts ever assembled will essay the principal roles in the picture, with Antonio Moreno featured and the supporting cast headed by Wallace Beery, Kathlyn Williams, Gareth Hughes and Adolphe Menjou. Others in the cast are Edward Kipling, Dawn O'Day, Robert Brower and Charles A. Stevenson.

Despite the fact that this is to be a most colorful picture, with a marvelous assortment of clothes for Miss Negri and unusual costumes for the supporting players, the opening scenes took place in a prison dungeon. Producer Brenon arranged a startling lighting scheme, with shadow effects that are said to be an innovation on the screen.

Commenting on the picture, Mr. Brenon said: "'The Spanish Dancer' should afford Miss Negri the greatest opportunity of her career. The selection of this story is the result of an exhaustive search for a vehicle befitting the genius of Paramount's great emotional actress. In my opinion, it is the kind of picture the American people will love—a high type of romantic drama. It will be a lavish spectacle of beauty and grace serving as a background for an inspiring theme."

EULALIE ENTERTAINS CAST AT NOVEL LUNCH

, Eulalie Jensen, now enacting a featured part in George D. Baker's "The Magic Skin," recently entertained Director Wallace Worsley, Ernest Torrence and others of her associates in the production of "The Hunchback of Notre Dame," in which screen classic she recently essayed an important role, with a gypsy luncheon.

The affair was held at the Universal ranch and Miss Jensen wore the costume of a gypsy street dancer such as she appears in in the big "U" special. The luncheon was served in the open from a company "chuck" wagon, but the food was especially prepared by a well-known firm of caterers.

Following the completion of her work in "The Magic Skin," Miss Jensen will rest a few days at Big Bear before resuming her activities at the studios.

STUDIOS COMPETE WITH SCHOOLS, SAYS MARY

Motion picture studios in and around Los Angeles have, within the last few years, taken on the dignity of institutions of learning, competing, you might say, with leading colleges and schools of the country, according to Mary Pickford.

"Scarcely a week passes," she says, "but what students from some well-established university or other seat of knowledge apply for admission to some one of the studios for the purpose of studying styles of architecture or modes of life and customs of some foreign country which is being conspicuously featured in a photoplay."

A group of students from the Architectural Department of the University of Southern California spent a whole afternoon this week making sketches of Mary's sets for "The Street Singer" at the Pickford-Fairbanks Studios, and also preparing renderings of the Robin Hood sets, as well as those now being constructed for Doug's new picture, "The Thief of Bagdad."

The Architectural Club of Los Angeles, two hundred and fifty strong, descended upon the studio the day after the university students had made their visit, and much valuable information was gathered, according to a letter of thanks from Lloyd Rally, secretary of the club.

The largest party to be accorded admission included more than two hundred "honor pupils" from the Pasadena high school.

In addition to this, requests have been made for permission to photograph the sets with stereoscopic cameras in order that the pictures obtained may be included in the historical instruction courses of the grade and high schools of Los Angeles. All of which would seem to add a new dignity and a hitherto unexploited value to motion pictures.

Ince Applies Early

Thomas H. Ince has made application for membership number one in the Southern California Jockey Club, according to Dick Ferris, equestrian impresario de luxe, who is the major domo of the syndicate of local financiers who are launching the new horse racing track at Culver City. Actual construction work is to commence at an early date, and many of the cinema celebrities are becoming stockholders in the enterprise.

Albert James, who has been business manager for the Jacques Tyrol Productions, Inc., for some time, has resigned his position.

RUPERT HUGHES RETURNS TO START NEW FILM

Rupert Hughes, author, composer and cinema director returned Saturday from a prolonged Eastern trip. He came home via San Francisco, where Mrs. Hughes met him and they motored down the coast.

The author, whose ideas are always vivid and frequently so radical as to be subject to argument, has aroused a storm of controversy on this trip. His comments about marriage, men and women, and also about "Souls for Sale," his latest motion picture, have created more than a little flurry among critics and the press.

It is announced out at Goldwyn's that he will begin preparations for his next picture immediately, although the picture itself is not as yet officially announced. Rumor has it that he will do a film called "Law Against Law," which is a study of divorce, and should prove of exceptional interest under the Hughes handling.

MORANTI COMPANY GETS REST DURING EDITING

The Milburn Moranti All-Star Comedy Company who are making a series of eighteen two-reel situation comedies for the Anchor Film Distributors, Inc., are taking a two weeks vacation while the first three comedies are being cut and titled.

Eddie Barry, one of the stars of the Moranti Company, is taking a two weeks trip to Yellowstone Park.

Milburn Moranti is visiting San Francisco, his old home, which he hasn't seen since the fire there.

Helen Kesler, the leading lady of the Milburn Moranti Comedy Company, is taking a couple of weeks recreation with her folks.

Joe Hane is not dead, he is only buried in film. Joe is spending his vacation in the cutting room, cutting the first three of the Moranti Comedies.

Carew's Future Assured

Having completed his work as Svengali in the Richard Walton Tully production of "Trilby," Arthur Edmund Carew is now negotiating with two different producers for leading character roles in forthcoming productions. It is interesting to note that before being cast for the role of Svengali, Carew concentrated his histrionic efforts almost entirely on straight roles, gaining but very little recognition as a character artist. He has always been, however, an earnest student of make-up and when he was offered the strong emotional characterization in "Trilby," he accepted without hesitancy. His work in the picture has been of such high quality as to bring him the personal praise of both Mr. Tully and James Young, who is director of the picture. Svengali is conceded to be without question the greatest work of Carew's screen career.

BACK FROM VAUDEVILLE FOR NEW FILM CONQUEST

Bert Howard, who has just finished his second consecutive season with the Orpheum Circuit, has decided to remain in Hollywood permanently and re-enter film work. He has had considerable experience in motion pictures, playing important roles in a number of screen classics of yesteryear, and in addition has written several successful photoplays which were produced by some of the first picture companies. He will again start a double bombardment of the studios, as an actor and as a scenarist. As a vaudeville entertainer Howard was a distinct success and enjoyed wide-spread popularity. He played big-time only, with Orpheum, Keith and other national circuits. It is his desire to duplicate this success in films, and toward this end he is working "fast and furious," stepping out after all of our renowned knights of the casting departments.

ALL-STAR CAST TO BE CHOSEN FOR YANK CLASSIC

With Bernard McConville's screen version of "Cape Cod Folks" now completed and ready for filming, preparations are being gotten under way by Irving G. Thalberg for the making of this old New England classic as one of the biggest sea spectacles ever attempted in motion pictures. It will be a Louis B. Mayer special and will have a carefully selected cast of real all-star calibre.

While no definite announcement has been made on the subject as yet, it is understood that the title "Cape Cod Folks" is to be discarded in favor of "Women Who Wait" as the name of the picture. Interested in seeing the New England coast presented before the world in its full courageous activity, the Master Mariners of Gloucester have volunteered to supervise the technical end of the sea episodes to insure the correctness of every detail. The Bureau of Fisheries in Washington also has offered full co-operation in the making of the scenes.

Philippe to Aid Charity

Little Philippe deLacy, who was rescued by a Red Cross nurse at Verdun during the World War and later adopted by her and brought to America, is to act as one of the train-bearers at the mock wedding, which is to be staged at the Ambassador hotel as part of the entertainment programme being given by society matrons of Los Angeles for the benefit of the "war chest" of the Disabled Veterans of the World War. For the past year or so little Philippe has been appearing in motion pictures and he has just finished the part of Mary Pickford's youngest brother in her current picture, "The Street Singer."

WORKING GIRL IS WINNER OF BIG STAR ROLE

In accordance with a plan expressed a long time ago when "Only a Shopgirl" was in the making, the C. B. C. Film Sales Corporation this week selected a Chicago working girl, and will send her to California to appear in motion pictures. The girl's name is Betty Arnold, and she was selected as the prettiest and best film type in the entire city and its outlying districts from among thousands of girls who were considered for the opportunity.

When "Only a Shopgirl" was being made, C. B. C. officials were so interested in the fact that a shopgirl had been considered by Charles Blaney sufficiently interesting to be made the heroine of a play—a play which had been popular for a quarter of a century—that they sent broadcast a notice to exchanges and exhibitors handling the picture that if they would co-operate in selecting a girl, preferably a shopgirl, but positively a working girl, that girl would be given an opportunity for a screen career.

The request also had a two-fold idea behind it—the first to satisfy a longing for better things in some girl who had been cast in life to work in a shop, as was the case with Mame Mulvey in "Only a Shopgirl;" the second an expression of an idea that has long been held by Joe Brandt and Jack Cohn of C. B. C.—the idea that one panacea for the ever-increasing salaries of present day stars is to create more and more stars to compete with them. There has been much controversy of late regarding remedies for the high salaries of stars and production in general, and it is the opinion of many men in the industry that if they can prove they do not need the present big stars, but can create in the public affection a place for new stars, or for the generally all-around well-balanced casts, several of those now on the top rings will look around and realize they must meet certain demands, with the result that salaries will become more normal all around.

"Spring Magic" Soon

Wednesday, June 20, has been set as the starting date for William deMille's next production for Paramount, "Spring Magic." The screen play was adapted by Clara Beranger from Edward Knoblock's famous stage success, "The Faun." Perhaps the strongest cast ever assembled for a William deMille picture will take the leading roles in this production. The complete list will be ready for announcement next week.

MARY COMPLETES FILM AND GOES ON VACATION

Mary Pickford's new costume production which has been made under the direction of Ernst Lubitsch, is completed. At least, the final shots have been made and the star may now rest from acting, although she will continue to supervise the cutting and editing.

To celebrate the event Doug and Mary yesterday set forth on a four-day vacation, accompanied by Mr. and Mrs. Frank Casce of New York, Maurice Cleary, Sally James Farnham, famed sculptress, Edward Knoblock and other close friends. They will camp on the beach somewhere between Los Angeles and San Diego, keeping the exact location a secret, to avoid the eye of curious star-gazers.

Mary and Doug have been entertaining professional and other celebrities all week long at their studio. Among those who have visited the stars have been Joseph Schildkraut, the star of "Lillom" on the stage, who also played the male lead in Griffith's "Orphans of the Storm"; Theda Bara, and the Princess Borghese, who, with Charles Chaplin as escort, visited the studio early in the week.

A delegation of Chinese diplomats and statesmen was also entertained by Doug and Mary last Friday.

BORZAGE SELECTS TRIO TO PLAY ONE BIG ROLE

Director Frank Borzage, starting his new picture for Arthur H. Jacobs, has achieved something unusual by engaging three persons to play the same character at widely different ages, but with something which stamps them as the same identical person of the play.

"Usually such a trio of players are matched by camera craft, make-up and so forth,' says Borzage, "but in this case we have found three distinct individuals to match, in fact, it is with startling realism that we see them playing the same person on the screen."

He goes on to say: "We had a difficult time to find the players, having cast Wm. Collier, Jr., for the grown lover, a principal part. Then we worked down, selecting Frankie Lee as the boy, and finally hitting upon little Bruce Guerin to do the baby boy role, mainly because of his broad adaptability of character.

The rest of the all-star cast includes Myrtle Stedman, Mary Philbin, Josef Swickard, Frederick Truesdell, Aggie Herring, J. Farrell MacDonald and others.

ROOSEVELT OF JAPAN DISCUSSES AMERICAN FILMS

Tatasaburo Yamamoto, wealthy Japanese coal importer and politician, who is known among Americans in the far East as "The Roosevelt of Japan," recently visited Los Angeles, and saw the taking of a motion picture for the first time in his life.

Like the letter-carrier who spent his vacation by taking a walking tour, Mr. Yamamoto was eager to see the filming of but one picture—a feature that showed life in the Orient. This was "Thundergate," a picture with a Chinese setting, which is being made at the United Studios by First National.

"I chose to see 'Thundergate,'" the Roosevelt of Japan said, "because I was curious to see how near an American company could come to correctly portraying Oriental life and characteristics.

"I was amazed at the magnificence of the 'Thundergate' settings and the care that must have been taken to include details that one would expect to be overlooked."

Mr. Yamamoto arrived at the studio during the taking of scenes in a Chinese Inn. The setting was designed after a famous—or infamous—resort in Canton which is known to travellers in the Orient as one of the most disreputable hang-outs in Asia for the riff raff from all corners of the globe.

As soon as the Japanese visitor arrived on the stage where the picture is being taken, he immediately recognized the setting. "I have been in that Inn," he exclaimed. It was then explained to him that the setting was designed under the supervision of Thomas Gubbins, who had spent many years of his life in China, and who designed the inn from his recollections of the famous Canton dive.

Mr. Yamamoto was accompanied by his wife. They are visiting the United States on a semi-business and pleasure trip. Mr. Yamamoto who is one of the most influential business men of the Nipponese Kingdom has spent considerable time in China and is familiar with every aspect of life in that country.

"Such a picture as 'Thundergate,'" the Japanese declared, "will have a wonderful reception wherever it is shown in the Orient. Both in China and Japan the majority of pictures shown are films made in America. We naturally like to see pictures laid in our own country and a feature such as this one, will do much to further popularize American pictures in my country.

"The Japanese are especially critical in regard to pictures showing Oriental life. The average American producer does not seem to get the proper Oriental atmosphere into his pictures. He presents his ideas of what he thinks the Orient should be, not as it really is. From what I can see of 'Thundergate' and the fact that your technical advisors are all men who are familiar with that part of the world, I can see that you are going to make a picture that will ring true in every detail."

"Thundergate" is being filmed by First National on a most elaborate scale. Nothing is being overlooked to make it the finest picture depicting Oriental life that was ever made. Joseph De Grasse is directing it. Among the film celebrities in the cast are Owen Moore, Sylvia Breamer, Tully Marshall, Virginia Brown Faire and Robert McKim.

SCHENCK ENGAGES FOUR NEW MEGAPHONE MASTERS

Four new directors have been engaged by Joseph M. Schenck for his three stars—Norma and Constance Talmadge and Buster Keaton.

Frances Marion and Chester Franklin will direct Norma in her next picture, which will be "Dust of Desire," an African story from the novel by Margaret Peterson.

Victor Heerman has been engaged to direct Constance Talmadge in "The Dangerous Maid," a seventeenth century comedy-romance.

Jack Blystone will direct Buster's next comedy.

Miss Marion and Chester Franklin will succeed Frank Lloyd, who will head his own production force releasing his photoplays through Associated First National Pictures, Inc.

Sidney Franklin will make his own pictures at the Warner Brothers studio, which his brother, Chester, is leaving in order to co-direct with Frances Marion.

FAVORITE OF YORE IS BACK IN FILM ONCE MORE

Mary Ruby, the former favorite leading lady and ingenue who, when stardom was within her grasp some five years ago, deserted the screen for a venture in matrimony, has returned to the silversheet. She has been engaged by Oscar Apfel, director of Metro, for a part in Viola Dana's new picture, "The Girl Who Dared," now in production. Mr. Apfel has formerly directed Miss Ruby.

In expressing his pleasure at having the opportunity of aiding Miss Ruby in re-establishing herself in pictures, Mr. Apfel said, "I am pleased to see Mary Ruby come back to the silent drama and know that it will be but a matter of months before she will again be recognized."

Charles G. Norris, the author of "Brass," recently viewed the film version of his brain child at a private presentation at the St. Francis Hotel, San Francisco.

BLANCHARD SELLS PART OF VAST HOLDINGS

After a long period of consideration, Fred W. "Daddy" Blanchard, friend of local artists and art student, has sold fifty acres of his vast estate on Cahuenga Avenue at Pass Avenue—also known as Dark Canyon—for subdivision purposes. The property is one of the best known parcels of land adjacent to Hollywood, as the two mansions owned by "Daddy" Blanchard and facing Cahuenga Avenue have been show-places along the highway into San Fernando valley for many years. Mr. Blanchard acquired this property many years ago. It is situated a thousand yards from the historical spot where General Pio Pico surrendered to General Fremont.

The Bedford Realty Company is the subdivider.

The plot will be known as Hollywood Manor.

Located two miles from the corner of Hollywood Boulevard and Cahuenga Avenue, Hollywood Manor is served with excellent trolley transportation.

According to Dudley Blanchard, who represents his father in the transaction, Riverside Drive, now under construction, will pass just north of the property, while the Weid canyon lake will be located one-half mile east.

Modified restrictions will be in force. A planning commission of three will pass on all structures.

The elder Blanchard has been planting thousands of trees along the property facing Cahuenga Avenue. This will be used as a recreation park for the new subdivision He will retain land immediately surrounding the houses he built.

FILM PAIR ANNOUNCE WEDDING AT A PARTY

Miss Frances Primm, a charter member of the Reliable Photoplayers' Association, was hostess to a large number of members of the association a few nights ago at her home in Hollywood, the occasion being in honor of Voyle Hazen, well known film artist, who is leaving for Chicago shortly to launch his own producing company. The surprise of the evening came in the announcement by Mr. Hazen and Miss Lucille Simpson that they have been married since May 31, none of the guests having previously heard of the wedding ceremony. Among these present were Sari Martin, Martha Lohman, Betty Jean, Frances Lupieu, Myrtle Stoetzel, Virginia McCandless, William Hartigan, Leon Gill, Lyle Hull, Harry Lewis, Ted Beeberg, Jack Norbeck, Robert Manning, George Lupieu and others.

News and Gossip About the Moving Throngs of Movieland

Griffin Joins Warners

Frank C. Griffin, recently a member of the Famous Players-Lasky scenario staff, has joined forces at the Warner Bros., West Coast studios, and is now occupied as staff man on the "Little Johnny Jones" company, in which Johnny Hines is starred, and Arthur Rosson the director.

Shirley and Bernie to N. Y.

Shirley Mason is recovering rapidly from her recent major operation at the Good Samaritan Hospital. As soon as she is well enough, the clever little star and her talented director husband, B. J. Durning, will hop the rattler for New York, where William Fox is entrusting Durning with a big all-star special in recognition of his good work in the filming of Lincoln J. Carter's "The Eleventh Hour."

Valli Film Completed

Virginia Valli's latest starring vehicle for Universal, "The Lady of Quality," is nearing completion under the direction of Hobart Henley and gives promise of being one of the most important pictures in which she has appeared since achieving stardom. Prominent among those supporting her in this picture is Coy Watson, Jr., ten-year-old film starlet, whose clever work before the camera is winning him fame.

Blue in "Harbor Bar"

Monte Blue has been cast by Associated Authors for the leading male role in Thompson Buchanan's screen adaptation of "The Harbor Bar," Peter B. Kyne's sea story which will follow "Richard the Lion Hearted" on the Authors production schedule. Blue, who will play the role of a sea captain in the new production, recently has appeared in "Main Street," in Broadway Rose," with Mae Murray, and with the two Gish sisters in "The Two Orphans of the Storm."

Joins Magazine Staff

E. Fred Franklin, formerly advertising manager of the Palmer Photoplay Corporation, has packed his brief case and departed from Palmer headquarters in Hollywood to take the position of advertising director and business manager of The Story World, Hollywood's national magazine for writers. Before joining the Palmer Corporation Mr. Franklin spent four years in the nationoal advertising agency field in Chicago. Mr. Franklin's place with the Palmer Corporation will be filled by Carrol B. Dotson, who was formerly Palmer representative in New York, before which he was with the Barton, Durstine and Osborne advertising agency.

Jane Starts Another

Jane Novak has begun work on her latest Chester Bennett Production, "The Lullaby," from the story by Lillian Ducey. Chester Bennett is directing the production personally, and is assisted by Douglas Dawson. William Garwood is production manager, and Jack MacKenzie is at the camera.

"Brass Bottle" in July

Maurice Tourneur's "The Brass Bottle," produced by M. C. Levee, will make its public appearance throughout the country starting July 15th. The fantastic comedy will have its world's premiere at the Balaban & Katz Theatre in Chicago, and plans are being made for an excursion of the entire cast of the picture to that city to attend the opening performance which will be made an auspicious occasion.

Another Starring Cast

One of the strongest casts that has ever been assembled for a motion picture has been announced by the Mission Film Corporation, which organization has started filming a feature drama entitled, "The Barefoot Boy." This is to serve as the first of a series of six special productions to be made by Mission during the year. The cast engaged for the picture includes such well-known screen celebrities as John Bowers, Marjorie Daw, Sylvia Breamer, Tully Marshall, Raymond Hatton, Otis Harlan and others.

Muriel With Comedian

Baby Muriel MacCormac, four-year-old film starlet, has been engaged by Clyde Cook, William Fox comedian, to play an important part in his latest fun film yet untitled. This part was assigned to Baby Muriel after two other screen juveniles had failed to successfully execute the role. One of the recent screen successes in which Baby Muriel has won a great amount of praise for her histrionic talents and clever mannerisms is "Poor Men's Wives," in which she was seen as one of the "heavenly twins."

Torrence Forges Ahead

David Torrence is running his famous brother, Ernest, a close race for stellar honors in the photoplay world. Within recent weeks David has been playing some of the most important roles of his career, which gives every promise of bringing his name to the forefront soon. Of course, Ernest is by no means losing any of his popularity, his work in many notable film plays, including "The Covered Wagon," establishing him in the hearts of the picture public as one of the screen's greatest character artists.

New Series Started

"So This Is Hollywood!" the first of H. C. Witwer's second series of "Fighting Blood" stories has just been completed at the F. B. O. studios under the direction of Mal St. Clair. George O'Hara and Mary Beth Milford head the all-star cast which includes Louise Lorraine, Albert Cook and Kit Guard.

Mack Writes For Cook

Willard Mack, actor and author of "Kick In," "Tiger Rose" and 28 other famous Broadway successes, has just completed a two-reel comedy in which Clyde Cook, famous Australian comedian, will be featured by Producer Joseph M. Schenck. Clyde Cook is making his comedy at the Buster Keaton studio.

Filming in "Catalina"

James W. Horne has taken his company which is now filming "Alimony" to Catalina Island for a number of scenes for the production. The cast of players in "Alimony" include Grace Darmond, Warner Baxter, Jackie Saunders, Ruby Miller, Clyde Fillmore, Herschell Mayall and many others of note.

Langdon Ready For Camera

Harry Langdon, one of the most popular vaudeville headliners of the times, has closed his footlight career and has just arrived in Los Angeles where he will make his home and enter the field of silent comedy. During a recent vaudeville engagement in Los Angeles, Langdon signed a contract with Sol Lesser of Principal Pictures Corporation, covering a period of years, and calling for the making of six feature comedies each year.

Old Trails Cross

Adam Hull Shirk, recently engaged as Scenario Editor and Publicity Director for the Grand Studio enterprises, including at present comedies by Monty Banks, Sid Smith and Joe Rock, and later to be augmented by feature productions in both dramatic and comedy fields, was surprised to run across two actors who had years ago played in musical comedies for which he wrote the librettos and lyrics and which Ferris Hartman produced at Idora Park, Oakland, Calif. These gentlemen were Larry Bowes and Jack Henderson. Shirk had a pleasant time recalling the experiences of those days. Both Bowes and Henderson are talented comedians. One appears with Joe Rock, the other with Sid Smith productions. Snub Pollard, with Hal Roach, was another who appeared in Shirk's plays for which Edward Gage wrote the music.

Preparing for "Ruggles"

Preparations for the start of James Cruze's next Paramount production, "Ruggles of Red Gap," adapted by Thomas Geraghty from the book by Harry Leon Wilson, are going forward rapidly in New York, will return the first of next week to play a featured role.

Cannon With Warner

Raymond Cannon, who has just completed a role in "Mary of the Movies," a Wilnat production of life in Hollywood, has signed a contract with Warner Brothers by the terms of which he will undertake another of his enjoyable comedy characterizations in "The Printer's Devil." This Julian Josephson photoplay will be directed by William Beaudine and feature Wesley Barry.

Comes Another Star

"Doc" Soloman, all-round man has many reasons for walking on air these days. "Doc" recently became the proud father of a future star, Pauline Francis, so the Warners have elevated him to the management of the transportation department, in addition to his duties as property department superintendent. "Doc" derives his nickname from the fact that prior to the present prominence of the automobile, he was a veterinary surgeon.

Doty Scenarioizies "Gigi"

Douglas Z. Doty, Editor-in-Chief of the Advisory Bureau of the Palmer Photoplay Corporation, has added another screen story to his list of continuity versions and adaptations. Mr. Doty's latest is the continuity and adaptation of "Gigi," which stars little Dinky Dean. Dinky, like Jackie Coogan, won his chance to star by playing with Charles Chaplin. He took an important supporting role in "The Pilgrim." Mr. Doty's screen writing career has been principally with Famous-Players Lasky.

Hiers is Homesick

Walter Hiers soon will return to Hollywood and the Lasky Studio. In a letter received this week from the comedy-star, he admitted a severe attack of "homesickness." Hiers left Los Angeles shortly after the completion of "Fair Week," in which he starred under the direction of Rob Wagner for Paramount, to make personal appearances in the East and Middle West. This week he has been seen in Toronto, Canada, and Minneapolis, Minn., where he is making appearances in connection with the showing of another of his starring pictures for Paramount, "Sixty Cents an Hour."

1,500 "EGYPTIANS" DELAY NOTED BISHOP

Bishop John J. Cantwell of the Catholic Diocese of Los Angeles and Monterey, returning from ministering the rite of Confirmation at Santa Maria, Calif., had the unique experience of being delayed on his return trip by 1500 Egyptians and Children of Israel.

Two special trans arriving at Guadalupe, Calif., with players for Cecil B. De Mille's forthcoming film version of "The Ten Commandments," checked for a few minutes the arrival of the regular passenger train to Los Angeles.

Learning of the purpose of the huge crowd Bishop Cantwell decided to take a later train and drove four miles westward to where Cecil De Mille had built a huge camp as a base for the taking of exterior scenes before a reproduction of the ancient city which Rameses II forced the Children of Israel to build. This forms a portion of the Biblical prologue which will relate practically the whole Book of Exodus, to the modern story evolved by Jeanie Macpherson.

"Mr. De Mille has a chance to make a great living, vital thing out of his Biblical prologue," said Bishop Cantwell. "We have had Biblical films before, but unfortunately they have been largely of a tableaux nature with but little real humanity. Mr. De Mille has recognized that the dramatic and human story of the Bible, the world's greatest Book, marches hand in hand with its religious significance. This interpretation of the Book of Exodus, contrasted with a modern tale of the operation of 'The Ten Commandments' today, has a chance to be perhaps the greatest piece of literature ever placed on the screen."

HELENE ANXIOUS TO GET BACK TO FILM WORK

Helene Chadwick wants to change an old axiom.

Remember that one about "all work and no play makes Jack a dull boy?" Well, the fair Helene suggests this:

"All play and no work dulls the edge of pleasure."

Appearing recently for the first time in many months on the Goldwyn lot, she made straightway for the casting office and demanded work, following the decision in her suit against the picture company. According to Miss Chadwick:

"Playing and resting is all very well for a short time, but after a while everything seems the same. I just can't begin work soon enough. It's the contrast between play and work that brings real enjoyment."

SHORTER AND DIFFERENT PICTURES MORE NECESSARY THAN BIGGER AND BETTER ONES

Supplanting the time-worn phrase of "bigger and better pictures" comes Maurice Tourneur with the urge for shorter and different pictures.

That the industry needs pictures of not more than six reels in length and that these pictures should offer different plot construction and handling of situations, is the contention of Mr. Tourneur, who, in association with M. C. Levee, has adopted a producing policy along these lines for their First National productions.

"We have heard much of the cry for 'bigger and better pictures' during the past few years but what the industry needs today more than anything else are shorter and different pictures," said Mr. Tourneur.

"Many in the producing world have placed a wrong interpretation upon the word 'bigger.' They have indeed made bigger pictures—in size of sets, in footage and in production costs. In short, they have applied the word in a sense of physical size. It requires more than bigness to make for success in pictures. This rush for physically big films has made many forget the all-important items of story values, of logical plot construction and of the general fundamentals which go to make successful screen entertainment.

"This trend of big productions has also brought about a sameness of screen entertainment that must be overcome. What we need are those stories which may be indeed considered 'different'; novel treatment of such stories and productions not more than six reels in length.

" 'The Brass Bottle' I consider a different type of story yet it ran eight reels. It will be six reels before I release it and this will be possible without losing any punch in the story. Although a perfect picture in eight reels I realize the importance of the demand of theatre owners to keep feature productions within the six-reel length.

"No producer can ignore this demand. Theatre owners want shorter feature productions so that they may give their patrons the type of program most popular with the public. With the longer feature production the theatre manager must sacrifice other features of entertainment on his program in order to turn out the number of shows every day that enable him to show a profit. This absence of other features causes dissatisfaction among patrons.

"With ever-growing demand of the exhibitor reaching a point where producers must soon acquiesce, the appearance on the screens of theatres throughout the country, of shorter feature productions will soon be evident to the public.

"The realization of fewer pictures is now apparent. Every producer for the coming year has cut down the number of pictures he will release as compared to his output of the past year. This should force longer runs in the theatres of worthwhile attractions. I believe during the coming year, the leading theatres everywhere will go in for longer runs. The run of two and three weeks of a picture at a theatre will in time become the rule rather than the exception and greater strides in this connection will be made the coming year than ever before."

"UND VE HAF HERE VON LITTLE LOF SCENE"

Ernst Lubitsch, who is directing Mary Pickford in "The Street Singer," seems to delight in love scenes. While placing people for a scene he will invariably ask, "Ve haf here a little lof scene, yes?" In one such scene in this production, however, the lovers come to grief when Riene Raleigh, playing the part of the wife, finds her husband in the arms of another woman and immediately casts the lovers into the castle moat. Her revenge is slightly impaired nevertheless, for the two emerge from the water and proceed with their demonstrations of affection well out of the reach of the indignant wife, who looks on in unspeakable fury.

Before coming to Hollywood and pictures Miss Raleigh was prominent in Chicago dramatic circles, playing leading roles in productions given for the benefit of disabled ex-service men. She was also with the old Essanay Film Company in the Windy City, but just for a short time. What success she has enjoyed she credited to Bertha L. Isles, well known theatrical producer of Chicago, from whom she received her early training in stage work. Miss Raleigh is conceeded to be one of the foremost of the younger character actresses in Hollywood and is exceedingly versatile. Her best work has been done as an exponent of Spanish and Latin characters, similar to her role in the Pickford film.

ENID BENNETT TO PLAY LEAD IN "BAD MAN"

Enid Bennett is to play the leading feminine part in "The Bad Man," which is to be produced and directed by Edwin Carewe for First National, with Holbrook Blinn in the featured role.

Miss Bennett was engaged to play the part after a most exhaustive search through filmdom for the actress best fitted, in appearance and experience, to enact the role of Mrs. Morgan Pell, who forms the apex of a peculiar marital triangle which is straightened out by "The Bad Man" in most approved fashion.

Although "The Bad Man" is essentially a comedy, it nevertheless rises at times to great dramatic heights and much of the acting of this type—the interpretation of intense drama and emotion—will fall on Miss Bennett's shoulders.

Few actresses now playing for the screen are as popular with motion picture patrons as Enid Bennett who has won favor in her portrayal of a variety of types in some of the screen's biggest productions.

She had an enviable stage career before deserting the legitimate for the silver sheet. On the stage she appeared both in America and abroad in support of Otis Skinner and later in support of Fred Niblo.

Miss Bennett has just completed playing the leading feminine role in "Captain Applejack," a Fred Niblo production and a comedy-drama which promises to be one of the best novelty pictures of the year.

One of her most recent successes was her portrayal of the part of "Maid Marion" in "Robin Hood,' Douglas Fairbanks' famous masterpiece.

With the choice of a leading lady for "The Bad Man," Producer-Director Carewe will now turn his attention to the assembling of the remainder of the all-star cast to interpret this highly entertaining stage success.

Production will begin about June 15.

Miss Leighton With Neilan

Lillian Leighton, well known character actress whose finely drawn interpretations had won her a place of distinction as far back as the "old Selig days," returns to the screen after a several months' illness in Marshall Neilan's latest production, "The Eternal Three." Miss Leighton, who affords the comedy relief in this picture, is particularly remembered for her widely varied list of Lasky characterizations. This includes the menacing, Boer widow in "Under the Lash" and a featured comedy role in "Is Matrimony a Failure?"

Who's Who and What's What in Filmland This Week

Making pictures on location has its advantages, as members of the Metro company now working at Bishop on "The Eagle's Feather" are quite willing to testify. During the two weeks of their stay in the mountains they had freshly caught trout every morning for breakfast, James Kirkwood and Lester Cuneo having waged a contest as to who was the best angler.

Viola Dana has been shopping for a whole week in preparation of her role in "To Whom It May Concern," the second Metro production of her new series. In this picturization of Rita Weiman's story, Miss Dana wears more gowns than in any picture of her career.

George Siegmann, one of the best hated villains of the screen, who is appearing in the all-star cast of "The Eagle's Feather," a Metro special, was starred in "Half A Chance," the first three-reel picture ever produced.

Rex Ingram, who is now directing a magnificent picturization of "Scaramouche" for Metro, is learning the art of fancy diving from Malcolm McGregor, Metro featured player. Mr. McGregor was at one time the holder of the Metropolitan championship for lowboard fancy diving.

Now that spring has caused "Bull" Montana to temporarily discard his amazing collection of overcoats and brown derbies he is gathering together one of the most extraordinary collections of neckties in captivity. Each day the cave-man comedian breezes into the Metro studio wearing a different futuristic interpretation of some designer's neckwear.

Because certain scenes of "The Eagle's Feather," showing the more important cowpunchers on horseback, were filmed in the vicinity of the Metro studio at the beginning of production work, it was necessary to send 22 horses, in addition to the company of 30 players, to Bishop, California, where the important cattle stampede is being filmed.

Lester Cuneo, who is one of the duo of deep dyed villain in Metro's all-star visualization of "The Eagle's Feather," is married to Francelia Billington, a popular screen actress of a few years ago.

Marie Astaire has completed her role in "Lights Out."

Jimmy Clemons, famous eccentric dancer, has been engaged for a leading comedy role in support of "Bull" Montana in the current Metro comedy he is making under the personal direction of Hunt Stromberg.

In building the elaborate reproduction of the Theatre Feydou in Paris for Rex Ingram's Metro production of "Scaramouche," research established the fact that the cheapest seats were on the lower floor, while the members of nobility sat in the two balconies—rather a reversal of modern theatre custom.

Michael Dark has been engaged by the Warner Brothers to take part in "The Gold Diggers" one of this season's "Classics of the screen" which went into production at the new studios this week.

Arias from "Pagliacci," played off-scene by the studio orchestra, provide fitting musical inspiration for the tragic scenes of the strolling players in Rex Ingram's Metro production of "Scaramouche."

Having completed his production of "Trilby," Richard Walton Tully left this week for the Sierras, near Bishop, where a First National unit is on location, taking exteriors for "The Huntress." This unit is one of those working under Tully's supervision. He expects to be gone a week or ten days.

Fourteen-year-old Vance Fawcett has just finished a "Mama's Boy" part with James Flood at the Fox studio and has been signed by the Century Company to play an "Eat 'em alive" villain with the Buddy Messinger Company.

Joseph Schildkraut, having finished his season as star of the New York Theatre Guild's production of "Peer Gynt," has arrived in Los Angeles to play the leading male role in Victor Seastrom's production of "The Master of Man."

Ena Gregory has been engaged to play the Queen of Spain in Emmett Flynn's Goldwyn spectacle, "In the Palace of the King." She will appear in the film as the wife of Sam de Grasse, who plays the role of King Philip II, tyrannical monarch of Spain in the sixteenth century.

Katherine McGuire, one of the winners of a beauty contest conducted by a national magazine, plays the leading feminine role in the Wesley Barry picture, "The Printer's Devil," being produced at Warner Brothers studios in Los Angeles. Harry Myers, contrary to report, will be seen opposite Miss McGuire.

James Woods Morrison has been named for the leading juvenile role in "The Unknown Purple," now being produced under the direction of Roland West for fall release. Morrison has been featured in many important parts during the past few years but he has never before had the opportunity to display his histrionic versatality that he will enjoy in the forthcoming special.

Alan Hale, well-known and popular actor, who scored a decided hit with his performance in "Main Street," "Robin Hood," "The Covered Wagon" and other screen successes, is finishing his work in Jack Gilberts latest starring vehicle, "Cameo Kirby," and will shortly resume his interpretation of the king in Jackie Coogan's current picture, "Long Live the King."

Vera Steadman, Jimmie Clemons, Florence Gilbert and Laura La Varnie are supporting "Bull" Montana in "One Wild Day," his current Hunt Stromberg-Metro comedy.

E. M. McDermott, who recently finished cutting Booth Tarkington's popular story, "Penrod and Sam," is now working on "The Printer's Devil," starring Wesley Barry.

Frank Strayer, has been appointed assistant director to Harry Beaumont, who is directing the production of "The Gold Diggers," in which Hope Hampton, Windham Standing, and Louise Fazenda head an elaborate cast.

Bob McKenzie just finished a comedy with Neely Edwards under the direction of Bill Watson. Mr. McKenzie is the father of the famous McKenzie children.

Elizabeth Rhoades has been placed under contract by Sol Lesser productions, with which company she is now on location at Prescott, Arizona. She is playing the part of the mother in "A Man's Man."

Voyle H. Hazen, who for the past several weeks has been serving as one of the assistants in the production of "The Hunchback of Notre Dame," is preparing to leave for Chicago, where it is reported he is to direct and produce feature photoplay.

Mahlon Hamilton is nearing the completion of his role opposite Agnes Ayres in the Eastern studios of Famous Players-Lasky.

Wyndham Standing has been signed by Warner Brothers to play the leading male role in "The Gold Diggers," Avery Hopwood's famous stage play, which is now being produced under the direction of Harry Beaumont. Hope Hampton appears in the leading feminine role in the production.

Kenneth Gibson is nearing the completion of his role with Norma Talmadge in "Purple Pride," produced under the direction of Frank Lloyd.

Clyde Fillmore is now playing one of the leading roles in "Alimony," a Robertson-Cole all-star production being filmed under the able guidance of James Horne

Muriel Frances Dana, the child star, is one of the few children in the pictures who plays a piano. Baby Muriel has been a student of music for the long period of three months. She is now four and one-half years of age.

Louise Lorraine, former member of Universal, has signed with Robertson-Cole to appear in H. C. Witwer's "Fighting Blood" series.

Mary Jane Sanderson has returned from a three week's trip to Catalina, where she spent her vacation with her monther and a half-dozen books.

Harry S. Northrup left for San Francisco Wednesday to attend the premiere of Thos. H. Luce's anti-narcotic picture, "Human Wreckage," starring Mrs. Wallace Reid.

In "Human Wreckage," Mr. Northrup plays "Steve Stone," the king of the dope ring, one of the strongest roles of all the 372 he has given to the screen.

Pierre Collings, who is now photographing "Alimony," seems to fall into good luck. He formerly "shot" "Daytime Wives" under the direction of Emile Chautard, and on his return home last night found that his cleaner, who had called for one suit the week before, had left two suits at the house, when making delivery. Collins called the cleaner and made the case clear. Collings now has only *one* clean suit.

The cowboys who appear in Metro's all-star production of "The Eagle's Feather" are uniting in an effort to teach the historic "The Cowboy's Lament" to Mary Alden, the featured player.

Arthur Rankin, who appeared in the "heavy" role in "Fighting Blood," is now vacationing at his home in Laurel Canyon.

Pulse of the Studios

For Week Starting Monday, June 11

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
J. Ince	The Washburns	Linden	Stevens	J. Turner	"The Love Trap"	Preparing
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
Century Comedies (Universal release).						
Al Herman	Buddy Messinger	Wm. Hyer	Al Herman		"Present Arms"	2d Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
Regent Film Company. (United Artists release).						
Charles Chaplin	Edna Purviance	Rollin Totheroh	Eddie Sutherland	Monta Bell	"Public Opinion"	27th Week
CHOICE STUDIO. 6044 Sunset Blvd.						**439-764**
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Harold Beaudine	Dorothy Devore	Nagy	Lavelle		2-Reel Comedy	Editing
Scott Sidney	Jimmy Adams	Nagy	Jas. Clemens	Conklin		3rd Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Wilshire 2115**
Harry Revere Productions.						
Shell Craft Productions. Edwin Smith, Gen. Mgr.						
Sherwood MacDonald Productions.						
MacDonald	Gloria Joy	Beckway	Eddie Saunders	Staff	"The Circus"	3rd Week
Independent Art Productions.						
Sphinx Productions.						
Underwood Productions.						
Swickard Productions						
Better Picture Association						
West Coast Productions.						
Crescent Productions.						
Leslie T. Peacock Productions.						
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						**598-165**
Finis Fox Productions. (Asso. Exhibitors Release)						
Finis Fox	All-Star	Landers	Van Osdell	Lois Zellner	"Bag and Baggage"	Preparing
Mission Film Co. Norman Walker, Business Mgr.						
David Kirkland	All-Star	David Abel	Chas. Hamm	Wallace Clifton	"The Barefoot Boy"	Editing
Fred Caldwell Productions.						
Fred Caldwell	All Star		Rounseville		"Hogan from Hollywood"	Preparing
Chas. Mack Productions. (Western Pictures Exploitation).						
Henry McCarthy	All-Star	Floyd Jackman	Chas. Mack		"Beyond the Horizon"	Preparing
Jess Robbins Productions. (Vitagraph release)						
Jess Robbins	E. Everett Horton		D. Rothschild	Robbins	Comedy Drama	Preparing
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Buckingham	Stock			Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff		Comedies	Schedule
Jim Summerville	Stock	Jay Turner	Arthur Cohn		Comedies	Schedule
Lambert Hillard	Tom Mix	Dan Clark	Eugene Forde	Zane Grey	"Lone Star Ranger"	3rd Week
Erle Kenton	Lew Brice				Comedies	Schedule
Henry Otto	Phylis Haver	Joe August	Hollinghead	Carr	"The Temple of Venus"	3rd Week
Jas. Flood	Wm. Russell	Jos. Brotherton	Walt Mayo	Strumwasser	"Time Hath Changed"	Editing
Jack Ford	John Gilbert	Schneiderman	Ed Feeny	Lee	"Cameo Kirby"	4th Week
Dunlap	Chas Jones	Don Short	Max Gold	Harvey Gates	"Snow Drift"	5th Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
Rocky Mt. Production Co.						
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Battlin' Buckaroo"	4th Week
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Wild & Wooley"	3rd Week
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
Metro Release.						
Harry Garson	Neilson-Kerrigan	Richardson	Cowan	Coffee	"Havoc"	7th Week
GOLDSTONE STUDIO. 1426 Beechwood Dr.						
Phil Goldstone Productions. (State Rights release).						
A. P. Younger	Wm. Fairbanks	Roland Price	Harry Tenbrook	Staff	"What Women Want"	11th Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStrohei	"Greed"	12th Week
Charles Brabin	All-Star	John Mescall	A. L. Raboch	Ouida Bergere	"Six Days"	12th Week
Neilan-Urson	All-Star	David Kesson	Thomas Heid	Lovett-Mathis	"The Rendevous"	6th Week
Tod Browning	All-Star	Wm. Silden	Errol Taggart	Kavanaugh	"The Day of Faith"	4th Week
Geo. D. Baker	All-Star	John Boyle	A. C. Eddington	Whittaker	"The Magic-Skin"	4th Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"Master of Man"	3rd Week
Emmett Flynn	All-Star	Lucia Andriot	Ray Flynn	June Mathis	"In the Palace of the King"	6th Week
Cosmopolitan Productions.						
George W. Hill	All-Star	Leroy O'Connell	George Berthelon	Frances Marion	"Daughter of Mother McGin"	11th Week
Carlos Productions.						
Roland West	All-Star	Oliver Marsh	Robt. Ross	Paul Schofield	"The Unknown Purple"	4th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 162**
Monte Banks Productions, Inc.						
Herman Raymaker	Monte Banks	Bill Williams	Leslie Goodman	Staff	2-Reel Comedy	2nd Week
Sid Smith Productions, Inc.						
Hugh Fay	Sid Smith	Ken. MacLean	Chas. LeMont	[illegible] Fay	"On the Job"	2nd Week
Joe Rock Productions, Inc.						
Grover Jones	Joe Rock	Jerry Ash	Dave Smith	Rock-Pratt	"The Fixer"	2nd Week
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr.						**Holly 1431**
Richard Thomas Productions.						
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Lloyd Ingraham	Douglas MacLean		Geo. Crone			Preparing
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
Victor B. Fisher Productions.						
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
Supreme Art Productions.						
Chas. J. Hall						Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. Monte West, Studio Mgr.						**438740**
Horner-Middleton	All-Star	Geo. Meehan	Leo Meehan	Horner	"Midnight Limited, Inc."	Casting
Middleton-Horner	All-Star	Meehan	Monty West	Horner	"Flame of the Sahara"	Preparing
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Big Boy Williams	Vernon Walker	Chas. DeLong	J. Natterford	Western Special	Preparing
Seeling	George Larkin	Vernon Walker	Chas. DeLong	Chas. Seeling	"The Tango Cavalier"	1st Week
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Palmer Photoplay Productions.						
Cortland Productions						
Mrs. Wallace Reid Productions						
J. Griffith Wray	Mrs. Reid	Henry Sharp	Ross Lederman	C. Gardner Sullivan	"Human Wreckage"	Editing
Trimble-Murfin Productions.						
Murfin-McCloskey	All-Star	King Gray	JoJe Thompson	Jane Murfin	"The Sign"	7th Week
Laurance Trimble	Strongheart	C. B. Dreyer	Cyril Gardner	Donna Darrell	"Phantom Pack"	17th Week
Assoc. Authors, Inc.						
W. S. VanDyke	All--Star	Joe Walker	R. L. Selander	Thompson Buchana	"Loving Lies"	3rd Week
INTERSTATE PICTURES CORPORATION. Jean Burt Calvert, Casting. Culver City, Cal.						
J. B. Calvert Productions.						
J. B. Calvert	All-Star	G. Bernardwilber	Frank Cameron	A. Belmont	Drama	Schedule
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Joseph Henaberry	Jack Holt		Dick Johnson	Staff	"A Gentleman of Leisure"	Editing
Herb. Brenon	Pola Negri	Jas. Howe	Harold Schwartz	Mathis-Dix	"Spanish Dancer"	1st Week
Wm. DeMille	All-Star	Guy Wilke	Geo. Hippard	Clara Beranger	"Spring Magic"	Preparing
Victor Fleming	All-Star	Jas. Howe	Al Gilroy	Doris Schroeder	"To the Last Man"	6th Week
Jas. Cruze	Featured	Karl Brown	Vernon Keyes	Tom Geraghty	"Ruggles of Red Ga	Preparing
Cecil B. DeMille	Featured	Bert Glennon	H. Tate	J. McPherson	"The Ten Commandments"	3rd Week
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro release).						
John M. Stahl	All-Star	Ernest Palmer	Sid Algiers		"The Wanters"	8th Week
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Vic Schertzinger					"The Boomerang"	Preparing
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Virginian"	1st Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Oscar Apfel	Viola Dana	John Arnold	Nat Watt	Taylor	"To Whom It May Concern"	2nd Week
Harold Shaw					"Held to Answer"	Preparing
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	13th Week
Hunt Stromberg Productions. (Metro Release).						
H. Stromberg	Bull Montana	Irving Reis	Doc Joos	H. Stromberg	"One Wild Day"	Editing
Edward Sloman Productions.						
Edward Sloman	All-Star		Eeigh Smith	Winifred Dunn	"Eagle's Feather"	6th Week
Jackie Coogan Productions, Inc.						
Victor Schertzinger	Jackie Coogan	Frank Good	McDermott	Mary Rob. Rinehart	"Long Live the King"	6th Week
NEVA GERBER PRODUCTIONS. 6735 Holly Blvd.						
Dearholtz-Dillon	Neva Gerber	Hutchinson	Wilbur McGough	Dillon	"Santa Fe Trail"	2nd Week
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	G. W. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Ernest Lubitsch	Mary Pickford	Charles Rosher	Jim Townsend	Edw. Knoblock	"The Street Singer"	Editing
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	Preparing
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santell	All-Star	Wm. Marshall	Rollie Asher	Dickey-Page	"Lights Out"	6th Week
Mal St. Clair	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"She Supes to Conquer"	2nd Week
	Eddie Hearn				Western Story	Preparing
	Harold Goodwin				H. C. Witwer Story	Preparing
	Geo. K. Arthur				"Life, Liberty, and"	Preparing
Jas. W. Horne	All-Star	Dubray-Collins	Art Slauin	E. M. Engleton	"Alimony"	2nd Week
Chester Bennett Productions.						
Chester Bennett	Jane Novak	Jack MacKenzie	Doug S. Dawson	Loring-Leighton	"The Lullaby"	1st Week
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Howe-Cedar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	**Schedule**
McNamara-McGowan	All-Star	Harry Gerstadt	C. Morehouse	Hal Conklin	"Our Gang"	**Schedule**
Jeske-Pembrook	Stan Laurel				1-Reel Comedy	Schedule
Roy Clemens	Edna Murphy	Bobby Doran	McBurney	Staff	"What Should a Girl Do?"	6th Week
Len Powers	Dippy Doo Dads	Hank Kohler	Bert Currigan		Animal Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROCKETT-LINCOLN COMPANY. Chas. Huber, Casting.						**Holly 2176**
Phil Rosen	All-Star	Curly-Broening	Al. Kelley		"Life of Abraham Lincoln"	8th Week
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						**598-141**
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945-6**
B. D. Russell	Geo. Larkin	Al Mohr	Fred Allen	Hively	Feature	Preparing
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Editing
SENNETT STUDIO. 1712 Glendale Blvd.						**Wils. 1550**
Mack Sennett Comedies. (First National Release).						
F. Richard Jones	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	13th Week
Roy Delruth	Ben Turpin	Wagner		Mack Sennett	"Ten Dollars or Ten Days"	1st Week
Elmer Del Lord	All-Star					2nd Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
Al Russell	J. B. Warner	Bert Longnecker	Roy Dyer	King Thompson	"Certain Lee"	1st Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						**Holly 4080**
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Fred Niblo	All-Star	Alvin Wyckoff	Doran Cox	Bess Meredith	"Captain Applejack"	Editing
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Frank Borzage	All-Star	Chester Lyons	Lou Borzage	Kenneth Clarke		3rd Week
Edwin Carewe Productions. (First National release).						
Edwin-Carewe	Holbrook Blinn	Sol Polito-Storey	Wallace Fox	Fini s Fox	"The Bad Man"	1st Week
Joseph M. Schenck Productions. (First National release)						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Weil	Frances Marion	"Purple Pride"	12th Week
Sam E. Rork Productions.						
	All-Star	Perry Allen	Jas. Ewens		"Ponjola"	Preparing
First National Productions.						
Lynn Reynolds	All-Star	Jas. Vontrees	H. Welfer		"The Huntress"	4th Week
Joe De Grass	All-Star	Boise	Perry Vrekroff		"Lord of Thundergate"	3rd Week
Maurice Tourneur	All-Star	Arthur Todd	Scott Beal			Preparing
UNIVERSAL STUDIO. Fred Datig Casting.						**570-081**
Universal Film Manufacturing Co. (Universal Release.)						
Richard Stanton	All-Star					Preparing
Wm. Parke	All-Star		Tinling	Harvey Gates		Preparing
Ed. Segwick	Hoot Gibson				"Rambling Kid"	Preparing
Ross	All-Star					Preparing
Brown	All-Star	Balbino	Dorian		"The Acquittal"	1st Week
Grandin	Edmund Cobb		Arthur Thompson	Geo. Pyper	Western	Schedule
Wm. Croft	Mower-Sedgwick	Howard Oswald	Taylor	Jefferson Moffit	"Daniel Boone"	Schedule
Duke Worne	Little-Thomson	Wm. Nobles	McDonough	Bertram Millhauser	"Eagles' Talons"	19th Week
Wallace Worsley	Lon Chaney	Robt. Newhart	Dugan-Sullivan	Sheehan-Lowe	"Hunchback"	Editing
Harry Pollard	Reginald Denny		Harry Webb	Staff	Leather Pushers	Schedule
Stuart Paton	Roy Stewart		Ernst Laemmle	Geo. Hull	"The Love Brand"	2nd Week
Edw. Laemmle	Herbert Rawlinson				"The Victor"	4th Week
King Baggott	Baby Peggy		Joe Barry		"Wanted a Home"	6th Week
Watson	Neely Edwards		Holland		Comedy	Schedule
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	7th Week
Herbert Blache	Gladys Walton	Anton Davey	Leo McCasey	Hugh Hoffman	"The Untamable"	Editing
Hobart Henley	Virginia Valli		Arthur Smith	Marion Fairfax	"Lady of Quality"	9th Week
Dinky Dean Productions. Lew Lipton, Production Manager.						
Andy Gump Productions.						
Norman Taurog	Murphy-Tincher		J. Myers		Comedy	Schedule
Jimmie Aubrey Productions						
W. Hayes	Aubrey		Zimmerman		"Buttinsky"	1st Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						**598131**
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						**Holly 4181**
Warner Brothers Productions.						
Arthur Rosson	Johnny Hines	Gilson	Hines-Roth	Ray Schrock	"Little Johnny Jones"	7th Week
Wm. Beaudine	Wesley Barry	Dupar	Dorsa-Webster	Julien Josephson	"Printer's Devil"	5th Week
Harry Beaumont	All-Star	Abel	Strayer	Grant Carpenter	"Gold Diggers"	1st Week
Sidney Franklin	Lenore Ulric		Webb	Edmund Goulding	"Tiger Rose"	Preparing
Harry Rapf Productions.						
	All-Star			Sada Cowan	"Lucretia Lombard"	Preparing
	Marie Prevost			Edmund Goulding	"Broadway After Dark"	Schedule
WILNAT STUDIO. 6070 Sunset Blvd.						**Holly 7940**

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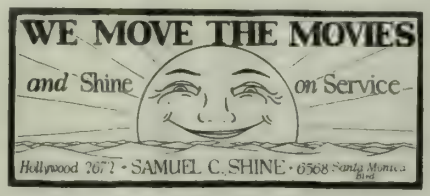
Director Bob Horner is happy—he's just made another find and this time it's none other than petite Martha May Voss. Martha hails from Hunting, West Va., and is some dancer. Recently she was engaged by Horner for a small part in his latest production, "The Virginian Outcast," featuring Marjorie Daw and Jack Perrin. So impressed was Horner with her splendid work that he immediately engaged her to do the ingenue in his production "Midnight Limited," which is under way.

It was during the filming of Sherwood MacDonald's circus picture, an old lady was tearfully telling the police, how she had been robbed of her purse when Crash! and all eyes turned. It was only Tiny Sandford, who had attempted to sit in a studio chair, but the chair refused to stand for him.

Tiny, who is doing the heavy, only weighs 300. "Not fat, just large," exclaimed Eddie Saunders, the assistant director, as proceeded to bawl Tiny out for breaking up the props.



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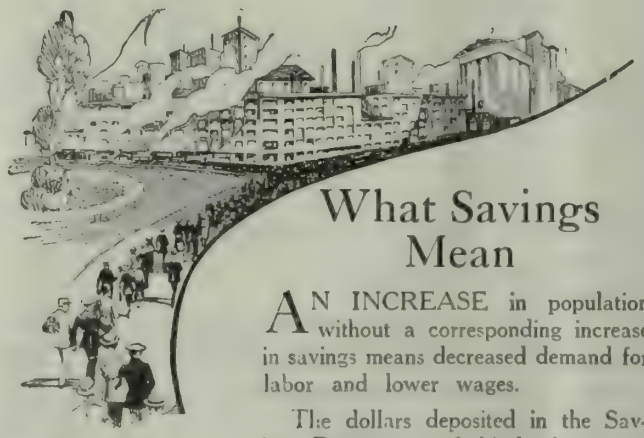
Much of the romance of the "old west" will be presented in Roy Stewart's latest picture, "The Love Brand," which is now in production at Universal City.



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FINDING "BEN HUR"

By Donald H. Clarke

During the past year many guesses have been made as to who will be the players in the picturization of General Lew Wallace's "Ben Hur." Few—if any—actors and actresses of note on stage or screen haven't been mentioned for one role or another. Writers on motion picture subjects everywhere have picked their favorites; thousands of letters received by Robert B. McIntyre, casting director for Goldwyn, are sufficient proof of the great public interest.

This pastime of home casting in the case of "Ben Hur," brings up an interesting point, and one, apparently, that amateur casting directors seldom consider. It is this. Until the actor for the title role is finally selected, and the latest official word is that he hasn't been, it is utterly impossible to pick any other players.

A moment's thought is sufficient to show why this is so. The members of "Ben Hur's" family must look something like him at least. If he is a strapping, dark complexioned chap, Tirzah his sister, cannot very well be a tiny blonde and his direct opposite. On the other hand, Messala, the villain of the historic story, must be a contrast to "Ben Hur," just as Iras, the "vampire" must be a foil for Esther, the gentle heroine.

Just as "Ben Hur" must have a personality that is at the same time romantic and noble, and a figure that denotes strength, so must Messala have an equipment of qualities that are the opposite, except in the matter of physique. There he must be able to contend with the hero. It would be just as ridiculous to pick an actor for Messala that clearly was overshadowed in physical prowess by "Ben Hur," as it would be to select a "Ben Hur" that appeared delicate beside his foe.

Merely a suggestion of the problems that face the Goldwyn organization in the actual casting of this long anticipated photodrama has been given here. Work has been going forward for months in the preparation for final choice of the players, just as it has been on the continuity, the sets, and the plans for locale.

Many tests of leading—and available—players in the costume of the title role have been taken both at the Culver City studio and the New York offices. When decision is finally made, the rest of the task of casting will not be so difficult, as each candidate for the part suggests immediately to the trained eyes of the executives the particular group, or the particular type, of players with which he should be surrounded.

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NEWS FROM NEW YORK

(Continued from Page 6)

arrived in New York Wednesday. Mr. Keenan refused all moving picture offers for the summer and will spend that term at his place at "Martha's Vineyard," Massachusetts.

Carlyle Blackwell will produce W. J. Locke's popular story, "Beloved Vagabond," in England. Arrangements are completed and production will start within a fortnight.

A New York paper, "The New York Review," prints the following, in head lines; "Husband of Former Movie Star Held for Murder." The "husband" in the case is R. G. Bennett, Jr. The Mrs. Bennett was Evelyn Farris, the supposed-to-be movie star. Did you ever hear of her? We never did.

PHOTOPLAY PROGRESS

(Continued from Page 7)

as head of the Schulberg reading department when Sol Lesser, head of the Principal Pictures organization, urged that she be loaned to him to prepare this script.

The motion picture camera continues to open up new possibilities to members of every walk of life. John Currie, former slave, has become a screen player at the age of 104 years. Tod Browning has signed the aged negro to play the part of a slave in his Goldwyn production of "The Day of Faith." When Currie learned how much he would be paid for the part he fairly gasped:

"An' I used to be proud of makin' my two dollars a week after the war was over and I got paid real money for my work," said he.

A STUDIO-BUILDING CLIMAX IS CAPPED

(Continued from Page 5)

The design for the general studio enterprise was prepared by Harold Cross, architect of numerous hotels, apartments and business buildings in New York, Chicago, and Los Angeles. The deal which will bring about this epochal change in the motion picture field and the realty development of one of the most valuable tracts in the entire city was brought about by W. H. Grant of the Grant & Campbell Co., after more than a year of labor with the complex factors involved.

J. E. Bowen, president of Cosmosart and an expert engineer, to whose foresight in 1919 was due the selection of this fine site, with its natural scenic advantages for picture-making, will probably be associated with the new Charles Ray Enterprises Corporation.

Charles W. Flack, a prominent attorney and former mayor of Macomb, Ill., will probably be interested in the new company.

PASTOR IN ADDRESS HITS AT MODERN CONCEPTION OF MARRIAGE

That the lack of a proper sense of moral obligation between the contracting parties is the cause of the failure of many modern marriages is the opinion of Dr. Henry Neumann, Brooklyn, N. Y., pastor who is considered an authority on domestic questions throughout the states of the east.

Following a showing this week of the motion picture production "Brass" before an audience of clergymen and jurists, Dr. Neumann, who is head of the Brooklyn Ethical Society, discussed the novel, from which the picture is taken.

"Brass" presents in a striking way the reasons for the failure of so many marriages of today, Dr. Neumann declared.

"Most of the characters show their inability to understand the fact of obligation in married life," he continued. "They are easy going and self-gratifying. Marriages are wrecked because persons entering that state try to cut off moral obligations to their partner. The book is called "Brass," because one of the characters said her wedding ring was not gold at all, but only brass, cheap and tawdry.

"How many marriages today are simply that! The moral responsibility and ethical obligation which are essential are lackings."

Instead of so much propaganda for birth control and more adequate divorce laws, Dr. Neumann said, "it would be more to the point if propagandists put their energies to instilling higher ideals of responsibility for the husband and wife, both before and after marriage."

Dr. Neumann said the present generation of young people is "trained as a race of sentimental emotionalists, for which marriage is certain to bring disillusionment.

"Man is not yet civilized," he continued. "There is degeneration as well as progress. A single generation of capricious, undisciplined freedom may be sufficient to wipe out the spiritual gains of the centuries.

"It is quite right for a husband and wife to be scrupulous of their manners and appearance before marriage, but it is just as essential afterward. The author of "Brass" makes a point that infidenity is not as bad in marriage as unkindness. The Chinese have a proverb that man more often stumbles over molehills than over mountains.

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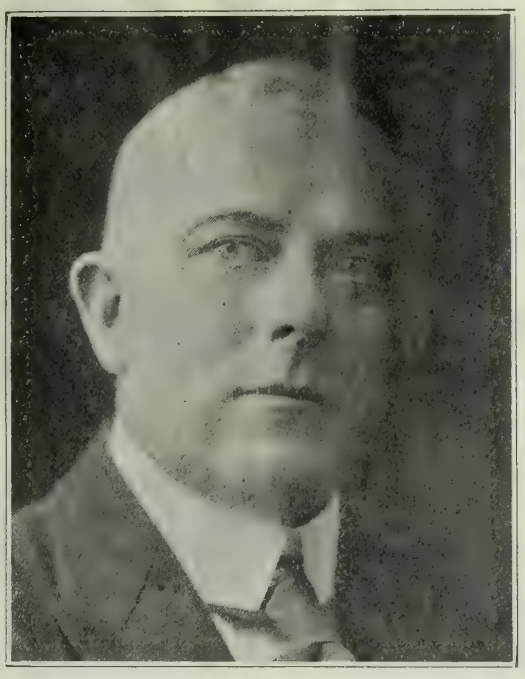

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[The Digest of the Motion Picture Industry]

Los Angeles, California | Saturday, June 16, 1923 | Price 10 Cents

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"Camera!" [The Digest of the Motion Picture Industry]

ESTABLISHED 1918—A FILM MAGAZINE AND A FILM NEWSPAPER IN ONE
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The Editor Advances Some Opinions

Foreign competition in the raw film line is becoming quite pronounced. There is a veritable flood of a German product in the country at present and although many cameramen do not like the composition of this stock so well, it is perfectly apparent that there is a very active market for it. The best evidence of it is, American companies are showing more solicitude in the matter of "getting the business." Meanwhile, competition, so long as it is fair, is never a bad thing.

There is a reassuring movement of centralizing picture-making on the Pacific Coast. Many of our "steady home talent" who have been working back east for some time are returning to resume studio endeavors here. Simultaneously an almost unprecedented number of stage artists of note are joining our colony to both work in pictures and to enjoy vacations. It is more than ever a certainty that Los Angeles is destined to become as much of a mecca for members of the acting profession as li'l ol' Noo Yawk. Nor will any set do more to make life lively in li'l young L. A.

Now that we have had our era of historical and costume photoplays, to what class shall the next era belong? Some say melodramas of the old-time sort with up-to-the-minute settings. Others say comedy dramas in which there is incentive for tears and mirth in equal quantities. Still others hold that baffling mystery is due to hold the screen for a while. However, let them all be right in their predictions just so long as one fact remains conceded—the story must be human and of general interest. Whoever can write stories which ring true from the human angle need not worry about trying to write masterpieces.

During the last fortnight there has been just the slightest lull in production activities due principally to a quite general finishing up of big productions at various studios, but it is already patent this little lull is to be followed by even augmented activities. Some of the biggest pictures of all times have just been started or are about to be, including Cecil B. DeMille's "The Ten Commandments" and Douglas Fairbanks' "The Thief of Bagdad." These two productions alone will give more people employment for a longer period than an average dozen films and there is certainly no occasion for any panicky feeling in any quarter.

Whatever may happen to the program picture, it is just as well. The public has reached that stage of natural fastidiousness where seeing the same old thing in the same old way has ceased to be bearable and therefore it is necessary to develop the bigger and better pictures. But, as some of the more conservative producers are pointing out, "bigger and better" is not a term synonymous to "costlier." It has been proven many times that it takes more than money to make a good photoplay. Now, above all times, is the time for genius to assert itself and to make its influence felt irrespective of the personal financial status. Verily, it is a healthy condition the elimination of the machine-made program picture brings about and one from which much good in behalf of the cinema art is sure to be derived.

It is said that eastern and mid-western picture theatres are doing a better business right now at the outset of the warm season than they did last winter at the height of the season. It is noticeable that as the army of unemployed dwindles, the attendance at all classes of theatres increases and in these times of "the heyday of the movies," the cinema emporiums are getting the bulk of the increase. It is all very important since business conditions seem certain to justify the mid-summer release of many pictures which ordinarily would be held for fall showings. The importance of this is, there will have to be more photoplays made to fill the gap next fall and the more photoplays they make the more prosperous everybody in filmland will be. So let the merry tendency go on merrily.

Some of the big producers are once more discussing the feasibility of having stories written especially for the screen. It would seem that the "re-hashing" of old published material and of unsuccessful stage plays cannot continue indefinitely. Therefore, it would undoubtedly be a fine thing to make immediate preparations for supplying the inevitable dearth by listening to the reasoning of advocates of the original story. It is to be sincerely hoped that some one big producer will take the initiative in starting the ball to rolling in the right direction by abandoning all other stories excepting original screen ones just as so many of them abandoned the latter class some time ago. There can be no questioning the fact that there will never be a distinct screen literature unless it is especially written as such and with the idea of it living. So here's repetition of an oft-expressed hope—may the original come into its own after all!

The fad and fashion for chasing the false gods of alleged exploitation as a means for "putting across" inferior pictures cannot be eliminated by a mere ignoring or a nonchalant assuming that no harm is done thereby. As a matter of fact, exploitation in some cases is the most dangerous enemy the motion picture industry as a whole has and it is high time that the common habit of employing the whole category of superlatives should be stopped. The "greatest" picture of all history has been made so many times that it has long since become most monotonous. The "greatest" cast has been assembled so many times that it has ceased to be the least bit alluring. The "greatest" book ever written has been picturized so many times that there are hundreds of them. Need there be more said in opposition to the modern manner of exploiting motion pictures? Why not, instead, a simple, straightforward presentation of the facts concerning each production? Would it help Wrigley one iota to call his chewing gum the greatest confection ever made since the creation of the world?

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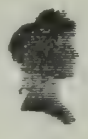

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The Artistic Counterpart of Bonaparte

It is more than passing strange and indeed unusually interesting how a certain line of parts will pursue an artist. The case of William Humphrey, now portraying the role of Chevalier de Chabbrillane in Rex Ingram's production of "Scaramouche" at the Metro Studios, is extraordinary inasmuch as he has played one single character in no less than a score of different stage plays and photoplays during his brilliant histrionic career. And, that character is none other than Napoleon. In fact, he has characterized this famous personage more times in more productions than any other living actor and he has not finished with him yet, for he is now writing a Napoleonic photo-drama in which he will play the stellar role when it is produced by one of several film concerns at present negotiating for it.

During the last fifteen years every time anbody presented a play in which Napoleon was an important character, William Humphrey has always been selected to play it. Perhaps his most noteworthy appearance in this part was in the stage oñering of "More Than Queen," in which he supported both Julia Arthur and Blanche Walsh, but due to his remarkable performance was later starred in the piece. Almost equally as notable was his Napoleonic interpretation in "Mme. Sans Gene," in which he so distinguished himself as to be hailed by critics as "the very reincarnation of Napoleon himself seemingly."

Other high-lights in Mr. Humphrey's artistic revival of interest in the Little Corporal were in "Mlle. Mars," in which he created the role in Mrs. Langtry's American presentation after Lewis Waller had originated it in the London engagement, and with Mary Mannering in "Glorious Betsy." Still another one of his stage appearances as this same great military genius was in "Imperial Divorce."

Little less active has Mr. Humphrey been as this same Napoleon on the motion picture screen. He has "Napoleonized" for the entertainment of movie fans in fully a dozen different photoplays and whenever there is a picture in which this historical celebrity figure it seems producers never conside anybody else but William Humphrey. Many think his best performance on the screen was in this role in the very first three-reel picture ever made by Vitagraph quite a few years ago.

According to all the available paintings of Napoleon, Mr. Humphrey is, physically, almost his exact counterpart. He looks at least enough like him to be a brother and for many years he has studied every book on the man and every pictorial illustration of him until he has acquired as a matter of second-nature all of his known mannerisms even to his way of standing or sitting.

"Years ago when it became apparent to me that I was destined to essay characterizing the great Napoleon indefinitely, I began a most assiduous study of the man," Mr. Humphrey says. "And, I've been at it ever since until I have gotten so filled up with information regarding him and ideas I have formed from that information that I simply had to write as an outlet for the vast store, which explains why I am devoting all of my spare time to writing a Napoleonic story for picturization."

Although Mr. Humphrey is best known on the West Coast as an actor, he is also a director of very wide experience, having been behind the megaphone in the making of several important picture features.

WILLIAM HUMPHREY

There Are Directors--And Directors

For whom does the motion picture director really work?

Directors of films have been classified as "commercial" or as "artistic."

So familiar has the public become with the pictures of today that thousands of picture-goers can look at a film and immediately tell you who directed it.

One man is noted for his human treatment, one for pathos, others for comedy, a few for spectacular scenes, two or three for the masterly handling of children, one or two for daring treatment bordering on, if not quite, risque, some for individual and original touches, some for rapidity of action or smoothness of sequences. Some are noted for gorgeous settings, jazz sequences, mob scenes and a very few for appealing simplicity.

Yet all of these shades of directing can be turned into two separate and distinct classes —"commercial," or "artistic."

Box office history tells us that commercial pictures are the financial successes and that simplicity is the best quantity that can be injected into a film. The pictures which have really become the mile-stones of picture progress are the stories of human emotions, told simply and in a human manner. The great "artistic" pictures have not been financial successes from the reason that all else has been relegated to the back ground in an effort to create "art."

Few picture-makers understand that art is not merely artistic effects; art is just as real in homely background as in the grandeur of the most splendid scenes. Art must be in acting as well as in pictorial effects. Americans, on the general average, are not strong for things overly artistic, they want to be entertained.

But if you can entertain them in an artistic manner without detracting from the strength of the story they will appreciate it to the extent that they will help to make box office history by their attendance of picture shows.

By this simple reasoning it must be deducted that directors are working for the general picture-going public rather than for producers, releasing organizations or for any certain class.

With this idea in mind First National's own producing unit has purchased a limited number of the very best stories of the year. Stories which can be transcribed to the screen in a beautiful manner yet retaining all the dramatic strength of the original vehicle.

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Cal., May 11—Victor Seastrom, the great Swedish director now making his first picture for Goldwyn, "Masters of Men," and some twenty-five members of his cast and staff, arrived in San Francisco on Monday. They will work for a week or ten days at Half Moon Bay, and on location near Burlingame, and San Mateo. The cast includes Joseph Schildkraut, Creighton Hale, De Witt C. Jennings, and Patsy Ruth Miller. James Hogan is production manager, and came to town several days ahead of the company.

H. A Snow, who made the now famous "Hunting Big Game in Africa" picture, will leave in the very near future for a return trip to Africa. They will on this expedition go farther into the interior, and expect to make even bigger and better animal pictures, also to bring back to this country a whole ship load of live animals, for zoos, and public exhibition purposes. His son, Sidney Smith, will be cameraman with the party.

Albert Wilkie, who has been doing the publicity for Eric Von Stroheim's production of "Greed," has resigned his position with Goldwyn, and left San Francisco on Sunday for the South, to accept a very flattering offer from the Famous Players-Lasky Corporation. Fitz Tidden, of this city, will take his place with the "Greed" company.

Jack Holt spent most of last week in San Francisco, and returned to the South on Sunday.

Chester Conklin, Mother Ashton, little Austin Jewell, and the twins have all finished their parts in the production of "Greed," and have left for their homes in the South within the last few days. The big picnic sequence is being shot this week, and on its completion one or two other members of the cast will be released. Mrs. Jean Hersholt, and little son Allen, have arrived to be with Jean during the balance of his stay here.

Something really new in the way of moving pictures had its world's Premiere at the Civic Auditorium on June 15th. It was "Frate Sole," the first moving picture opera that America has ever seen; a picture with an opera score played and sung while the action takes place on the screen. The picture is built on the life of Saint Francis of Assissi, and the story is from the pen of Marie Corsi, well known screen dramatist of Rome. It was produced under the direction of Ugo Falena, in Rome and in the actual scenes where At. Francis lived and moved. The musical score was written by Luigi Mancilelli and was rendered by an orchestra of eighty musicians, with twenty-four soloists, and fifty voices in the chorus, directed by Alexander Saslavsky. The whole production will be given on the very highest scale of artistic performance, and is being presented by the John Promberger Production. After the run of the picture here it will go to the Auditorium at Los Angeles.

Oakland is to have a very grand fete and pageant the latter part of this month, and the first of July, on the lake at Lake Merritt. Harry Sheehan, long and well known to the picture world, is the director, and among other things a moving picture will be made in connection with the pageant. The shores of Lake Merritt will be transformed into the "Island of Oz," and our old friends the scarecrow, the tin woods-man and all their companions will be there assisted by a company of some five hundred people. Richard Melvick, well known to the silver-sheet as a daring wild west and trick rider, and his three wonderfully trained horses will be part of the show, and altogether it promises to be quite some party.

"The pair of Hellions," first picture made by the Steroscopic Productions, was previewed at the Franklin Theatre in Oakland last week to an audience that seemed to enjoy it very much. The next picture of the company will be started at the Pacific Studios next week.

The world's premiere of Mrs. Wallace Reid's picture "Human Wreckage" took place at the Century Theatre here last Saturday night. The picture is not only a wonderful lesson, but a well played, and really interesting picture. Mrs. Reid came to San Francisco for the opening and made a personal appearance, and a very dignified and appealing little speach.

Thomas Ince and his wife were in town over the week-end to be present at the first public showing performance of "Human Wreckage."

Edward Jobson of the film world of Hollywood is in San Francisco just for a little holiday, and change of air.

Fritzi Ridgeway is the headliner at the Orpheum this week in a novelty, called "A Wife's Honor." It is played in three speeds, and given an effect of a picture with everything on the stage in black and white, and shutter lighting.

Along New York's Rialto

By RAYMOND McKEE

Sophie Tucker has purchased a home in Los Angeles.

"Human Wreckage," the anti-narcotic photo-drama, with Mrs. Wallace Reid, distributed by the Film Booking Offices, opens in New York at the Lyric Theatre following the run of Griffith's "White Rose" in that theatre. The premiere will happen July first.

Mimi Palmer, a new star, will make her appearance this week at the Capitol Theatre. "The Ragged Edge" is the second Distinctive Production to be released through Goldwyn The role of the young hero is played by Alfred Hunt.

Police Commissioner of New York City, Richard E. Enright, has written a scenario, and tells his fellow "Friars" that a certain producer has made arrangements with his wife to film it.

D. W. Griffith is casting his next picture. It will star Al Jolson, who will play two parts, that of a brown skin lover and also a straight white man.

"The Meanest Man in the World," produced by Principal Pictures Corporation, in Los Angeles, will have its world premiere on Broadway with the George M. Cohan Theatre as its home.

Juanita Hansen, who was cured of the drug habit, will have Mrs. Fiske's role in "The Dice of the Gods," when the piece is put on tour.

William LeBarron, production manager, Joseph Urban, designer, and Luther Reed, scenario writer, of the Cosmopolitan, left for California this week to attend to the preliminaries for the filming on the coast of Marion Davies' next picture, "Yolande." Miss Davis is now on her way to Europe to attend the world premiere of her "Little Old New York," which opens in London.

Ann Forrest is being sued for $20,000. It happened this way: about a year ago Ann was stopping at the Hotel Netherland. She came home one evening to find her jewels conspicuous by their absence. Ann phoned the police who later recovered the jewels from a woman employee of the hotel. So happy was Miss Ann that she decided not to press the charge against the poor unfortunate. So she dismissed the maid and the affair from her mind and sailed for Europe. Now this poor unfortunate, who took the gems, up and sues Miss Forrest for $20.000 for being maliciously arrested. If she wasn't why didn't Miss Forrest press the charge, she maintains.

Jacques Tryol, president of the producing corporation which bears his name, this week announced that Henry James, former business manager of this concern, has resigned and that he is no longer affiliated with that concern.

Bernie Durning is in New York making ready to do a special picture for William Fox, with an all-star cast. Shirley will join him later.

Christie Cabanne is doing one of his own brain children at the Metro studio with an all-star cast.

The Shuberts have leased the Central Theatre to William Fox from September 1st to February 1st. Fox will use the house for his special film showings, opening with "When Winter Comes."

"Enemies of Women," with Lionel Barrymore and Alma Rubens, moves to the Cameo next Sunday from its eighth week on Broadway, pumping from house to house It will run indefinitely. Alan Crosland directed this in Mont Carlo.

Minta Durfee, Roscoe's wife, will open in a vaudeville act in New York real soon. She had a wire from Fatty yesterday in Chicago at the Marigold Gardens saying that he was accepted by the exclusive crowd and was playing to capacity. Arbuckle is leading the number and doing a couple of comedy falls

(Continued on Page 22)

Pictures, Paintings and Advice

By RAY H. LEEK

"No motion picture can compare with a great painting as a work of art," recently wrote a New York reviewer. The reason is that the film is the work of an organization of specialtists, whereas the painting represents the personality of one individual."

The reviewer doubtless will be interested to learn, however, that he soon will be given an opportunity to view an exception to that rule. For the Tom Forman production of "The Broken Wing," which just has had its first studio preview here, may safely be said to represent the personality of the director alone.

The youthful director, formerly a featured player in Paramount pictures, a scenarist, soldier, and Texan who knew every foot of the cow country in which he spent his youth, has made use of first hand information in the production story which, as written by Paul Dickey and Charles W. Goddard, had so successful a run on the New York stage.

When the play first was acquired, to be filmed as a B. P. Schulberg production, Forman was named as director because of the opportunity for aeroplane thrillers, military maneuvers and big treatment of the sort that has contributed to his fame as a supervisor.

But Forman contributed an additional detail to the work by announcing that he would himself write the screen version of the play. On its completion he visited Northern Mexico, New Mexico and the various "locations" in which the most spectacular phases of the picture have been filmed. He organized the two Mexican armies and led them into the comic encounters that form one feature of the story. While he worked with mechanical experts in the planning of what is declared to be one of the most impressive aeroplane feats ever accomplished before the camera.

Also, the director can claim such credit for the selection of the cast which, headed by Kenneth Harlan and Miriam Cooper, includes such favorites as Richard Tucker, Walter Long, Miss Dupont, Evelyn Selbie, Ferdinand Munier and Edwin J. Bradly.

When it is considered that the director also cut and edited the production, it may safely be said to come as nearly representing the personality of one individual as so complicated a thing as a film production may do.

It looks as if the picture fan who yearns to see his or her favorite in person would have a real opportunity to satisfy a life long craving this summer. The motion picture exposition, to be staged here from July 2 to August 5 promises to offer a greater number of stars, starlets and featured players than ever before have been seen at one time.

Advance announcements indicate that Doug and Mary, Charles Chaplin, Kenneth Harlan, Thomas Meighan, Gaston Glass, Orville Caldwell, Pola Negri, Barbara La-Marr, Ethel Shannon and all our favorites will shine simultaneously for the visitors.

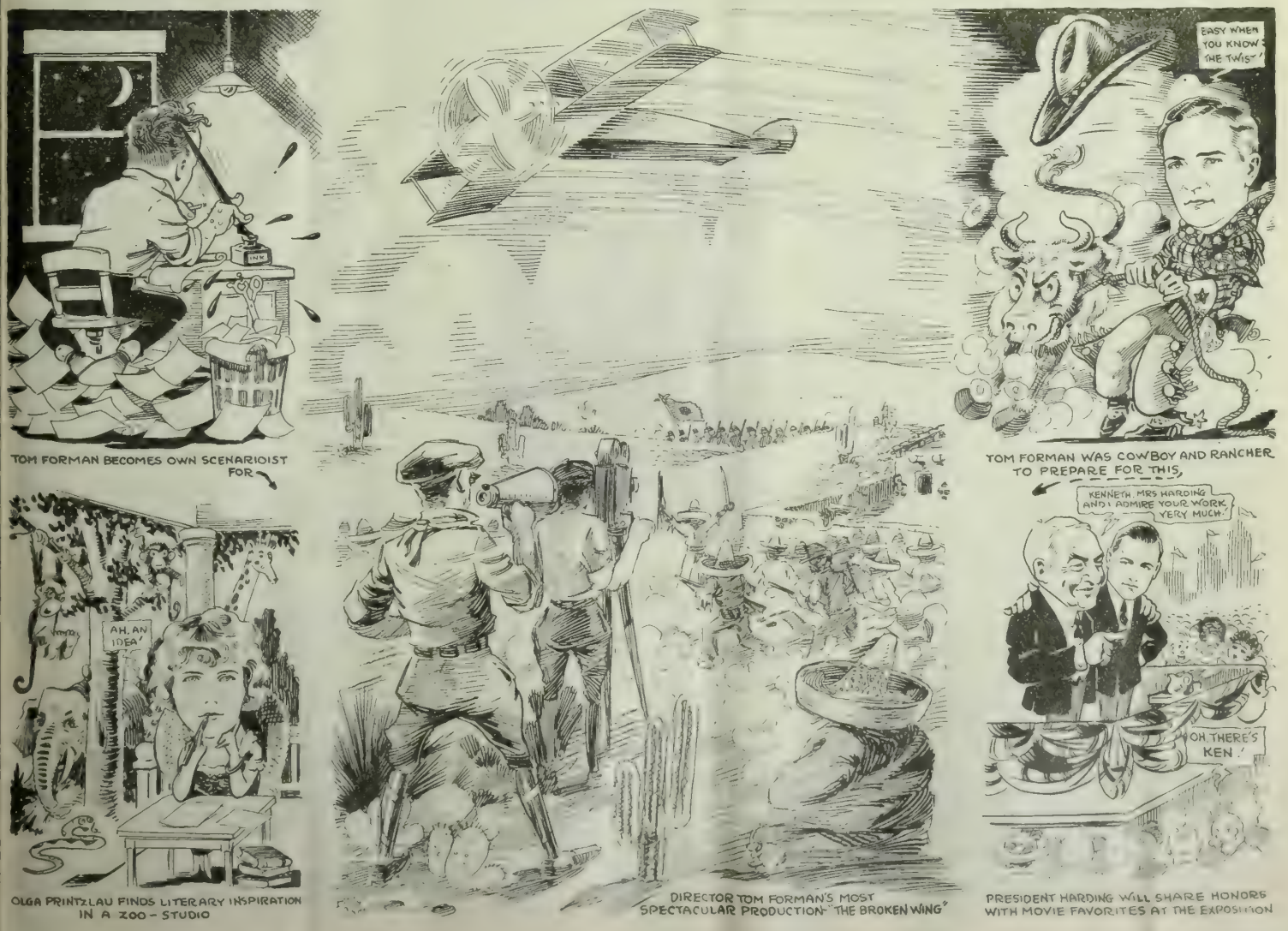
And, since President Harding is scheduled to make a personal appearance during the exposition, there should be plenty of political, as well as screen notables to fill the eye of the visitor.

To seekers after literary inspiration, Olga Printzlau offers these words of advice: "get yourself a bungalow-studio in the heart of a zoo and start work."

Miss Printzlau, writer of a greater number of screen successes than any other contributor to screen literature, has done just this thing. Seated in the interior of a picturesque bungalow structure in the heart of the Selig Zoo, the bobbed haired scenarist is at work on her most ambitious story—a screen version of "Maytime," the tuneful comedy that now is being played by half a dozen companies on the speaking stage in as many cities.

Looking out of Miss Printzlau's front door one views an elephant or two, engaged in their daily occupation of reducing the hay supply on the lot. To the left are long rows

(Continued on Page 22)


TOM FORMAN BECOMES OWN SCENARIOIST FOR
AH, AN IDEA!
OLGA PRINTZLAU FINDS LITERARY INSPIRATION IN A ZOO-STUDIO
DIRECTOR TOM FORMAN'S MOST SPECTACULAR PRODUCTION "THE BROKEN WING"
EASY WHEN YOU KNOW THE TWIST!
TOM FORMAN WAS COWBOY AND RANCHER TO PREPARE FOR THIS
KENNETH, MRS HARDING AND I ADMIRE YOUR WORK VERY MUCH!
OH, THERE'S KEN!
PRESIDENT HARDING WILL SHARE HONORS WITH MOVIE FAVORITES AT THE EXPOSITION

"Little Bo-Peep"

A PHOTOPLAY BY IONE MITCHELL

It happened so long ago—the story of Little Bo Peep—so long ago that there is no one left who can remember. Ireland was much the same then as it is today, a glowing green land set in an amethyst sea—in whose valleys and on whose hillsides the quaint hospitable peasant folk dwelt in primitive content. And it was there among Ireland verdant hills, that Little Bo Peep first opened her eyes upon a brand new world.

She was the only child of Patrick and Sally MacMahon, and for almost two short years she had frolicked about the clay floor of the humble cabin that was built of mud and roughly piled stones and filled always with the pungent odor of smoking turf upon the hearth. True, there were those among the inhabitants of the neighborhood village who claimed that Patrick had no love for the child,—he having longed for a son and heir, and having been deeply disappointed when the tiny girl-child had been born. But if this were true, Bo Peep was far too young to understand, and the gentle little mother who had brought her into the world protected and shielded her from the gruff brusequences of the disappointed Patrick.

And it is with this child my story is concerned,—the story of Little Bo Peep as it happened many, many years ago.

It was fast approaching twilight. The sun had slipped behind the emerald hills, and the lonely little cabin of the MacMahons' nestled drowsily against the hillside in the deepening shadows. From somewhere came the distant low of cattle, and now and again the tinkling of bells the returning herds broke the sweet stillness of the twilight hours. Patrick MacMahon stood at the edge of the gently flowing stream, driving his sheep ahead of him into the shallow water—urging them on with wide sweeps of his powerful bare arms—his deep voice ringing clearly through the silent hollows of the hills as he called to the barking sheep dogs. On the other side of the stream he picked up the winding path again, and soon the sheep were swarming into the fenced-in pasture lot.

His flock safely stowed away for the night, Patrick turned his steps toward the cabin of mud and stone that dozed among the shadows. He was hungry—and he knew that within those homely walls a fire of turf would be burning on the hearth, and over it the savory odor of his supper would seep out from beneath the lid of the huge black kettle to greet him. He quickened his step, urged on by his contented anticipations.

Then in the open doorway he stepped short—there was no fire glowing on the hearth, and the huge kettle on its crane was silent. The two roughly built stools were over-turned upon the clay floor. The worn stubby broom lay across the hearth as though it had been suddenly dropped there. Several copper pans had fallen from the walls where they were wont to hang in neat rows. The place bore a look of hurried departure—of neglect—as though she who had left had no thought of the man who had come home, hungry, in the twilight.

Patrick entered the cabin and looked quickly about, his great fists clenched at his sides. The door to the tiny room opening off the larger one stood ajar. He threw it wide and peered within. Sally, his wife, was gone.

For a full minute he stood leaning against the low frame of the doorway, his deep chest rising and falling with his heavy breathing, his shaggy brows drawn low above his deep set eyes, his strong white teeth clamped together with the firmness of a steel trap—making the muscles stand out like cords around his cheek bones. The room was just as it had always been,—save that the peg on which her shawl had hung was now vacant.

And in that first awful moment, Pat, ever ever quick at drawing his own conclusions, arrived at what was to him the only plausible excuse for the emptiness of his little home. She, his wife, had left him! * * * and not alone! she had destroyed his honor—and dragged his good name at her heels through the muck of the path she had chosen to follow—and she had not dared to face him in her weakness! She had gone while his back was turned—and left him only the dregs of a life gone suddenly bitter!

Then, into the burning tumult of his thoughts crept the consciousness of the little plaintive cry of a child.

Patrick turned back into the deepening shadows of the strangely changed room. In a corner a tiny mite with tumbled golden curls sat on a heap of straw, her little shoulders shaken with her sobbing, her dirty little fists digging themselves into the eyes from which the tears were streaming. Patrick stares at the quivering little figure in silence; and as he stares there deepened in his eyes a look that was not good to see. He passed one hand across his forehead, and for a moment seemed as though his great body was about to crumple and fall. Then, with a sound like that which comes from a wild thing fatally hurt, he lifted his great bare arms above his head, and in a voice that was choked with fury he cried—

"May every curse in God's universe descend upon him who has taken her from me! And may he drag her to the very depths of the bottomless pit at his side!"

Then he turned toward the sobbing child in the corner. Two little hands went out to him in a pathetic appeal for comfort, and between her convulsive sobs the child repeated again and again: "Mama!—Bo Peep—want—Mama! Bo Peep—want—Mama!"

The man's muscles grew taut as he looked at the pitifully helpless little figure—"and she left me—that!" he muttered beneath his breath—"she left me something that will grow up to look like her,—a living curse that will keep me from forgetting! A weak foolish thing that will grow to be—a woman!"

Far into the night Patrick MacMahon sat beside his cold hearth and stared before him through the tiny window that framed a bit of moonlit world beyond. And in a corner of the darkened room the half smothered wail of a child rose and fell, until, from the sheer exhaustion the sobs that trembled through the little body grew longer and far-

(Continued on Page 20)

AMBITION
By Eric Mayne

"Cromwell,
I charge thee, fling away Ambition. By that sin fell the angels."

* * *

Wolsey's fall had dislocated his ideas, or, at any rate, his power of expression.

* * *

Ambition is not a sin.

* * *

Ambition did not cause either Wolsey or the angels to fall.

* * *

Milton attributes the fall of the angels to Pride,—he also was guessing.

* * *

Without Ambition Wolsey never would have been a Cardinal. With Ambition and good judgment he might have been a Pope.

* * *

Ambition led Wolsey to a position of great power, then he became proud, arrogant, despotic, and—he fell.

* * *

It is better to be Ambitious and wise, than to be Ambitious and otherwise.

* * *

Napoleon was Ambitious; but not wise. He sacrificed the men of France, he undermined its financial stability, he destroyed its prestige to satisfy his desire for power.

* * *

It is not a compilment to a man to call him a Napoleon of finance, or a Napoleon of anything else.

* * *

Napoleon was a bankrupt. If he had fallen leading the troops, he professed to love so much, in that last charge, he would have had desperate heroism to his credit.

* * *

In 1811 Napoleon terrorized Europe. In 1815 he was protected from those he had led to ruin, by those he had tried to destroy.

* * *

Lincoln had Ambition. Ambition to solve a great problem. To enlarge the freedom of humanity. To give civilizing strength and dignity to the people he loved and served.

* * *

Ambition to do good to all, made him one of the world's greatest men. It spurred him to do a noble work that commands our admiration and reverence.

* * *

"Fling away Ambition," and stand in the bread line of mediocrity.

* * *

Contentment without Ambition retards the progress of humanity.

* * *

Let wisdom guide our Ambition and we shall march with those who help to make life better and brighter.

* * *

Lincoln did not fling away Ambition, but he held fast to love, honor, devotion to his country, reverence for his God.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, JUNE 16, 1923

UNITED IS READY FOR GREATEST SUMMER

With the $800,000 improvement program now nearing completion at the United Studios, arrangements are being made by M. C. Levee, President of the plant, to handle the greatest summer producing activities in the history of the studio.

Contracts have already been signed by Mr. Levee to house the producing of eleven companies this summer and negotiations with five other producers of prominence are practically closed. This will mark a new summer producing record for any leasing studio in the industry and is made possible through the building improvements and enlargements in the big leasing plant which have been under way for the past two months.

This announcement is another definite indication that the present producing boom in Hollywood will continue through the summer, contrary to the usual July and August let-up in production evident the past four years.

Foremost in producing activities at the United Studios this summer will be Joseph Schenck and Associated First National Pictures with the largest number of companies. Among the producing organizations who will "shoot" at the United during the next three months are the Norma and Constance Talmadge companies, Maurice Tourneur, Sam Rork, Arthur Jacobs, Edwin Carewe, Frank Lloyd, Joseph De Grasse, Jack Dillon, Lynn Reynolds and John McDermott.

As soon as the new buildings and other improvements on the United lot are completed, the eleven organizations already signed, will be in full operation. Others will closely follow as soon as additional studio facilities now in work, are provided.

Bowers Misses Ocean

John Bowers, often called the "water spaniel of the movies," is having a dry time on location at Prescott, Arizona, with the company producing "When a Man's a Man," from Harold Bell Wright's novel. Not that Bowers has a hankering for the beverages Mr. Volstead tabooed. But Bowers is used to his daily dip in the Pacific, and it is too far from Prescott to motor to the ocean and be back by nine o'clock in the morning, made up ready for work on the set. When in Hollywood he rarely misses a morning for a plunge at Santa Monica.

AL CHRISTIE RETURNING FROM EUROPE JULY 1

Al Christie cables from Venice, Italy, where he is presumably looking over boats and gondolas, judging from his interest in yachting at home. He has recently joined the California Yacht Club, and is studying the best types of cruisers in home and foreign waters. Mr. Christie will return to his studio about the first of July and in the meantime his directors are working on pictures which were planned for fall release.

Mr. Christie reported from London last week that Betty Compson has created an enormous popular following in the British Isles, and her forthcoming pictures to be made over there are an important topic of conversation in film trade circles in London.

250 CHARIOTS IN UNIQUE RACE ON DESERT

The fastest and largest charge of chariots in 3,000 years took place at sundown Monday, on the 120-square-mile dry lake at Muroc. It is said that not since the days of the real Pharaohs has there been an equal to the dash across the huge flat expanse of two hundred and fifty chariots, five hundred horses and five hundred men. These represented the hosts of Pharaoh Rameses II in pursuit of the Children of Israel, and the scene was a climax of Cecil B. De Mille's film production of "The Ten Commandments."

Residents from all portions of the Mojave Desert gathered on the great natural speedway to watch the reproduction of ancient military greatness.

The chariots were driven by soldiers of the Eleventh United States Cavalry and the 76th Field Artillery. Each carried a civilian.

Ten teams ran away and were not stopped for four miles.

The scene is said to have been the largest equestrian stunt ever staged for motion pictures. The racing horses gained a speed of nearly 45 miles an hour on Muroc Lake, the largest absolutely flat expanse in the world.

Eileen Percy has been signed by the C. B. C. Film Sales Corporation for a leading role in "Yesterday's Wife." This feature, from the novel by Evelyn Campbell, to which C. B. C. has purchased the screen rights, will be the first of the series of Columbia Pictures which that company will distribute.

FORT RETURNS HERE TO PURSUE HIS FORTE

Garrett Elsden Fort, scenarist and playwright, whose one-act sketch, "Moonlight,' made a favorable impression at the Screen Writers' Play Room last Saturday night, has returned from a prolonged stay east. Mr. Fort intends to devote himself to free lance continuity work and titling. He has recently finished "The Critical Age," Ernest Shipman's picture, which is being released through Hodkinson, and has also completed a contract with Archie Comedies, Inc., an eastern independent concern formed to film P. G. Wodehouse's novel, "The Indiscretions of Archie." Mr. Fort was formerly assistant scenario editor for R-C Pictures Corporation, and did a number of scripts for Pauline Frederick, Sessue Hayakawa and Doris May.

GLORIA REALIZES LIFE AMBITION IN "ZAZA"

Gloria Swanson began the fulfillment of the most cherished desire of her screen career at the Paramount Long Island studio this week when she started work in the title role of "Zaza" under the direction of Allan Dwan, who has made preparations for this picture that insure it being one of the most spectacular he has yet produced.

Ever since Miss Swanson became a star she has had a desire to play "Zaza." Her interpretation of the role in this new screen play, which has been adapted from the opera and play by Albert Shelby LeVine, will have all the fire and zest that the famous "Zaza" has had in the past if her enthusiasm has anything to do with it.

"Zaza" will be the first Paramount picture Miss Swanson has made in the east, all her work heretofore having been done at the Lasky studio in Hollywood.

A cast of stellar proportions has been selected by Mr. Dwan to support Miss Swanson. H. B. Warner, who is at present playing the lead in the Harvard prize play, "You and I," will play "Bernard DuFrene" opposite Miss Swanson. Ferdinand Gottschalk, another member of the "You and I" company will play "Dule De Brissac." Lucille LaVerne will be "Aunt Rosa," and Mary Thurman will have the part of "Florianne." Other members of the cast are Riley Hatch, Ivan Linow, Marie Sheldon, Edna Wheaton, Eleanor Dell, Fern Oakley and Hazel Webb, a dancer.

FRISCO TO HAVE FILM FINANCE COMPANY

It has just been announced that San Francisco is to have a new moving picture financing corporation on a very large scale. In fact the actual paid-in capitalization is one million dollars. Louis Graf, President of the Graf Productions, is at the head of the new organization, and he has just returned from the South, where he spent a week on business connected with its formation. Mr. Graf has returned to San Francisco to confer with his associates on the project, the details of which will be whipped into shape at once.

The object of the organization is the financing of picture producers, but owing to the fact that no two pictures are alike in their varied needs, and conditions, no set policy can be announced. However, it is stated that the arrangements will be such as to let the producer live and give him a fair chance.

Although Mr. Graf has studied the picture production situation through first-hand experience in making pictures, the Graf Productions will not in any way participate in the benefits of the new corporation, as their future productions are already fully financed, with surplus laid away, and the money of the new organization will be used entirely for the needs of other producers.

SULLIVAN SEEKS PLOTS FOR TALMADGES IN N. Y.

C. Gardner Sullivan, who was recently appointed head of the scenario department of both the Norma and Constance Talmadge Film Companies, is in New York looking for material. Mr. Sullivan will not only be in charge of the continuities of future Talmadge productions, but will act in an advisory capacity as to what type of production shall be produced.

"I am a firm believer," said Mr. Sullivan, "in Constance Talmadge's ability to portray emotional roles and serious drama quite as successfully as her delightful comedy roles. I am bearing this particularly in mind in buying new Constance Talmadge material, so any of your readers, who have a good story up their sleeve, with comedy treading on the heels of tragedy, and laughter intermingled with tears, may send it to me at the Hotel Gotham."

Mr. Sullivan will be in New York only ten days, returning to the Schenck Productions at the United Studios, Hollywood, the early part of next week.

MARYON AYE GETS FIVE-YEAR JOB WITH TRUART

Tack up an ace card for Maryon Aye!

This popular little Miss of filmdom has just placed her name on the dotted line of a big, fat movie contract. There were clauses galore in the agreement and Attorney Herman L. Roth of Hollywood Productions Company, tried to explain each and every one of them to the actress.

But the clause that attracted the attention of Maryon was the one which stated the length of her contract—five years. Of course the salary was to be considered, but that was all agreed upon beforehand. And insofar as that part be concerned, Maryon's perfectly satisfied.

Miss Aye begins her new wood Production banner. This is a sister organization of Truart, the company which recently signed Larry Semon for a period of years.

Miss Aye has been in the film world for several years. Coming to Hollywood direct from the footlight world, the pretty maiden soon won her way into the studios and has risen rapidly, having played important roles in many of the recently made pictures. Her most recent work has been with Principal Pictures Corporation in "The Meanest Man in the World,' 'soon to be released.

During the life of her new contract, Miss Aye will journey east and to Europe on various productions. This has been her life's ambition—to see the world. Miss Aye was one of the original thirteen "baby stars" selected two years ago by the "Wampas." The publicity men's association announced at that time that each of the thirteen girls they selected, would rise to heights in filmdom. Miss Aye, therefore, helps the prophecy of the "Wampas" and proves the faith placed in her by that organization.

"Havoc" Nearing Completion

"Havoc," Universal special production from the pen of Lenore J. Coffee, well-known scenarist and author, is rapidly nearing completion. It is a colorful story of the Orient and has a strong cast of players including J. Warren Kerrigan, Anna Q. Nilsson, Tom Santschi and Winifred Bryson. Several unusually big and attractive sets have been built and the company expects the production to be one of the unique pictures of the year.

Following a vacation since the completion of "Sawdust," Gladys Walton's circus story, Jack Conway, the director, has returned to Universal City. He has several new stories in view and will decide on his next within a few days.

VETERAN WHO SAW AND HEARD LINCOLN SAYS FILM VERSION OF HIM IS TRUE

Capt. Harry H. Carmack, Civil War veteran, gave the opinion this week that the reproduction of Abraham Lincoln's Gettysburg address, which the Rockett-Lincoln Film Company staged this week at Sawtelle, is faithful to the original scene in Pennsylvania in all particulars. Capt. Carmack's opinion is to be regarded as that of an authority since, on a leave of absence, he was present at the dedication of the Gettysburg burial grounds in 1863.

"I have racked my memory," Capt. Carmack told Al Rockett of the Rockett organization which is producing "The Dramatic Life of Abraham Lincoln" for which the reproduction was made, "to see if your scene is unfaithful in any of its details, but it is as true as the day I saw it. The lay of the land as you have selected it corresponds almost directly with that on which the speakers' platform and the crowd stood at Gettysburg. Your crowd and their costumes are Gettysburg come to life.

"Your Lincoln," Capt Carmack continued, referring to George Billings who is enacting the title role, "is in order. His height, his stature, his manner are those of Lincoln, and he delivered the address—I notice he knew it by heart—in much the fashion as Lincoln spoke the original words; too bad that the pictures couldn't get Billings' voice too. He's a real orator. Your cabinet, your Stanton, your Seward, couldn't be told from the originals. Having my duties here at the home, I don't go to see pictures so often, but this is one that I am going to see when it's finished. It's the kind that America needs."

Capt. Carmack is at present a member of the honorary firing squad at the Soldier's Home, Sawtelle. At the age of sixteen he ran away from Bethany College in West Virginia to join the Union forces as a private in 1861. At the time he was a resident of Harper's Ferry, Va., and his family divided between the North and the South. He is a cousin to the late Senator Carmack of Tennessee.

Philip E. Rosen is directing the Lincoln picture. Robert Kurrle and H. Lyman Broening are the cinematographers.

SCULPTOR HELPS THIS ACTOR WITH MAKE-UP

The are of keeping make-up exact from one day to another was the problem which confronted Bowditch (Smoke) Turner, who is enacting the role of Le Chapelier in Rex Ingram's production of "Scaramouche" for Metro.

In this portrayal Mr. Turner is compelled to wear a false nose of peculiar shape and rather abnormal proportions. To make the shape of the false nose identical each time it is donned, a sculptor has been assigned the duty of appearing at the Metro studios daily. His task is to place the nose in a plaster cast and mould it before attaching it to Mr. Turner's features.

The greatest difficulty of all was encountered during the recent hot weather. On several occasions Mr. Turner was compelled to remove the nose between scenes in order to have it remoulded.

Al Austin, formerly with the Charles Chaplin company, has been engaged by Lou Anger Productions to direct Clyde Cook, the famous Australian comedian, in a series of fun films.

It is not often that a beauty contest winner is suited to motion pictures, but the exception which proves the rule is found in the fact that Mary Philbin, selected in a Chicago beauty contest, has made good on the screen. She is to play one of the leading parts in Frank Borzage's new production for Arthur H. Jacobs.

LANGDON STARTS NEW COMEDY SERIES HERE

Harry Langdon, who signed with Principal Pictures for a series of comedies, has arrived in Los Angeles and has started the first of these new productions at Principal Pictures studios, Hollywood.

Sol Lesser, president of Principal, signed the noted comedian when he was playing a vaudeville engagement in Los Angeles. Langdon has been approached many times with reference to picture work but always had contracts too far in advance in the two-a-day route.

Alf Goulding has been selected to direct the comedian. Goulding made the Baby Peggy pictures for Universal and has been in the comedy fold of directors for many years.

It is the intention of Principal Pictures Corporation to surround the new comedy star with exceptionally well-known comedy players and no expense or time will be spared in giving the public the highest quality in comedies.

Langdon is noted for his ability to create and "put over" comedy situations. He was regarded as one of the ace comic headliners on the big vaudeville circuits and when he severed his associations with the footlights, he received the highest tributes from the directors of the circuit who expressed their loss but assured him of greatest success in his camera work.

Kit Guard, who plays the fight trainer in "Fighting Blood," is a member of one of England's most aristocratic families .

COSTLIER MOVIES NOT NECESSARY, SAYS COOGAN

"Bigger and better pictures," says Jack Coogan, senior, who is supervising the entire production of Jackie's first picture for Metro's, "Long Live the King," is suffering the fate of many another slogan. In short, it is being misinterpreted to mean "costlier productions," and that is the one error into which the producers must not fall. Primarily because of the exhibitor and the public, who have to pay ultimately for excessive production costs, but also for the sake of the film itself.

"You can't make a scene better,' says Coogan, "by spending more money on it. Its quality depends on many factors, among which the item of expense is merely one, and a comparatively unimportant one, at that. Story, acting and direction—these are the three real essentials of a 'bigger and better' picture, and they are of practically equal importance! Sets and photography can be classified right along with these three factors—and there are perhaps a score of others that must be regarded in making a really good picture.

"For 'Long Live the King,' which Victor Schertzinger is directing from Eve Unsell's and C. Gardner Sullivan's adaptation of Mary Roberts Rinehart's novel, we are building several groups of sets that will cost close to six figures on the left side of the decimal point, but we are not talking much about this element of them. We know that art director J. J. Hughes has given us backgrounds for the action which are not only beautiful and impressive but—what is more important—in the correct period and with a general feeling that is in keeping with the action that transpires within these sets. That is the one important factor in this phase of picture making. It so happens that the story on which Jackie is now working, calls for palaces, cathedrals, city streets and so on. They have been erected with an eye to adequacy and beauty, but their cost is absolutely incidental."

Lenore Coffee Versatile Writer

Lenore J. Coffee, author of such photoplays as "Temptation," Daytime Wives," "Havoc,' etc, was a short story writer and fictionist of note before entering the realm of scenario writer. She has also written several vaudeville sketches and dabbled a little in poetry.

George Hackathorne is on location at Prescott, Arizona with Eddie Cline and company, filming "When A Man's A Man," the Harold Bell Wright novel.

OLD-TIME CAST OF "BEN HUR" IN REUNION

A unique reunion, fraught with sentiment, was held at the Goldwyn studio last week. It consisted of members of the original cast of "Ben Hur," best beloved of any stage production. Of the six living members now in Los Angeles, four were in attendance — William Farnum, whose famous characterization of Ben Hur is well remembered; Emmett Corrigan, who first created the title role, and then played Simonides; Mabel Burt, who played Ben Hur's mother, and W. J. Kelley, who played Drusue and then Messala. William S. Hart, who for several years portrayed the villain, Messala, and Frederick Truesdale, who was the messenger Malluc, were unable to attend.

The reunion had its heart interest as well as its dramatic value. No camera has ever caught the expression in Bill Farnum's big blue-gray eyes as he greeted, for the first time in many years, the little white-haired woman, Mabel Burt, who played his mother. Not many words were exchanged at first in the little group—just everybody bravely smiling and trying to overcome the tears. "How many years has it been since we played together, Mabel?" asked Mr. Farnum, "I'm afraid to say, Will" (she always calls him Will) "for fear it will seem too long ago."

June Mathis, who is personally adapting "Ben Hur" to the screen, presided at the luncheon table, with Messala on her right and Ben Hur on her left. "Success for Ben Hur is already written on the heights," said Miss Mathis in addressing the diners, "for you who created it on the stage to the living, beautiful play that it was, have carried it far above common things, and it now rests with the screen to give that immense scope of which it is capable, to make 'Ben Hur' immortal."

WING IS ADDED TO U'S SCENARIO STAFF

William E. Wing, well-known writer of motion picture plays, has been added to the scenario staff of the Universal Pictures corporation.

Wing has just completed the screen adaptations of "Overland Red" and "Ridgeway of Montana,' 'and is now engaged in writing the continuity for William Desmond's next starring vehicle, an original story by Raymond L. Schrock and Harvey Gates.

He has written 438 original stories for the screen, all of which have been produced, many of which have served as starring vehicles for some of the biggest stars of the screen.

PALMER TO FILM STORY OF SMALL-TOWN DOCTOR

The Palmer Photoplay Corporation, which inaugurated a unique and revolutionary film producing policy with the filming of its first screen drama, "Judgment of the Storm," evidently is not content with proving its point about the superiority of "original stories" over "adaptations" with a single photoplay. It is announced that the story for the second of their proposed series of big special features has been purchased, and that camera work upon it will start shortly at Thomas H. Ince Studios.

"Trusie" is the temporary title of the screen play about to be produced. As with "Judgment of the Storm," by Ethel Styles Middleton of Pittsburgh, the new story was written by a hitherto unrecognized author trained in screen play technique in the Palmer Corporation's big story laboratory and clearing house. The author is Dr. Walter G. Hallstead, a practitioner in the little town of Penn Yan, New York.

Casting will soon begin. It is said that the story is so perfect technically that little adaptation or continuity work will be needed to get it ready for filming; a fact that in itself constitutes a big point in the Palmer Corporation's struggle to establish a separate and distinct literature for the screen, of stories written by trained screen playwrights directly and expressly for that medium.

"Our practice of paying unknown screen authors royalties —a uniform rate of one thousand dollars in advance of a five per cent basis for five years —has attracted a high class of creative talent," declares Roy L. Manker, President of the Palmer Corporation. "Its effect is already being felt, not only by ourselves, but by other producers to whom we supply original screen plays.

"However, the writers who seem to be producing the best material are those hitherto unknown. Dr. Hallstead has never sold fiction or scenarios before, although he has written many of the latter during his training course. Mrs. Middleton was also an unrecognized genius before we filmed 'Judgment of the Storm.'

"Another unique feature about our undertaking to film better and more consistently good pictures, is the fact that our organization works as a self-contained unit, which trains its own writers, selects its screen plays from their work, and produces them. The whole experiment, if one may call it that, is fraught with wonderful possibilities. We hope and believe that our efforts will form the nucleus of a new epoch in cinematic art; an era of independence from the older medium of expression. 'Judgment of the Storm,' our first production, has far excelled our highest expectations, and we believe that we can go even farther with our second production."

DOROTHY MANNERS GETS BIG PART IN "VICTOR"

"The Victor," Herbert Rawlinson's newest Universal starring vehicle, includes in its cast Dorothy Manners, a leading woman who has come up in the professional rank within a year, Esther Ralston, leading woman of Hoot Gibson's "Blinky," and several other Universal pictures, Otis Harlan and Frank Currier, character man of long established repute, and Eddie Gribbon, the comedian who has furnished "comedy relief" in a dozen dramatic features at Universal City.

"The Victor" is an adaptation of Gerald Beaumont's story, "Two Bells for Pegasus," and the director is Edward Laemmle, maker of historical serials and dramatic features. The hero is an Englishman of rank, who turns prizefighter in America and thereby turns his family's social world upside down.

Goodwin Re-engaged

Harold Goodwin, who took a big step upward in his career with the portrayal of the juvenile leading role in "The Flirt," and who has appeared in a dozen other Universal pictures, has been signed by Universal for the next Hoot Gibson vehicle, "The Ramblin' Kid,"

BRILLIANT TRIO CAST FOR "THE ACQUITAL"

A trio of players whose work has been highly approved by the public for some time will head the cast of the all-star Universal-Jewel production, "The Acquital," adapted by Jules Furthman from the Rita Weiman play and to be directed by Clarence L. Brown.

Norman Kerry, established through several excellent screen performances and about to be raised to a high plane of fame through "Merry-Go-Round," the Viennese film spectacle, will impart a dashing, romantic flavor to the leading masculine role.

Claire Windsor, heroine of ten big pictures of the past, will play the leading feminine role, which gives her more of an emotional opportunity than any previous portrayal.

Richard Travers, known for consistently successful work with five or six leading producers, will play the "heavy" role.

Entertains Miss Ulric

Lenore Ulric was the guest of honor at an informal courtesy luncheon tendered her by Warner Brothers, motion picture producers, on the eve of her transcontinental trip to Hollywood to star in "Tiger Rose."

McGRAIL GETS BIG ROLE IN "THE BAD MAN"

Walter McGrail, popular screen "heavy" and leading man, has been chosen by Edwin Carewe to play the part of Morgan Pell in the screen version of "The Bad Man," which Carewe is to produce and direct for First National.

With the engagement of McGrail the four principal roles for this brilliant satirical comedy play have now been filled. The remaining parts will be assigned during the next few days and production has been started.

Holbrook Blinn, who has starred for more than three years in the original stage production of "The Bad Man," is to have the same role in the First National picturization. Other parts have so far been assigned to Enid Bennett and to Jack Mulhall.

In the villainous role of Morgan Pell, a wealthy oil company agent and brutal husband, McGrail will have a part in which he will be right at home, for such parts have been his lot in many of the screen's most recent big productions.

His histrionic career covers, not only the screen, but also the legitimate stage, vaudeville and comic opera. His original motion picture engagement was with Vitagraph for whom he played in leads for five years. He played the leading male role in "Suzanna" opposite Mabel Normand and also played either lead or principal 'heavy" role in these recent successes: "Light's Out," "The Top of New York," "The Cradle" and "Wolf Fang."

GELDERT RETURNS TO DENY HE'S INJURED

On returning from location with the De Mille Company, where scenes for "The Ten Commandments" were shot, Clarence H. Geldert, a member of the cast, was surprised to hear that he had been reported seriously injured in the chariot race in which a score of actors were hurt.

Mr. Geldert, who portrays the role of the High Priest in "The Ten Commandments," is very much alive and uninjured for the simple reason that he wasn't a participant in the thrilling race. Having only recently recovered from an injury received during the filming of "Richard The Lion Hearted," Geldert was fortunate in not being cast as a charioteer.

Barbara Bedford, who played a principal role in "The Spoilers," and in the past two years has given some very charming portrayals to the screen, has been engaged by Universal to play the "heavy" feminine role of "The Acquittal."

ELECTRICAL CHIEF IS BURNED BY HOT CARBON

Lew Johnson, chief electrician of the Norma Talmadge company, was severely burned on the right hand by hot carbons during the filming of the final scenes of Miss Talmadge's latest photoplay, "Purple Pride," at the United Studios, Hollywood.

The scene was in a large castle representing the days of Charles IX of France. One of the large spot-lights on the highest run-way became loose and toppled just as Director Frank Lloyd gave the order to shoot. Luckily, a single rope held fast, but the eight-inch lens cracked and broke, spilling hot glass and burning carbons.

Johnson shouted for Miss Talmadge to move to safety. He rushed in to seize her just in time to ward off a large piece of burning carbon, sustaining very painful burns on the right hand.

"Purple Pride" is being made by Producer Joseph M. Schenck for release through Associated First National, Inc.

Apfel Formerly a Banker

If Oscar Apfel ever is handed a script with a banker for the lead he will not have to hire a leading man, for he can handle the role himself. The Metro director, who is making Viola Dana's "The Girl Who Dared," started his business career as a teller in Cleveland, Ohio. The drabness of banking palled upon him, then he became an actor, later a stage director, and then a screen megaphone wielder. Among his best known pictures are "The Squaw Man," "Brewster's Millions," "The Man on the Box' and "Ten Nights is a Barroom.'

"Wes" Writes Song

Wesley Barry, besides bursting into adolescent youth, has also burst into the ranks of song composers with a popular song entitled "If I Knew You Really Loved Me," which will soon be published. His admirers are wondering if the song is the result of sheer inspiration, or whether experience is to blame. He is now busy on his latest Warner Brothers picture, "The Printer's Devil," written for him by Julien Josephson.

Fred Farrell returned this week from Laguna Beach, where Henry Otto was filming "Temple of Venus" and has been engaged by James Flood to work in his next Fox Production.

Florence Campbell has been signed by Grand Studios to work in the Monty Banks Productions. Miss Campbell has just completed a contract with Fox, where she has been engaged in the "Temple of Venus' being produced by Director Henry Otto.

BUDDY, FILM CANINE, GETTING NEW HOME

We have all heard about the sumptuous homes occupied by motion picture stars, but little has been said about the living quarters of the canine stars, who often figure so prominently in pictures. Buddie, the intelligent film canine, who has played important parts in many screen successes, wishes to announce through his master, Henry East, that he is having a new miniature bungalow constructed on his new two-acre homesite in Laurel Canyon. When completed Buddie may give a house warming party to his many friends, with bones being a feature of the menu. He has just finished an engagement at the Fox studios where he played in support of Dustin Farnum in "The Man Who Won."

Upon returning from his vacation, John Rikkleman, secretary and treasurer of the Fine Arts studios, declares he was surprised to read in the press stories stating that his plant had been sold. "The Fine Arts studios has not been sold," says Mr. Rikkleman, "it still remains in the hands of myself and Nat Deverich, president. Any reports to the contrary are erroneous."

Dorothy Seay has been cast to do a gypsy part in Pola Negri's "The Spanish Dancer" being produced at Lasky's by Herbert Brennon.

TYRONE POWER ARRIVES ON GOLDWYN "LOT"

Tyrone Power, one of the leading figures of the American stage, has arrived in Los Angeles from New York accompanied by his wife, who was Bertha Knight, a former Los Angeles girl and graduate from the old Los Angeles High School.

Power, who came West to interpret the part of Michael Anstell, in Tod Browning's production of "The Day of Faith" at the Goldwyn studios, just closed a successful eastern season in "The Lights of Broadway."

Power comes from a family of actors, his father, Harold Power, and his grandfather, Tyrone Power I, are two of the outstanding figures of the American and European stage. Besides being an actor, Power is an accomplished musician and painter, his last portrait of his wife having sold for a thousand dollars.

"The Day of Faith" will be Power's fifth picture as he appeared in "Where Are My Children?" "The Black Panther's Cub," "Dream Street," and "Fury."

Pete Morrison has just finished "Under the Border," a mining story, at Universal City. It was adapted by George Pyper from a magazine story by Clarence A. Locan, former San Francisco newspaperman and now of the Universal publicity department. It appeared in story form two years ago.

Possibly About You----

E. Lloyd Sheldon, production editor at the Paramount Long Island Studio, has returned to New York after a short stay in New London, Conn., where Thomas Meighan and a company of players are making scenes for "Homeward Bound" under the direction of Ralph Ince.

Alfred E. Green and Thomas Geraghty are at George Ade's home conferring with him on the next production in which Thomas Meighan is to be starred, "All Must Marry." These four men were responsible for "Back Home and Broke," one of Meighan's biggest Paramount successes.

Ann Little, daring star of "The Eagle's Talons" at Universal City, had a narrow escape during a cliff scene in one of the episodes this week. While waiting for a scene her foot slipped and she dropped part way down the cliff. A jutting shrub saved her. Too bad the camera missed it!

Ray Gray has completed his role in "Lights Out," the R-C production, and was immediately signed to play the role of director in H. C. Kitwer's "Fighting Blood" series. The role which Gray portrayed is one which requires subtle handling, a villain.

Ralph Lewis has returned from Chicago, where he went to spend a few days with his father who was critically ill. His father, Capt. E. R. Lewis, died within a few hours of the arrival of his son. Lewis remained in Chicago and arranged the funeral ceremony, which service was conducted by the Masonic order of which Capt. Lewis was a charter member. Work on Lewis' next F. B. C. production "The Mailman," under the direction of Emory Johnson, was delayed during his absence in Chicago.

Derelys Perdue is now resting upon the completion of her latest Robertson-Cole production, "Blow Your Own Horn." A visit to Los Angeles' Seventh Street shopping district is Miss Perdue's daily venture, as the wardrobe in her next vehicle is to be resplendent.

Earl Metcalfe, who played a prominent part in Walter Heirs "Fair Week" at Lasky's, has been engaged to do the heavy in a Fox Special under the direction of Scotty Dunlap, with Horace Hough as assistant. Other members of the cast who are in support of Buck Jones featured are Fred Eric, Peggy Shaw, Jacquelin Gadson, Fred Kelsey, Claude Payton, Laura Anson and Will Chapman.

ALL BUT THREE IN "GREED" CAST COMPLETE WORK

With the completion of this week's work on "Greed," Erich von Stroheim's picturization of Frank Norris' "McTeague,' all but three members of the cast will have finished their parts in the picture.

Gibson Gowland, playing the role of McTeague, ZaSu Pitts, and Jean Hersholt will stay with the company, now in San Francisco, for the remaining scenes. Sylvia Ashton, Chester Conklin, Dale Fuller, Fanny Midgley, Hughie Mack and Joan Standing will return to Los Angeles.

Von Stroheim and the three remaining players will go to Death Valley for final scenes for "Greed,' after work is finished in San Francisco.

Von Stroheim is expected to finish the picture in the early part of July.

GOLDEN CHANCES

The latest production from the Hal Roach studios, "What Should A Girl Do," directed by Roy Clemens and starring Edna Murphy, boasts of an exceptionally fine supporting cast, among which is Lois Golden. Miss Golden recently scored a decided hit at the Majestic Theatre, Los Angeles, Calif., in "East Is West," presented by the Wilkes Stock Company.

At the age of five she made her debut on the stage in "Mrs. Wiggs of the Cabbage Patch," playing the part of little "Tom-

my." She also has the distinguished honor of having been selected in a beauty contest for resembling Mary Pickford the closest of any of the other contestants. As winner of this contest she was engaged to ride on a float in a parade in connection with the showing of Mary Pickford's photoplay "Tess of the Storm Country" in her city.

Miss Golden was born in Seattle, Wash., and is now approaching her 17th golden summer. She can already boast of a professional career that makes the veterans of the footlights envious, and it is predicted by her many friends that she has a very bright future ahead of her in the photoplay world.

TO SHOW "YOUTH TRIUMPHANT" SHORTLY

"Youth Triumphant," the initial Fisher Production, is now entirely finished with the work of titling and editing the film just concluded under the direction of Lillian Ducey, who also adapted the story from George Gibbs' book and staged the scenario.

The production will have an early Los Angeles release. Negotiations with various big distributing organizations who have made offers to the Fisher company for world's rights on the picture, are now under way and a definite announcement as to the distribution of "Youth Triumphant" and future Fisher productions will be made within the next ten days.

Meantime, plans are already under way for the Los Angeles premiere of "Youth Triumphant" at one of the leading theatres here. Virginia Lee Corbin and other members of the cast will participate in person in the local presentation of the photoplay, and arrangements for stage, prologue and musical settings for this occasion will soon be completed.

Victor B. Fisher, supervising director, leaves for New York shortly with the master print of the production to sign contracts for the American and foreign distributing rights. He will returne to Los Angeles immediately with several new stories for early picturization and to take care of the enlarged producing plans of the company which call for double the output originally outlined.

The work of Virginia Lee Corbin in this production and which marks her return to the screen after two years of theatrical engagements, is said to prove one of the outstanding artistic achievements on the screen the current season. Anna Q. Nilsson's portrayal as little Miss Corbin grown up, it is stated, is second only to the results registered by the girl actress.

Vidor Preparing "Wild Oranges"

King Vidor, the youthful Goldwyn director, who is personally adapting the Joseph Hergesheimer novel, "Wild Oranges," to the screen, will start camera work on the production in about three weeks. He will retain the same technical staff that assisted him making "Three Wise Fools," his first Goldwyn picture.

Fanchon Royer, a former editor of Camera!, succeeds Robert Sherwood at the critic's desk on The Story World and Photodramatist, Hollywood's foremost scenarist magazine.

POPULAR ACTOR OWNS NIECE OF PRESIDENT'S DOG

Truman Van Dyke, who is just finishing the portrayal of the important role of Leandre under Rex Ingram's direction in 'Scaramouche," is the proud possessor of what he calls "a canine of extraordinary distinction." And this is why—this dog he has just acquired is a niece of Laddie Boy, President Harding's widely famed pet and therefore the first dog of the land. Truman has christened his pup Dixie as a matter of recognizing his own loyalty to the south whence he hails and already Dixie is about the most talked-of and most admired animal in all Hollywood. With a pedigree the proverbial mile long, Dixie stands somewhat in a class itself so far as Southern California is concerned and although it betrays no signs of obnoxious ego, there is no mistaking the fact that it is not lacking in family pride.

To President Harding goes a great deal of credit for making the Airedale about the most popular dog in all dogdom and it has been noticeable in filmland that motion picture celebrities have vied with each other to increase the population of their kennels always a la Airedale. Thus far the score stands in Mr. Van Dyke's favor since he has been fortunate enough to corner one so distinguished in pedigree. Thus early he has been offered twice the amount he paid for Dixie, but he is steadfastly refusing all offers on the theory that "a dog like this is a dog of a life-time."

Prior to concentrating his brilliant talents on feature photoplays, Mr. Van Dyke was one of the foremost serial stars, he having won especial popularity as the hero of Seelig's "The Jungle Goddess."

Truman Van Dyke

Shows N. Y. "Broadway"

Irving Cummings is in New York proudly displaying the negative of "Broken Hearts of Broadway," his latest heart-throb drama of metropolitan life, in his suitcase. Since the completion of the picture which stars Colleen Moore and Johnnie Walker, with a stellar supporting cast including Alice Lake, Tully Marshall, Kate Price, Arthur Stewart Hull, Freeman Wood and Anthony Merlo, Cummings has had several offers from well-known distributors who saw it in preview. Cummings, however, gave his word not to dispose of "Broken Hearts of Broadway" on the coast before showing it to certain eastern film magnates and he stuck to his promise by taking the film East.

Patsy Miller Returns

After many months absence, and the winning of high honors afield, Patsy Ruth Miller will return to her studio home, according to announcement from the Goldwyn Studios that she will play the ingenue lead in Victor Seastrom's great production of "The Master of Men," from the novel by Sir Hall Caine.

Hampton Is Returning

Jesse D. Hampton, the film producer, is returning to Los Angeles immediately and has given up his plans for a European trip this summer, according to Karl Anderson, Hampton's representative here. Anderson, who assisted Hampton on his production of "The Spoilers" is now with Tod Browning on "The Day of Faith."

BARKER'S LATEST FILM FINISHED WITH LEAP

What is considered one of the most promising of the many big dramatic spectacles now under way for release during midsummer was completed last week when Reginald Barker staged a final thrill for his next Mayer-Metro special, "The Master of Woman," by having Pat O'Malley make a 125-foot jump from a precipice into a swirling river rapids to save Renee Adoree and Earle Williams from destruction in a water fall further on down the stream.

Ordinarily, such a daring leap would have been an unusual event in Pat's life, but after the hazards incurred during the months spent in the snowbound interior of Alberta, Canada, the shooting of the dangerous Seymour Canyon Rapids near North Vancouver, the adventurous thrills experienced in the Big Bear country and the several savage fights in which he participated on the studio sets, this last risk just represented another day's work to him. By photographing the jump from above Pat, the cameraman, Percy Hilburn, secured a weird effect that will bring people right out of their seats no matter how much they paid for them.

"The Master of Woman" is Barker's second independent unit production for Louis B. Mayer, and, according to all reports, it will stand out as his greatest achievement. A fiend for realism, as was proven by his startling forest fire in "Hearts Aflame," he has expended every effort toward making his new picture ring true to the last foot of film.

In addition to the players named above, the list of celebrities in the cast includes: Wallace Beery, Barbara La Marr, Josef Swickard, George Kuwa, Anders Randolf, Robert Anderson and Ed. J. Brady. Based on G. B. Lancaster's novel, "The Law-Bringers," the theme, while presenting Northwest Mounted Policemen among its principal characters, is not a story of the heroics of this famous red-coated soldiery. Fiery romance, deeply-sown love and tense drama predominate in the picture with good comedy, thrills, wonderful scenery and beautiful effects to maintain balance and even tempo. J. G. Hawks made the adaptation and Monte M. Katterjohn prepared the scenario.

Phillip La Vie is undergoing an operation at his home in Hollywood Canyon. His return to the screen will be immediate following the completion of the operation.

P. A. ENTERTAINS NEWSPAPER FRIENDS

Caroll Graham, of Joe Jackson's publicity staff at the Goldwyn Studios, who is handling the publicity on the "In the Palace of the King," staged a successful luncheon last Thursday—local newspaper and magazine scribes being the guests.

"Lap lunch" was served on the balcony of the Palace, some two hundred feet above terra-firma, giving the guests an excellent view of one of the largest and most complete sets ever constructed.

It was designed by Cedric Gibbons, art director of the Goldwyn studios, the castle being more than 200 feet in height and is in three wings, surrounding a courtyard, each wing several hundred feet in length. The construction manager stated that the labor and material involved in the general construction would build from fifty to sixty five-room bungalows.

The ageing of walls to depict a construction some century old, including every minute detail of vines and shrubs, birds' nests tucked away in almost invisible places, is faithfully carried out.

The palace set built at the Goldwyn studio is a reproduction of the palace of King Philip in Madrid, and practically the entire action takes place within the palace.

Emmett Flynn, recently put under contract by Goldwyn's, and who directed "A Connecticut Yankee" and "Monte Cristo," is making the picture.

DANCING WINS GIRL PLACE IN CINEMA SUN

At rare times there appears on the cinema horizon a few people whose work is of such magnetic quality and distinction that they almost instantaenously skyrocket to stardom of the highest order and judging from recent comments among prominent film producers, Susanna Thomas is one whose inclusion in this select group is definitely established by her work as a feature dancer in "Manslaughter," "Havoc," "Tut-ankhamen" and other notable screen productions.

Miss Thomas, who is 17 years of age and 5 feet 7 inches in height, is prominent in Los Angeles society. She is a niece of the late George Wilshire, who was one of the first among the elite of this city and the founder of the renowned residential section to the south of Hollywood that bears his name. In addition to her film work, Miss Thomas has appeared in terpsichorean and dramatic roles at the Philharmonic Auditorium, the Ambassador, Alexandria and Beverly Hills Hotels, and other favored gathering places.

CAST OF "IN THE PALACE OF THE KING"

Dolores Mendoza	Blanche Sweet
Don John	Edmund Lowe
General Mendoza	Hobart Bosworth
Inez Mendoza	Pauline Starke
King Philip II	Sam de Grasse
Perez, his secretary	William V. Mong
Princess Eboli	Aileen Pringle
The court jester	Lucien Littlefield
Gomez	Charles Clary
Cortez	Harvey Clarke

Approximately 1,000 actors in addition to the principals were used in the scenes on the palace set. Don John was shown leading his army against the Moors in a conquest of Granada, and later, the victorious return of the army.

"TEA—WITH A KICK" GETS ACROSS WITH A KICK

"Tea—With a Kick," a sparkling comedy drama, in which more than twenty-seven well known artists appear, contained such a "kick" that Sid Grauman, now in New York on a business trip, personally booked the picture for presentation at his Third street theatre. Edward and Victor Hugo Halperin, producers of "Tea—With a Kick," were in New York at the time, negotiating for the release of the picture and were showing it before a gathering of film distribution officials. Grauman happened to be present. After the picture had been exhibited Grauman wired to Los Angeles to his office to make preparations to show the picture at his Million Dollar theatre for one week beginning June 18th.

This booking is looked upon with keen interest by the independent producers who heretofore have found it impossible to obtain a booking for their pictures in the Grauman theatres because it is generally known that these theatres are controlled by Famous-Players-Lasky Corporation and therefore seldom exhibit anything but Paramount features.

The booking is considered not only a great achievement for the Halperins but for the independent producers in general.

Simultaneously with its opening at Grauman's here, "Tea—With a Kick" opens at the Rialto, New York, thus booked in two of the largest theatres in the country.

One of the largest casts that has ever been assembled for a picture of its kind appear in "Tea—With a Kick." Among them are Creighton Hale, who plays the lead, Doris May, Gale Henry, Hank Mann, Victor Potel, Louise Fazenda, Billy Franey, Stuart Holmes, Rosemary Theby, Snitz Edwards, Sidney D'Albrook, Hazel Keener, Julanne Johnston, Irene D'Annalle, Ralph Lewis, Edward JoJbson, Chester Conklin, Harry Todd, Earl Montgomery, Zasu Pitts, Dot Farley, Fale Fuller, Spike Rankins and others, truly a cast of unusual strength.

The picture was directed by Erle Kenton, one of the screen's foremost directors of satire pictures, who is remembered for his pictures, "Down On the Farm," "A Small Town Idol," "Love, Honor and Behave," and others.

While the title of the picture would suggest that it deals with prohibition it does not take sides with either the "wets" or the "drys." A feature of the production is a huge ballet in which more than 100 dancers take part. Irene D'Annelle, who is known in Europe as well as America for her terpsichorean novelties, and who was featured in the Chauve-Souris on the Century Roof in New York for many months, directed the ballet scenes.

The Halperins are expected to close a deal shortly for the release of the picture and will then return to Los Angeles to resume work in the film producinfi field.

LOS ANGELES GETS DURO ESTABLISHMENT

The return from the east this week of Paul Engstrom, president of the Duro System of Auto Refinishing, brings important news to the motoring public of Southern California and Los Angeles in particular. According to Mr. Engstrom, negotiations have been closed whereby the manufacturers of the Rolls-Royce, Cunningham, Franklin and many other of the country's most expensive automobiles are now turning their cars out with this new system of finishing.

The most important part of Mr. Engstrom's announcement is that it is now possible to apply this system of finishing to cars in Los Angeles, at a price no greater than a first-class paint job.

Motor car manufacturers are most enthusiastic over the success that Duro has made in the east, during the rigid tests to which it was subjected. Mr. Engstrom declares the finish applied by the Duro System will not check, scratch or fade, which fact is almost unbelieveable to men who have had any experience with automobile painting. It is considered one of the most important advancements in the automobile world and those familiar with its accomplishments do not hesitate to predict a most successful future for it.

AND FROM ACORNS GROW BIG TREES

Further indication of the general prosperity which the motion picture industry is now enjoying is reflected in the announcement issued by Edah B. Arthur, proprietress and general manager of the Screen Stars Wardrobe Exchange, that the establishment is moving to new and more spacious quarters at 1060 North Western Avenue, near Santa Monica Boulevard.

In conjunction with a few associates Mrs. Arthur has built up a big wardrobe business within the last six months and the announcement of the removal to larger quarters augurs well for these enterprising and energetic young women. They are making a specialty of selling gowns, suits, furs, hats, shoes and other feminine wearing apparel which is placed on consignment with them by some of the most prominent of Hollywood's cinema ladies, and the values which they are offering are really attractive, selling beautiful apparel for almost half-price, and at rare times cutting down figures nearly 80 per cent.

The tremendous turn-over which they enjoy enables them to do this at a profit. Greater significance is attached to this announcement than would be ordinarily when one stop to consider that Mrs. Arthur began her business on practically nothing except several gowns which had been placed with her by a prominent actress who was interested in her proposition and expressed a desire to help her. Needless to say this same star still does business with her, and is taking an active interest in the progress of the thriving little concern. Her confidence has been well rewarded.

Fate Is With Her

Dorothy Chase, erstwhile publicity writer for Marjorie Warfield, Mickey McBan, and others, whose work in ingenue and character parts and bits has been creating considerable attention of late, thoroughly believes in the truth of that well-known adage concerning "a tide in the affairs of men." An interesting combination of circumstances, ranging all the way from a chance bit given her with the Katherine MacDonald Company two years ago, to a trip East and the temporary retirement of her sister, Marjorie Warfield, from screen work, led up to her present occupation and rising success. Miss Chase has played with the Monty Banks Company, Century, Universal, Richard Thomas, Warner Brothers and others, and has just finished a bit in Rex Ingram's "Scaramouche."

TEARLE TO GET A BIG WAGE IN CONNIE FILM

Conway Tearle, one of the highest priced leading men in the films, has again affixed his signature to a Joseph M. Schenck contract. He will be featured in the big cast supporting Constance Talmadge in "A Dangerous Maid," a comedy-drama of revolutionary England of the 17th century, which Victor Heerman will direct. Production will start June 18th.

The consideration involved is said to exceed anything Tearle has ever received before. In securing him for Constance's first big historic serio-comedy, Producer Joseph M. Schenck had to outbid several other producers who were angling for his services.

Through his superlative portrayals in Norma Talmadge costume plays Tearle has won himself a place unrivalled among players of roles of this type. His work in "Purple Pride," the Norma Talmadge spectale of old France, which is now being completed under Frank Lloyd's direction, is conceded to mark the highest point in his distinguished career.

Tearle established himself firmly at the head of that small company of film artists capable of playing aristocratic roles by his deft handling of his leading part in "The Eternal Flame," in which Norma Talmadge starred. It is said that casting indexes contain only 300 out of Hollywood's 30,000 performers capable of carrying aristocratic roles, and of these Tearle is the arch-exponent.

IRENE RICH RETURNS READY FOR NEW FILM

Ruddy of cheek and bright of eye, Irene Rich, accompanied by her mother, who is more like a big sister than a parent, returned from a short vacation trip to San Francisco where she attended the opening of "Brass," in which she plays one of the main roles.

"I had to go through another ordeal," says Irene, who altogether is too modest for so popular a star, "you see, the whole object of having me in San Francisco at the opening was for a personal appearance. I just hate 'em, and from now on I'm going to stick to my trade—no more stage for me unless I go on with lines and everything. We had a dandy time, however."

She starts her first Warner starring story in the near future. It is "Lucretia Lombard," by Kathleen Norris.

Katharine Lewis has been engaged by Victor Seastrom to play one of the leading roles in "Masters of Men," his first production for Goldwyn.

McREA TO RETURN SOON FROM CAMERA EXPLORATION OF ORIENTAL COUNTRIES

Henry McRae, American Camera Explorer, who left Hollywood for the Orient several months ago, will sail with the members of his expedition for this country within a few weeks, according to advices which reached his representatives here this week.

In the course of his quest of the unusual in scenes of the Far East, Mr. McRae reports a success even beyond the hopes he entertained at the start.

His pictures for the most part have been taken in the remotest districts of Oriental countries, where natives at times not only have never heard of a railroad or an automobile, but refuse, to believe of their existence.

Their very ignorance was in many cases, writes the cinematographic explorer, an advan tage to his party and its aims for, never having seen or heard of a camera, much less a motion picture camera, there was met in many instances none of the superstitious fear of being photographed.

The itinerary of the McRae expedition included Japan, China, Siam, and some parts of southern India; and in the gathering of the pictorial data, more than 100,000 feet of film was expended, not including the retakes made necessary by the spoiling of much footage by the oppressive tropical heat.

The idea directing the selection of the film material by the McRae party was not panoramic but human. As the leader himself said:

"Because a range of mountains or a lake lie in a country no white man has ever seen does not make them distinctive. They look about the same as any other mountains or lake; and the subtitle descriptive of their remoteness will add little interest.

"But the people in such places will be different. Their customs, their habits of life, their forms of worship, their creeds of marriage, their dances in demonstration of joy or grief—these vary enormously.

"And what I have seen and caught with the camera is but a fragment, for all that it a hitherto unknown fragment. The Orient has not really been touched as yet. To have seen what we have seen is the only way to realize how much still there is to picture. It would take twenty years to cover thoroughly the material we have come upon, from which we have taken only the highlights.'

WOMAN BOOKING AGENT OF N. Y. VISITS HERE

Ada Humbert, one of New York's best known theatrical booking agents and one of the pioneer casting directors in the film field, is a visitor in the city this week.

Scores of former legitimate actors now employed in the films in Los Angeles will remember Ada Humbert as one of the most reliable and kindly agents on Broadway and many owe their initial engagements on both the speaking stage and in the movies to this popular woman.

While in the city, Miss Humbert is being entertained by Eulalie Jensen, well-known character leading woman, and James Woods Morrison, one of screenland's most handsome juvenile leads, both of whom date their friendship with the booking agent from the days of their respective debuts in the dramatic realm.

Gets Goat For "Sub"

Now that Harry Myers is cast as a newspaper publisher, in "The Printer's Devil," Wesley Barry's latest Warner Brothers production, he is tasting the woes and daily events that make a publisher's life a vale of tears. Harry's first bit is to receive a goat in payment for five years' subscription to his newly purchased paper. He is wondering if someone is going to give him an elephant for life subscription.

MURIEL DANA'S SCREEN WORK WINS FAVOR

Some child stars always seem very proud of the fact that he or she has appeared in so many productions, one starlet even going so far as to say she has appeared in sixty pictures, but Muriel Frances Dana is very proud of the fact that she has appeared in only eight pictures in her entire life. Upon arriving in Los Angeles some time ago, Baby Muriel was seen by Thomas H. Ince and engaged for an important role in "Hail the Woman!" Then followed roles in "Mother O' Mine," "A Fool There Was,' "White Hands," with Hobart Bosworth, "The Forgotten Law," "Can A Woman Love Twice?' "Desire" and "The Sunshine Trail." The two latter productions are as yet unreleased. To have acquired the popularity of this tiny star proves her work in these productions has been of the highest calibre.

Falls Into Harbor

Sandy Roth, the assistant director of "Little Johnny Jones," the Warner Brothers production of the George M. Cohan stage success starring Johnny Hines, has no faith in the proverb that "pride comes before a fall." Detailed to find a deep water spot on the San Pedro harbor, he was doing his best reconnoitering when he looked too far over the bank and slipped, tasting some rather muddy water.

SETS WRECKED BY DESERT SAND STORM

Making desert scenes for a production is not an easy task. Further evidence of this fact was carried home in the case of Principal Pictures Corporation's company filming of Harold Bell Wright's "When A Man's A Man" in the desert region of Arizona this week.

The company which includes many well-known artists, left Prescott, Arizona, their headquarters while on location, and drove twenty miles into the desert. Here tents were pitched and sets erected for "shooting."

During the evening of the second day, a strong wind arose which seemed to grow stronger as night fell. Several natives of Arizona warned the film players to return to Prescott for the night, but early morning filming was on their schedule and director Edward F. Cline, after a quick consultation with the members of the company, decided to remain where they were.

A few hours later a huge sand mountain was seen forming in the distance and as it moved toward the movie camp, it enlarged itself into mountain size.

A property man gave warning and the company was awakened. Quick exit was the only thing that saved them from the onrushing sand-storm which demolished their sets and ripped the canvass from their tents as a clown dog would do with a paper hoop in a circus ring.

The residents of Arizona state these sand mountains form very quickly and move rapidly with the wind, tearing away the brush and all obstacles in their path. They subside almost as quickly as they form.

Among those who were endangered in the sand storm were Marguerite de la Motte, John Bowers, Robert Frazer, June Marlowe, and a host of others equally popular in filmdom. The company returned at once to Prescott, and hereafter will travel to "location" every morning, returning to safety in town at the conclusion of each day's work.

Louise's Birthday

Louise Fazenda is on the June birthday calendar. It's the seventeenth and on the same day, but not year, when, according to the learned comedy queen, the Battle of Bunker Hill was fought. In the role of "Mabel," chief of "The Gold Diggers," Louise showed the battling spirit, scoring twice with the office boy, in recent shots. It might not look well in print to say the office boy seemed to be knocked down. But maybe the shades of '76 were jogging the Fazenda elbow!

SEELING AND HIS STAR IN PLANE THRILLER

George Larkin, star of Charles R. Seeling Productions, and Doris Dare, his leading woman, miraculously escaped serious and perhaps fatal injury a few days ago during the filming of scenes for the company's latest picture, "The Tango Cavalier," in which an aeroplane was playing an important part. The experience of the players was related today following their recovery from cuts and bruises received in the accident.

Hanging head downward from the plane, Larkin was preparing to pull Miss Dare out of a speeding automobile. The day was very windy and one quite unfavorable for flying, especially for stunt flying. As Pilot Goebel dipped his plane toward the speeding auto it suddenly rocked then dropped. Grabbing Miss Dare by the hands, Larkin was thrown violently against the car which sped on as the plane swerved to one side and sped along only a few feet from the ground. Although a bad cut on his head was bleeding profusely, Larkin, with sheer grit, hung to the plane and to Miss Dare while both were dragged along the ground for many feet.

When the plane started to rise Larkin worked himself and Miss Dare onto one of the wings and it then dropped to the ground and came to a stop. During the excitement Vernon Walker, cameraman, had to jump for his life when the plane swerved to the side unexpectedly. His camera narrowly escaped being destroyed by the plane. Charles R. Seeling, who was directing the scene, suffered cuts and bruises when he attempted to rescue the pair from their perilous position. He was knocked over by the plane and received injuries to his face, legs and other parts of his body.

The players, together with Director Seeling, were rushed to a physician where they were given first aid treatment and then taken to their homes.

The scene in which the accident occurred was later exhibited in the studio projection room and according to those who have viewed it, it is one of the most unusual and thrilling scenes of its kind that has ever been recorded by a motion picture camera and adds the greatest interest and value to the production.

Malcolm St. Clair, who recently completed his contract with Robertson-Cole, for whom he directed H. C. Witwers "Fighting Blood" series, has returned from his vacation which was spent at Laguna Beach. The drug stores will do big business in the cold cream departments it is predicted.

IF MICKEY BECOMES A GENERAL, THIS IS WHY

Talk about fighting blood! If little Mickey McBan applies the same spirit and enthusiasm to his film work as his forefathers did to the business of battling, he's going to be one of the brightest constellations in the cinema sky. This four-year old actor, who is now enacting one of the major roles in "The Temple of Venus" which is being made at the Fox Studios under the direction of Henry Otto, has often been referred to as filmland's diminutive Rhoderick Dhu, but it is not until one has glanced over his long and distinguished list of ancestors that the true appropriateness of the title is revealed.

He is a direct descendant of Donald Ban, one of the first of the Scottish chiefs, and a favorite character in Highland lore. In the early part of the tenth century a merger between the Ban and McAlpin clans was effected only to be later nullified by intermarriages and a series of family feuds. The result was two new clans, the MacBeans and the MacBains. Mickey's people are all of the first named group, and it was this tribe that produced Gillis MacBean, the hero of the Battle of Collodon. As time went on the name MacBean gradually changed to McBan, and the members of Clan McBan became renowned for their prowess as warriors.

Frederick McBan, who was Mickey's great-grandfather, was a major of the Second Dragoon Guards of the Scots Greys, which has been rated as the best of Highland fighting units. He was slain at the Battle of Incaman in Russia, and his son, Wesley McBan, who was a captain of the Seaforth Highlanders, was killed in South Africa during the Boer War. The record was further immortalized by Mickey's father, Fred McBan, who saw active service at the front in France during the World War. He was a member of the regiment that included Sir Harry Lauder's son. Lauder's son was killed in action, but McBan came through unharmed and is now technical director of the Trimble-Murfin Productions producing the Strongheart series. He was born in Edinburgh and was educated at the schools there, at Finsbury College, London, and is a graduate of Columbia University in New York City.

All of these fighters are from his father's side, but his maternal ancestors are equally distinguished. His mother's mother was one of the Camerons of Australia, and her husband was aide-de-campe to the Governor of South Australia. Though the McBans and the McAlpins were the first of the Highland clans, and among the strongest, there are only six remaining members in the world today, according to the most authentic information. The McAlpin Hotel in New York was founded by members of this group, and is today in the hands of distant relatives of the little screen starlet.

With this warrior blood in his veins Mickey should be able to put up a good fight for celluloid stardom. Perhaps some day he will bring to the shadow stage a drama of those stirring days of Robert Bruce, of the time when the Highland clans held

Mickey McBan

their own and protected their country against invasion by the soldiers of the British kings; a picture replete with the beauty of the lochs and glens of that distant country, that will bring a new and more compelling theme to the silversheet. Let the role of Rhoderick Dhu and those other romantic heroes be portrayed by one who is from their clans. It may be some time hence, but it will be worthy of patience on the part of art lovers.

Ben Hewlett has just finished a six weeks engagement with the Robertson-Cole Studios, playing the "Heavy" in their special, "Lights Out."

It is rumored about Hollywood that Tiny Sandford, who is playing the heavy in Sherwood MacDonald's Circus picture featuring Gloria Joy, is looking for a letter of introduction to his family.

Tiny has been going at top speed the past few months and wishes he had been born twins instead of "one big one" so he could carry on his work and at the same time keep on speaking terms with the family.

Mr. and Mrs. Charles King of 1524 Hudson Avenue, announce the arrival of a nine-pound boy. Mother and son are doing nicely.

HOLLYWOOD SOCIAL LEADER ENTERS PICTURES

After a prolonged absence from the screen, Miss Goldie Fessendo, one of Hollywood's charming society maids will again take up the more serious duties of characterizing the blonde vamp in the silent drama. Miss Fessendo is a typical affirmative reply to the much discussed topic as to which is the more "deadlier"—the blonde or the brunette type of vamp, and is one of screenland's most beautiful blondes, her versatility, however, lending itself to a wide range of roles, from comedy to heavy dramatics.

In her recent appearance on the screen she portrayed the vamp role in Leslie T. Peacock's production, "The Midnight Flower," in which she scored a decided success, her efforts being pronounced by the critics as a superior piece of art. Previous to that role she was cast with Wm. Farnum in "The Tale of Two Cities,' and with George Walsh in "Black and White."

Miss Fessendo is a professional classical dancer of more than usual ability, having appeared on the Pantages circuit in that capacity and has also been booked with her dancing partner as "The Castles of the Coast.' Her stage and dancing career began at the age of four at which time she took the leading dancing part in the production of "Ben Hur." Miss Fessendo says that she attributes her success in dramatics, expression and dancing to thorough study and concentration, having been a pupil at the Boston School of Expression, the Cummock School of Expression and has studied voice under Professor Miller at the University of California.

Miss Fessendo has also endeared herself to the Los Angeles and Hollywood public for having so often lent her talent to charitable and other social benefits, having depicted the role of Galatia, of Pygmalion and Galatia at one of the annual benefits at the Auditorium given by the Theatrical Mechanical Association; appeared with Lillian Burkhardt in the Four Season Dance, the "Kirmess," a benefit for the Los Angeles Orphans Home and took a prominent part in the Sunshine Society Ball to benefit the "Shut-ins" and invalids.

It Was Lincoln's Move

Lincoln Plumer and family lived in Los Angeles three years. Last week, while motoring out Hollywood way, the wife remarked, "I think Hollywood is the garden spot of the world."

Lincoln's address has been changed to the Hollymar Apartments.

Pulse of the Studios

For Week Starting Monday, June 18

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
J. Ince	The Washburns	Linden	Stevens	N. Blair	"The Love Trap"	1st Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
Century Comedies (Universal release).						
Al Herman	Buddy Messinger	Wm. Hyer	Al Herman		"Present Arms"	3rd Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
Regent Film Company. (United Artists release).						
Charles Chaplin	Edna Purviance	Rollin Totheroh	Eddie Sutherland	Monta Bell	"Public Opinion"	28th Week
CHOICE STUDIO. 6044 Sunset Blvd.						**439-764**
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Scott Sidney	Jimmy Adams	Nagy	Jas. Clemens	Conklin	Comedy	4th Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Wilshire 2115**
Harry Revere Productions.						
Shell Craft Productions. Edwin Smith, Gen. Mgr.						
Sherwood MacDonald Productions.						
MacDonald	Gloria Joy	Beckway	Eddie Saunders	Staff	"The Circus"	4th Week
Independent Art Productions.						
Sphinx Productions.						
Underwood Productions.						
Swickard Productions						
Better Picture Association						
West Coast Productions.						
Crescent Productions.						
Leslie T. Peacock Productions.						
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Buckingham	Stock			Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff		Comedies	Schedule
Jim Summerville	Stock	Jay Turner	Arthur Cohn		Comedies	Schedule
Lambert Hillard	Tom Mix	Dan Clark	Eugene Forde	Zane Grey	"Lone Star Ranger"	4th Week
Erle Kenton	Lew Brice				Comedies	Schedule
Henry Otto	Phylis Haver	Joe August	Hollinghead	Carr	"The Temple of Venus"	4th Week
Jack Ford	John Gilbert	Schneiderman	Ed Feeny	Lee	"Cameo Kirby"	5th Week
Dunlap	Chas Jones	Don Short	Max Gold	Harvey Gates	"Snow Drift"	6th Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
Rocky Mt. Production Co.						
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Battlin' Buckaroo"	5th Week
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Wild & Wooley"	4th Week
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
Metro Release.						
Harry Garson	Nilsson-Kerrigan	Richardson	Cowan	Coffee	"Havoc"	8th Week
GOLDSTONE STUDIO. 1426 Beechwood Dr.						
Phil Goldstone Productions. (State Rights release).						
A. P. Younger	Wm. Fairbanks	Roland Price	Harry Tenbrook	Staff	"What Women Want"	4th Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStrohein	"Greed"	13th Week
Charles Brabin	All-Star	John Mescall	A. L. Raboch	Ouida Bergere	"Six Days"	13th Week
Neilan-Urson	All-Star	David Kesson	Thomas Held	Lovett-Mathis	"The Rendevous"	7th Week
Tod Browning	All-Star	Wm. Silden	Errol Taggart	Kavanaugh	"The Day of Faith"	5th Week
Geo. D. Baker	All-Star	John Boyle	A. C. Eddington	Whittaker	"The Magic-Skin"	5th Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"Master of Man"	4th Week
Emmett Flynn	All-Star	Lucia Andriot	Ray Flynn	June Mathis	"In the Palace of the King"	7th Week
Cosmopolitan Productions.						
George W. Hill	All-Star	Leroy O'Connell	George Berthelon	Frances Marion	"Daughter of Mother McGin"	12th Week
Carlos Productions.						
Roland West	All-Star	Oliver Marsh	Robt. Ross	Paul Schofield	"The Unknown Purple"	5th Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 162**
Monte Banks Productions, Inc.						
Herman Raymaker	Monte Banks	Bill Williams	Leslie Goodman	Staff	2-Reel Comedy	1st Week
Sid Smith Productions, Inc.						
Hugh Fay	Sid Smith	Ken. MacLean	Chas. LeMont	Fay	"Hats"	1st Week
Joe Rock Productions, Inc.						
Gil Pratt	Joe Rock	Jerry Ash	Dave Smith		Comedy	1st Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr.						**Holly 1431**
Finis Fox Prod. R. R. Beaty, Gen. Mgr.						
Finis Fox	All-Star		Wm. Cashiell	Lois Zellner	"Bag and Baggage"	1st Week
Richard Thomas Productions.						
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Lloyd Ingraham	Douglas MacLean		Geo. Crone			Preparing
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
Victor B. Fisher Productions.						
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
Supreme Art Productions.						
Chas. J. Hall						Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. Monte West, Studio Mgr.						**438740**
Horner	All-Star	Geo. Meehan	Middleton	Horner	"Midnight Limited"	Casting
Horner	All-Star	Meehan	Middleton	Horner	"Flame of the Sahara"	Preparing
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Big Boy Williams	Vernon Walker	Chas. DeLong	J. Natterford	Western Special	1st Week
Seeling	George Larkin	Vernon Walker	Chas. DeLong	Chas. Seeling	"The Tango Cavalier"	2nd Week
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Palmer Photoplay Productions.						
Cortland Productions						
Mrs. Wallace Reid Productions						
Trimble-Murfin Productions.						
Murfin-McCloskey	All-Star	King Gray	JoJe Thompson	Jane Murfin	"The Sign"	8th Week
Laurance Trimble	Strongheart	C. E. Dreyer	Cyril Gardner	Donna Darrell	"Phantom Pack"	18th Week
Assoc. Authors, Inc.						
W. S. VanDyke	All--Star	Joe Walker	R. L. Selander	Thompson Buchana	"Loving Lies"	4th Week
INTERSTATE PICTURES CORPORATION. Jean Burt Calvert, Casting. Culver City, Cal.						
J. B. Calvert Productions.						
J. B. Calvert	All-Star	G. Bernardwilber	Frank Cameron	A. Belmont	Drama	Schedule
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Herb. Brenon	Pola Negri	Jas. Howe	Harold Schwartz	Mathis-Dix	"Spanish Dancer"	2nd Week
Wm. DeMille	All-Star	Guy Wilke	Geo. Hippard	Clara Beranger	"Spring Magic"	Preparing
Victor Fleming	All-Star	Jas. Howe	Al Gilroy	Doris Schroeder	"To the Last Man"	7th Week
Jas. Cruze	Featured	Karl Brown	Vernon Keyes	Tom Geraghty	"Ruggles of Red Gap"	Preparing
Cecil B. DeMille	Featured	Bert Glennon	H. Tate	J. McPherson	"The Ten Commandments"	4th Week
Geo. Melford	All-Star				"The Light That Failed"	Preparing
Al. E. Green	Thos. Meighan				"All Must Marry"	Preparing
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro release).						
John M. Stahl	All-Star	Ernest Palmer	Sid Algiers		"The Wanters"	9th Week
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Vic Schertzinger	All-Star	Karl Struss	Joe Yohalem	Art Printzlau	"The Boomerang"	1st Week
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Virginian"	2nd Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Oscar Apfel	Viola Dana	John Arnold	Nat Watt	Taylor	"The Social Code"	3rd Week
Harold Shaw					"Held to Answer"	Preparing
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	14th Week
Hunt Stromberg Productions. (Metro Release).						
Edward Sloman Productions.						
Edward Sloman	All-Star		Eeigh Smith	Winifred Dunn	"Eagle's Feather"	7th Week
Jackie Coogan Productions, Inc.						
Victor Schertzinger	Jackie Coogan	Frank Good	McDermott	Mary Rob. Rinehart	"Long Live the King"	7th Week
NEVA GERBER PRODUCTIONS. 6735 Holly Blvd.						
Dearholtz-Dillon	Neva Gerber	Hutchinson	Wilbur McGough	Dillon	"Santa Fe Trail"	3rd Week
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	G. W. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	Preparing
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Eddie Cline	Bowers-De la Mott	Ned Van Buren			"When A Man's a Man"	3rd Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santell	All-Star	Wm. Marshall	Rollie Asher	Dickey-Page	"Lights Out"	7th Week
Mal St. Clair	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"She Supes to Conquer"	3rd Week
	Eddie Hearn				Western Story	Preparing
	Harold Goodwin				H. C. Witwer Story	Preparing
	Geo. K. Arthur				"Life, Liberty, and"	Preparing
Jas. W. Horne	All-Star	Dubray-Collins	Art Shanin	E. M. Engleton	"Alimony"	3rd Week
Wm. Worthington	Johnnie Walker	Wm. O'Connell	Mel Brown	Loring-Lighton	"The Worm"	1st Week
Emory Johnson	Ralph Lewis	R. Fisher	Blystone	Emilie Johnson	"The Mail Man"	1st Week
Chester Bennett Productions.						
Chester Bennett	Jane Novak	Jack MacKenzie	Doug S. Dawson	Loring-Leighton	"The Lullaby"	2nd Week
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Lon Powers	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	**Schedule**
Jeske-Pembrook	All-Star	Harry Gerstadt	C. Morehouse		"Our Gang"	**Schedule**
Roy Clemens						
	Stan Laurel				1-Reel Comedy	Schedule
Howe-Cedar	Edna Murphy	Bobby Doran	McBurney		"What Should a Girl Do?"	7th Week
McGowan	Dippy Doo Dads	Hank Kohler	Bert Currigan		Animal Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROCKETT-LINCOLN COMPANY. Chas. Huber, Casting.						Holly 2176
Phil Rosen	All-Star	Curly-Broening	Al. Kelley		"Life of Abraham Lincoln"	9th Week
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945-6
B. D. Russell	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Editing
SENNETT STUDIO. 1712 Glendale Blvd.						Wils. 1550
Mack Sennett Comedies. (First National Release).						
F. Richard Jones	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	14th Week
Roy Delruth	Ben Turpin	Wagner		Mack Sennett	"Ten Dollars or Ten Days"	2nd Week
Elmer Del Lord	All-Star	Wagner	Fox	Mack Sennett		3rd Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
Al Russell	J. B. Warner	Bert Longnecker	Roy Dyer	King Thompson	"Certain Lee"	2nd Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Frank Borzage	All-Star	Chester Lyons	Lou Borzage	Kenneth Clarke		4th Week
Edwin Carewe Productions. (First National release).						
Edwin-Carewe	Holbrook Blinn	Sol Polito-Storey	Wallace Fox	Finis Fox	"The Bad Man"	2nd Week
Joseph M. Schenck Productions. (First National release)						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Weil	Frances Marion	"Purple Pride"	Editing
Sam E. Rork Productions.						
D. Krimp	All-Star	Paul Perry	Jas. Ewens		"Ponjola"	Preparing
First National Productions.						
Lynn Reynolds	All-Star	Jas. Vontrees	H. Welfer		"The Huntress"	5th Week
Joe De Grass	All-Star	Boise	Perry Vrekroff		"Lord of Thundergate"	4th Week
Maurice Tourneur	All-Star	Arthur Todd	Scott Beal	Fred K. Myton		Preparing
UNIVERSAL STUDIO. Fred Datig Casting.						570-081
Universal Film Manufacturing Co. (Universal Release.)						
Wm. Parke	All-Star		Tinling	Harvey Gates		Preparing
Ed. Segwick	Hoot Gibson				"Rambling Kid"	2nd Week
Ross	All-Star					Preparing
Brown	All-Star	Balbino	Dorian		"The Acquittal"	2nd Week
Grandin	Edmund Cobb		Arthur Thompson	Geo. Pyper	Western	Schedule
Robt. Hill	Wm. Desmond		Dodds		"Sentenced to Soft Labor"	
Wm. Croft	Mower-Sedgwick	Howard Oswald	Taylor	Jefferson Moffit	"Daniel Boone"	Schedule
Duke Worne	Little-Thomson	Wm. Nobles	McDonough	Bertram Millhauser	"Eagles' Talons"	20th Week
Wallace Worsley	**Lon Chaney**	Robt. Newhart	Dugan-Sullivan	Sheehan-Lowe	"Hunchback"	Editing
Harry Pollard	Reginald Denny		Harry Webb	Staff	Leather Pushers	Schedule
Stuart Paton	Roy Stewart		Ernst Laemmle	Geo. Hull	"The Love Brand"	3rd Week
Edw. Laemmle	Herbert Rawlinson				"The Victor"	Editing
King Baggott	Baby Peggy		Joe Barry		"Wanted a Home"	7th Week
Watson	Neely Edwards		Holland		Comedy	Schedule
Herbert Blache	Gladys Walton		Sullivan	Hugh Hoffman	"The Wild Party"	1st Week
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	8th Week
Hobart Henley	Virginia Valli		Arthur Smith	Marion Fairfax	"Lady of Quality"	10th Week
Leon Lee Productions.	**Leon Lee Manager.**					
Ward Hayes	Jimmy Aubrey	Reggie Lyons	C. Zimmerman	Chas. Saxton		
Dinky Dean Productions.	**Lew Lipton, Production Manager.**					
Andy Gump Productions.						
Norman Taurog	Murphy-Tincher		J. Myers		Comedy	Schedule
Jimmie Aubrey Productions						
W. Hayes	Aubrey		Zimmerman		"Buttinsky"	1st Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Dave Smith Productions.						
Smith	All-Star	S. Smith, Jr.	Wm. Caldwell		"The Pioneer"	2nd Week
Larry Semon Productions.						
J. Davis	Semon-Sedgwick	H. Koenekamp	J. Basil	Semon	"The Chase"	4th Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Arthur Rosson	Johnny Hines	Gilson	Hines-Roth	Ray Schrock	"Little Johnny Jones"	Editing
Wm. Beaudine	Wesley Barry	Dupar	Dorsa-Webster	Julien Josephson	"Printer's Devil"	Final
Harry Beaumont	All-Star	Abel	Strayer	Grant Carpenter	"Gold Diggers"	2nd Week
Sidney Franklin	Lenore Ulric		Webb	Edmund Goulding	"Tiger Rose"	Preparing
Harry Rapf Productions.						
	All-Star			Sada Cowan	"Lucretia Lombard"	Preparing
	Marie Prevost			Edmund Goulding	"Broadway After Dark"	Schedule
WILNAT STUDIO. 6070 Sunset Blvd.						Holly 7940

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LITTLE BO PEEP

(Continued from Page 8)

ther between, and then at length sleep came to relieve the tortured little soul of the terror of consciousness.

At the end of fourteen years the little child who had cried herself to sleep on that frightful night of hunger and loneliness, wakened at dawn on the same straw mattress into which she had sobbed her first childish grief. When the earliest ray of sun crept through the tiny window to caress the tangled flaxen curls, she streched a slim bare leg from beneath her ragged blanket, brushed the lingering dreams from her eyes, shook the loose straw from her head and shoulders as she jumped to her feet. She was dressed in the garments of a boy,—a pair of trousers that ended well above the knees, a loose blouse, girded in at the waist with a bit of rope, the sleeves of which fell away from her round white arms in tatters—leaving them bare almost to the shoulders.

As she drew water from the well and set it to boiling over the fire, the man in the opposite corner of the room turned over on his bed of straw and watched her with sullen, disapproving eyes. The girl was mixing meal and milk in a stone bowl, and as she worked she sang softly to herself with a voice as sweet as a meadow lark's. The man in the corner rose from his bed and streched his great brawny body. Then turned upon the girl.

"Quit that infernal racket I tell you; It's bad enough that I should see you—without hearin' you all the time!"

So the singing stopped and the meal was ground in silence.

Since that night when Patrick MacMahon had returned and found his home deserted, a black cloud seemed to have settled about him, folding hin in and shutting out the sunlight from his life. And he gave vent to all his ill feelings against the world through unkindness toward any living thing, and in particular toward the daughter he wished had been a boy.

Among the villagers he was known as "Black Patrick," and they often shook their heads in regret of the change that had taken place in him. The girl had grown up without friend or companion—knowing no love save that given her by the sheep dog and the flocks she herded. Her father never called her by name, and to the villagers she was known only as "Bo Peep," the nickname given her by her mother.

While "Black Patrick" stood at the side of the cabin dashing his eyes with cold water, Bo Peep ushered a fat sow and her ten chubby offspring to the hearthstone where she placed a bowl of milk for the tiny pigs. Then she turned back the blanket from her straw bed and gathered the soft wooly body of a baby lamb to her breast, crooning soft words to the little creature. She stood with it in her arms rocking it gently to and fro, when the doorway of the cabin was darkened by the entrance fo "Black Patrick." The frown deepened upon his brow as his eyes fell upon the old sow and her young one.

"So," he growled, "You feed the swine while I stand around empty!"

And with several kicks he sent the little pigs tumbling across the door sill. Bo Peep's eyes were filled with an unspoken hurt, and she quickly stowed the baby lamb away in her straw bed.

"Your breakfast is cooking, father," she said, then with a coaxing little smile she drew nearer to him, adding: "Come, let me take the bits of straw from your beard while we wait." But Patrick brushed her roughly aside, saying:

"Think you I can let half the day go by while you fool around with your eternal nonsense?" and the smile faded from Bo Peep's lips, as she turned away to take the meal cakes from the glowing coals.

In silence they ate their breakfast, while Bo Peep, under cover of the table, dropped

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bits of food into the waiting jaws of a huge, shaggy shepherd dog. At length she timidly addressed the sullen man who sat across the table, "Father," she said, smiling up at him, "They say that today the Prince will pass through the village on his way to the hunt. I wish that I might see him—only I couldn't leave my sheep—could I, father?"

Patrick scowled at her until her smile was gone. He did not like that smile; it made him remember things. "Faith!" he sneered, "A pretty pass we've come to when a maid can leave her flock and hie herself off to the village for a holiday to see a paltry Prince pass by!"

So Bo Peep did not go to the village that day. Instead she gathered her curls up under a peaked clap, adorned with a scraggly feather, and taking her little lamb under one arm unlatched the pasture gates and followed her flock of snowy sheep along the winding stream to the hillside where they grazed.

Alone with her flock she sat beneath a shady tree and watched the white clouds dirfting across the sky—like so many sheep. "The wind must be their shepherd," she whispered to herself. Often she was lonely as she sat there on the hillside, but she would have been more lonely were she not able to make companions of the beings who dwelt in her imagination. She was sure that fairies lived in the hollow trees, and she liked to pretend she was one of them. She knew that the birds understood when she talked to them, and many of her sheep she knew by name, and when she called they would come and eat out of her hand. She wondered about many things as she sat there alone, and most of all she wondered why the birds and the sheep and the fairies could not quite keep her from being lonely. She did not know that it was love for which she longed, —the love of a mother, and the need of a human companion.

Suddenly the quick, muffled beat of horses' hoofs upon the hillside trail broke in upon her lonely musings. One of the great sheep dogs stood alert, his ears bent forward, his inquisitive nose sniffing the air excitedly. Then he bounded away through the trees and reached the path just in time to dart suddenly out from under the underbrush and bark ferociously at the heels of the galloping horse. Frightened by the sudden appearance of the dog the horse stopped short, reared up on its hind legs, pawed the air with its forefeet, and then as it broke into a mad run, stumbled over the barking dog that darted across the path under its very heels.

Bo Peep sprang to her feet. She had

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NEWS FROM NEW YORK

(Continued from Page 6)

Charles Murray quit the C. C. Burr organization last week to retire from pictures. Charles says he may do one once in a blue moon for pastime, but not again as a steady diet.

If you Hollywoodians want to see a great show don't fail to see, "Romeo and Juliet," with Jane Cowl. The Shakesperian play has just closed a twenty week run at the Henry Miller Theatre and will open in Los Angeles at the Mason July 30th.

The Annual Gambol of the Lambs at the Earl Carrol Theatre Sunday night is said to haved grossed $15,000 for the organization. The programs brought $9000.

Tears and laughter mingled freely Saturday night when Will Rogers cried as he said Au Revoir to his pals (men and girls) at the "Follies." Rogers left for the Coast.

heard the howl of the dog, the cry of a man, and a heavy thud as the horse and rider were thrown to the ground. She left her sheep and ran through the tangle of brush. The horse had struggled to its feet, and now stood at the side of the path, its flesh still quivering with fright. The sheep dog came limping toward her, his tail drooping sadly and one paw lifted from the ground, but the rider was nowhere to be seen.

And then she found him—a still dust covered figure lying in the underbrush, a cut at the edge of his hair where his head had struck against a stone, a tiny trickle of blood coursing down his cheek. Bo Peep knelt at his side and lifted his head to her lap. When her fingers touched the red blood on his cheek her eyes filled with sudden tears, and to the dog that crouched beside her she whispered tremblingly—"Oh Shamrock—see what you have done! He is hurt—he does not speak—and there is blood upon his face!"

Then resting his head upon a bed of moss, she went to his horse and took from behind the saddle a canteen of water, and bending over him again bathed his face with a bit of cloth torn from the tattered sleeve of her blouse.

Slowly the man's eyes opened, and as from a distance he heard a soft voice whisper: "Look Shamrock—he wakens! And soon he will speak to us!"

For a moment more the stranger lay still and felt the soft touch of gentle fingers as they smoothed the hair back from his forehead. Then he drew himself up on one elbow and looked at the little figure that knelt beside him. The wide open blue eyes were smiling frankly into his own, and the peaked cap, adorned with its scraggly feather and pulled down low at a jaunty angle, allowed not even one tiny curl to peek from beneath its edge. The man's lips parted in an answering smile: "You have been good to me little lad," he said.

To be Continued Next Week

PICTURES AND PAINTINGS

(Continued from Page 7)

of structures that house lions, tigers, leopards and less common animals of the jungle. Close at hand are another series of cages that hold birds of gay plumage, baboons and other members of the monkey family. When the animal and bird population celebrate the approach of mealtime by lifting up their combined voices the writer has every opportunity to set her story to an impressive, if not tuneful, melody.

The latest contribution of the speaking stage is the person of Joseph Schildkraut, he of "Liliom" fame, who has just completed work in the New York theatre Guild's production of "Peer Gynt." Mr. Schildkraut will play the leading male role in Victor Seastrom's production of "Master and Man," now under production at the Goldwyn studios.

Gambling on the future popularity of today's screen favorites, a hazardous occupation of picture producers in the past, appears to have become as much a matter of business sagacity as a London Lloyd's policy. The straws that show the direction of the wind now are being used to show the location and volume of screen applause.

Back of the announcement that Kenneth Harlan has signed a long term contract with Preferred Pictures under the most favorable of conditions, is a story of the manner in which favorites are identified by the producer.

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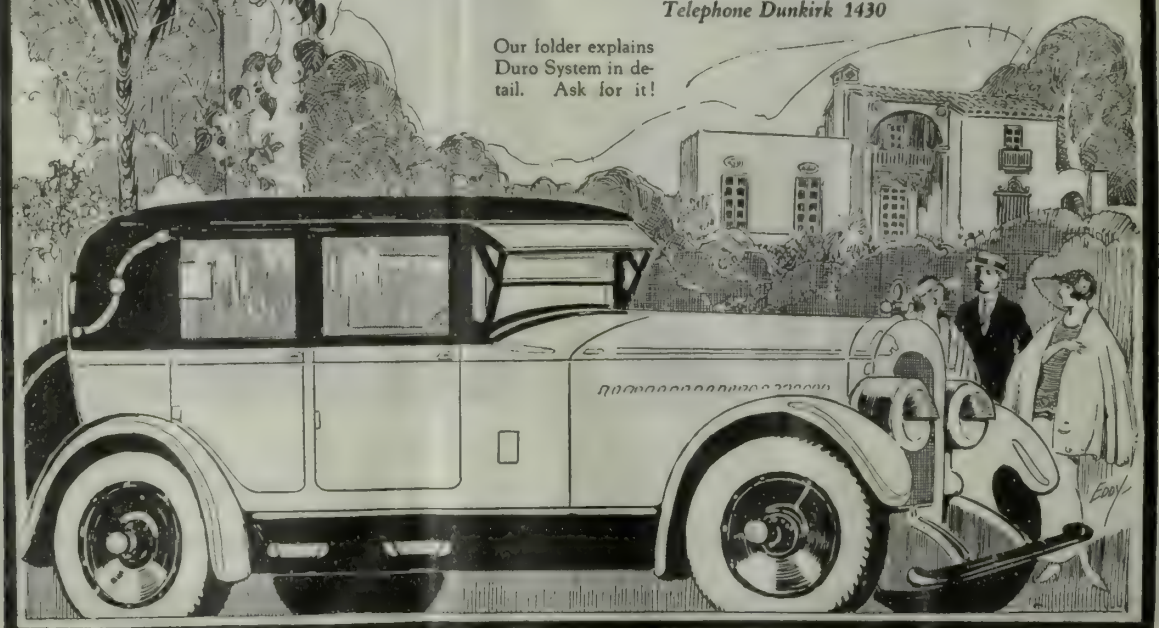

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[The Digest of the Motion Picture Industry]

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Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

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Vol. VI. SATURDAY, JUNE 23, 1923 No. 10

As the Editorial Mind Works

Fortune smiles on the one who smiles on misfortune and everything in all creation frowns on any frown. So, why frown?

Occasionally there is reason to doubt someone, but as a general rule, doubts are uncalled-for. Filmland is no place for Doubting Thomases just as it is no place for Cheap Johns. The chap who is most welcome is the Tom, Dick or Harry who's in earnest and will work assiduously and honestly.

Troublesome times are ahead in the Ruhr nor is the Chinese situation encouraging and the Balkan question is up again, all of which is mentioned merely to remind one and all just how lucky a fellow is to be living amid the glories of Southern California, where peace and prosperity rule supremely.

"Opera de Photoplay" is one of the possibilities of the early future and in fact it is being tried in a practical way right now. What, with musical movies, can be the next goal for those ever in quest of something new under the sun which is supposed to shine upon no such a thing!

Although you do not hear so much about it any more, the high cost of living is still well elevated. We bought a new straw the other day and if we had bought it one day earlier we would have saved fifty cents. We're not complaining, but we are pointing out the incontrovertible fact that prices seem as reluctant to come down as wages are to go up.

Motion picture people will find much to appeal to their artistic desires in the symphony concerts to be given in the Hollywood Bowl this summer and it is to be hoped that they will prove their willingness to support something so worth-while in musical uplift. Meanwhile it will help prodigiously to have it become known generally that photoplayers as a body are more interested in the best there is in music than they are in "wild parties," which have been so greatly exaggerated by the press at large.

Liquor is getting more plentiful in Prohibition America every day. In fact, it is getting so plentiful that the prices are being reduced amazingly. Practically none of the best citizens are helping in any way to have the liberty-denying law enforced and as a consequence it is the greatest farce ever written as legislation. Now why in the name of very ordinary common-sense doesn't the populace of the nation arise in its might and obliterate all this illicit traffic by legalizing light wines and beers whereby the fabulous fortunes boot-leggers are making would be diverted into the federal treasury in the form of taxes, automatically reducing several totally unfair taxations under which the people are now struggling so valiantly!

According to reports emanating from those "in the know," this is no time for anyone in any branch of the picture-making business to make a "blind jump" to New York City with the idea of getting an engagement there, because conditions are decidedly bad throughout Gotham so far as filming activities are concerned. It is estimated that practically ninety per cent of all filming is being done in Southern California and this is the place to stay if the wolves of poverty are to be kept away. Other conditions in the business world in general are good throughout the east and there is a more rapid movement towards normalcy than ever before since the war, but Los Angeles and environs constitute the center of photoplay-building and it is therefore the center of jobs in this line of work.

Those who make motion pictures and those who take them are both important, but those who pay for the making and the taking—the great army of patrons of movie theatres—are even more important and should be at the bottom of every consideration more than ever now. It is no longer to be accepted without reservation that no one knows what the public wants, because it is being demonstrated that it is not difficult to ascertain this pretty accurately. Most everybody should know the public wants good pictures and most anybody who knows anything at all about the various elements entering into the making of a good motion picture should know just about how to go about supplying the demand. Frankly, there is seldom any excuse whatsoever for a bad picture in these days of abundance of all kinds of film-wise brains.

It is utterly beyond the normal comprehension why Los Angeles newspapers are so ready to present news of inevitable tragedies in the film world in ways so derogatory to film folk in general. Is it not enough to have out-of-town papers take advantage of opportunities to scandalize? Verily, it would seem the part of the most fundamental prudence and simple conservation of civic pride to adopt policies such as would at least avoid unsavory intimations founded entirely upon some reporter's conclusions. If the Detroit newspapers defamed people in the motor car industry with as much reckless abandon as Los Angeles newspapers defame people in the motion picture industry, there probably would be a protest of national scope if such scandalizing tended to interfere with the efficiency in automobile factories and the morale of those upon whom the legions of people depend for dependable motor service. It is certain the proclivity of the local dailies for making mountains out of mole-hills every time a screen celebrity breaks into print unfavorably has a detrimental effect upon the morale of the big army of earnest men and women upon whom the great public depend for the best humanly possible in the way of motion picture entertainment. Is it just or is it right?

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A Eulogy Due and by Others Unpaid

When the news of the untimely and tragic death of Evelyn Nelson was broad-casted to the public this week by the Los Angeles newspapers, the facts and alleged facts were presented in such a way as to leave room for most any kind of an unsavory deduction as to the real story behind the sad affair. Two outstanding facts were seized upon to give the accounts all the sensationalism of which the present-day yellow press is so abundantly capable—one was that Miss Nelson had ended her own life and the other was that she had been a motion picture actress. Certain passages in the farewell note she left to her mother and sister were distorted so as to make it appear as if she might have been a drug addict. Those who knew Miss Nelson best know there could be no malicious conclusion farther from the truth inasmuch as she at no time in her life ever had any objectionable habits of any sort.

The possibility of a love affair with a prominent screen star being the cause of the unfortunate girl's ill-advised act may be deserving of some credence, but certainly not in the light ungraciously chosen by the news writers of the day. It is a common occurrence for suicide to follow unrequited love or bitter disappointment in the turn of events which seem to close the door to one's prospects for future happiness. Self-destruction under such circumstances is not nearly so extraordinary as it was made to seem in this instance merely because people prominent in the motion picture world were involved.

The contents of the late Miss Nelson's last note would indicate that discouragement over her struggle for success as an artist was more to blame for her temporary derangement of mind than anything else. But to be satisfied with a cause so lacking in sensational elements did not seem to be possible with those who wrote the reports of the tragedy. There can be no gainsaying the rank injustice heaped upon members of the cinema fraternity by the press on the slightest excuse and in this case a young woman of very fine character and many admirable traits was the victim of such

Evelyn Nelson

maligning after she had ceased to be capable of defending herself.

Here is the farewell note she left and it is printed verbatim with no additions or eliminations:

Mother Dear and Dot:

I am going away tonight. I am tired. I know I am being very unkind to you. I love you both. I know you have done all you could to make me happy. I have lost my ambition. I don't even want to work any more and I couldn't if I wanted to. I want rest more than anything in the world and I am going to find it. Please forgive me if you can. God bless you both. EVELYN.

As must be perfectly apparent to everyone, it would be difficult to so far misconstrue these lines into giving any substance to any theories having to do with the use of "dope" or an ill-fated romance. Of course there are those who know Miss Nelson had fostered a strong, honorable affection for a certain young man, but the fact that if there was such a love affair there was no happy fruition to it does not justify intimations reflecting discredit upon anyone. The willingness of the local press to lead a large public into jumping to such conclusions simply because the ones involved in the story happen to be picture people is not to be condoned by anyone believing in ordinary fair play. And, Miss Nelson's life was such as to command admiration rather than implied condemnation. Her many friends know this positively, but due to the manner of presenting the story of her sad ending a very small percentage of the great public would believe it now. Therefore, she has been done an everlasting injury she in no way deserved.

The last rites conducted over her remains this week constituted an eloquent answer to all the attacks which have been made upon her by these uncalled-for inferences. Seldom has a funeral in filmland been so largely attended by so many notables of the great industry in which she was respected. The floral offerings were so extensive as to make it a really difficult problem to care for all of them.

Those who served as pall-bearers were: Jack McDermott, Robert Dillon, Charles King, Craig Hutchinson, Leo White and S. W. (Doc) Lawson and each had known the deceased for many years, not one of them knowing one single thing which could be interpreted as derogatory to her character.

In conclusion, the tragic case of Evelyn Nelson shall go on record as an outstanding protest of all filmdom against the usual press treatment of its people and it is to be devoutly hoped all newspapers will see the error of their way in indulging in so much fulsome sensationalism and will make the distinct gain of devoting their energies to being more generous to those who pass into the Great Beyond.

The Fate of Big Pictures Promising

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"The cry for big specials cannot be resisted," says Brockwell. "The general public's taste for pictures advances just as fast as the art of picture-making progress. Exhibitors throughout the nation are convinced of this, hence they are calling for bigger and better—and lots of them.

"The public's taste of certain types of photodramas may be fickle, but they always want the best. For this reason First National will offer to the screen public more than seventy of the finest 'specials' to be made this year.

"A canvass of the situation has shown that these exhibitors are looking forward to the release of First National specials and are making preparations for a big film season. We have had thousands of inquiries regarding Norma Talmadge's 'Purple Pride,' now being directed at the United Studios by Frank Lloyd. The announcement that Thomas H. Ince will deliver not less than four big specials for First National distribution has been widely applauded by the men who know the picture-going public.

"Richard Walton Tully's 'Trilby,' John M. Stahl's 'The Wanters,' Frank Borzage's 'Children of Dust,' and 'Dust in the Doorway,' Constance Talmadge's 'Dulcy,' which she has just completed and her 'The Dangerous Maid' and 'Mme. Pompadour' to be made in the near future have attracted no small amount of attention.

"It is safe to say that George Fitzmaurice's 'The Eternal City' and Samuel Goldwyn production of 'Potash and Perlmutter' will be two of the picture drawing cards of the year. Edwin Carewe's 'The Girl of the Golden West' and 'The Bad Man' will be specials worth while and John M. Stahl's future production, which will include 'Why Men Leave Home' and 'Women That Pass in the Night,' are already eliciting a very large number of inquiries.

"Previews of Maurice Tourneur's 'The Brass Bottle' and James Young's 'Wandering Daughters' have convinced First National executives that these two dramas are of exceptional box office drawing power. Charles M. Duell's presentation of Richard Barthelmess in 'The Bright Shawl' and 'The Fighting Blade' will make screen history as will the enormous production planned by Joseph M. Schenck in which Norma Talmadge will be starred. These future productions will include 'Secrets' and 'Dust of Desire.'"

First National's own production of a limited number of pictures to round out the year's big schedule of special presentations were explained to the convention by John McCormick, western representative of First National and by Earl J. Hudson, production manager of the unit and Richard Walton Tuly, who is acting in the capacity of advisory counsel.

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL., June 20.—The film of "Youth Triumphant," first picture of the Fisher Productions recently finished at the Hollywood Studios, was brought to San Francisco last week, and has been given a pre-view at the new Filmore Theatre, before the stockholders of the organization, and a few invited guests. It was much enjoyed by the small audience, as it is well filmed, and the cast contains such well known names as Anna Q. Nillson, Raymond Hatton, George Siegman, Joseph Dowling, Virginia Lee Corbin, Lucy Beaumont, Boyd Ervin, Arthur Jasmine, and Eugenie Besserer, with Glen MacWilliams at the camera.

Jean Hersholt, who is playing Marcus in the Eric Von Stroheim production of "Greed," met with an accident last Thursday which might have been very serious. The company was working on a picnic sequence at Shell Mound Park in Oakland, and Hersholt and Gibson Gowland, as Marcus and McTeague, were staging their big fight in the story, when Gowland threw Hersholt over his head at the finish. Hersholt landed on his head and back with such force that he became unconscious, and Dr. J. W. Peck of Berkeley, who was hastily called, feared for a while that his back might be broken. The injured man was rushed to a hospital, where X-Ray pictures were taken till it was decided that the hurt was not serious. Hersholt was later able to return to work.

The Red Wood Films company of this city is making most interesting production plans to be carried out in the near future. They expect to make as their first picture a five-reel feature dealing with conditions in the Ruhr District. The story is by Walter Montague and has an allegorical prologue, and the whole production will be shot in the country in which the scenes are laid, which means that the company will go to England, Germany, France, and Russia. Richard Kipling will have a prominent part in the making of the picture. At the same time the organization will make short travelogues of the countries in which they work.

Allan Mackenzie, motion picture man of New York, and Los Angeles, has come to San Francisco with a view to settling permanently here. He will work in conjunction with Frank L. Burt, vice-president of the Pacific Studios, and expects to begin work shortly on a picture to be made at the San Mateo Studios.

James Flood, director for Fox, and a cast and crew of thirty-five people, arrived in San Francisco on the boat last Saturday. They had worked on the boat and did some street scenes here, and left for Los Angeles on Monday evening. The picture is being filmed under the working title of "The Best Man Wins." Walter Mayo is assistant director, and the leading roles are being played by William Russell, Dorothy Devore, Lloyd Whitlock, Edgar Sherrod, and others. Arthur B. Cohen is production manager, and arrived a day or two before the company.

Victor Seastrom and the Goldwyn company filming "The Master of Men," under his direction are still doing location work near Burlingame, and at twin lakes. They have been a little delayed by a couple of dark days, but expect to finish and return to the South the latter part of the week.

Charles Stalling, having just finished his duties as production manager on the "Hunchback of Notre Dame," with his wife and little daughter, motored to San Francisco last week, and was here for several days just on a holiday after his long and hard work on the big picture.

On Sunday Eric Von Stroheim shot the only real mob stuff in the filming of "Greed." It was supposed to be the Easter Sunday parade of the Polk Street Improvement Club, and big street scenes are enough of a novelty in San Francisco. that besides the couple of hundred extra people who were hired to work, large crowds gathered to watch the fun. In fact it looked for a while as though half the town was there.

Robert Gordon, who lately played one the leading roles in "Main Street," and wife, and Helen Chadwick, Goldwyn st with George R. Giroux, came to San Fr cisco last Saturday morning for a two da stay. Their visit here is part of the Cha ber of Commerce Sociability Trip, duri which they have visited thirty coast cit and towns to tell them about the big Mon Centennial, and Motion Picture Exposit to be held in Los Angeles in July. Wh here they were the guests of honor at luncheon of the local Chamber of Commer where they presented Mayor Rolfe, and few other leading men with the Mon Centennial coins. The special half-dolla were struck off by the United States Go ernment to commemorate the one hundred anniversary of the Monroe Doctrine.

Mrs. Herbert Standing is spending a we here as the guest of her daughter, Jo Standing, who is a member of the "Gree cast.

After the extensive alterations and repai that the Century Theatre will undergo aft it is taken over July first by Louis R. Lur its name will be changed and it will l known in future as The Capitol.

The Plaza Hotel had a surprise the oth day when it leaked out that a wedding und romantic and most unusual circumstanc had taken place under its roof. The happ bride is Emily Pinter, until a few days ag a member of the cast of "The Demi Virgin and the proud husband, Jefferson Asher, Los Angeles, both well-known to both th stage and screen world. Miss Pinter's thea rical engagement came to a sudden end wit the closing of the play, and the departur of the management without the formality o paying the company, just after which sh was taken ill with a bad attack of "flu." S Ashes, who has been her admirer for som time decided that the time had come whe she needed the protection of a manly arm A license was obtained and the marriag took place with Miss Pinter still too ill t leave her bed.

Along New York's Rialto

By RAYMOND McKEE

Phillip Tannura, who cranks for Johnnie Walker, writes east he is so anxious to get back here that he would gladly pay his own fare back to a job. Now, Philly, here is some sound advice. Don't do it. Even first-raters, men who have spent all of their lives behind the camera, even as you have done, are starving to death here. A job at its best here with a few exceptions, lasts only one picture. Money is tight here too, salaries small and when it's due, it's sometimes pretty hard for the employe to collect. I know more than one chap who has been lucky enough to work now and then who is carrying, instead of a bank book, notes, just notes. A word to the wise, stay where you are, and eat regularly. Ask Charlie Murray.

Max Linder has signed to do a picture called "Le Clown Par Amour," written by himself. Work will commence the middle of September with Rene Hervil as producer. Studios in Paris will be used.

The writer of this paragraph had the pleasure of attending the "International Congress on Motion Picture Arts," held by the Authors' League. Several of the speakers gave the pictures and picture people the panning of their young lives. Now if these certain authors would just realize that even a bad picture had helped many a one of them to eat and then whose fault is it that a "high percentage is poor stuff." Didn't an author say himself that "the play's the thing?"

Arthur Ashley, a "use-to-wuz" in pictures, is appearing in vaudeville in the dope scene from "The Man Who Came Back." He is at the 125th street theatre.

England will see Laurette Taylor next season in "The National Anthem," by J. Hartley Manners, in which she appeared last year, at Henry Miller's Theatre in New York.

Will Rogers has taken out $250,000 in life insurance. With policies already issued to him, the comedian is now insured for $300,000. The premiums are said to be $25,000 yearly.

John Emerson is again the head of the Actors' Equity. The annual meeting and election of officers was held in the grand ball room of the Astor Hotel, June 4th, and was attended by about 1,500 players. The regular ticket was elected, consisting of Emerson, president; Ethel Barrymore 1st vice-president; Grant Mitchell, 2nd vice-president; Grant Stewart, recording secretary, and Frank Gilmore, treasurer.

Betty Blythe is in Germany working on "Chu Chin Chow."

Juanita Hansen substituted for Mrs. Wallace Reid last week in the pulpit of the First Congregational Church in Washington. Mrs. Reid was ill, so Juanita delivered her message to the good people on the "Dope Habit."

Ten Million Stories Begging Places on the Screen

The apparent success of their efforts to anslate the life and events of Abraham ncoln into motion pictures, the production ing now so far advanced that its release forecast for September, has caused Al and y Rockett, of the Rockett-Lincoln Film mpany, to announce that they will hence- rth look exclusively to history to supply eir screen stories.

"We are through with original stories and st sellers, magazine play-ups and weekly riodical leaders as material for picture ays," declared the Messrs. Rockett in a nt interview recently, "and from now on, will make our pictures from the real ppenings of life, not what some writer agines might have happened, for an event real life is better than an event of like ture in fiction.

"Henceforth, therefore, we shall draw our spiration from history, the life story of ankind, and we shall dramatize the events history as our offering for the ideal type vehicle of the cinema art.

"The stage with 2500 years of history be- nd it—and perhaps with 25,000, nobody ows—has found its archetype in the plays William Shakespeare as produced by oth and Barrett, Forrest, Sothern and arlowe, Henry Irving, Walter Hampden d others past and present, and Shake- eare made his plays from history, actual ppenings and doings of people in real life d recorded in what we call history. And hat is history but the visible record of the olution of life and form in the universe, cluding man? And what is evolution but work to do to find an archetype? That, anifestly, is the purpose, the work and the stiny of the soul.

"It is the divine purpose that runs rough all nature and it is the inspiration every artist, high or low. The greatest nius among artists is he who catches the earest glimpse of an archetype. This is he flame snatched down from genius' lestial fire,' and it will be noted that these e the works which live and that do most inspire and make men happy.

"If all evolution, therefore, is the seeking ter archetypes, why should not the nema, even though it be but an infant in s life as an art form, aspire to find its chetype? And if we look to Shakespeare a guide and motor, are we taking any- ing from the stage?

"The immortal Bard of Avon dramatized story and his works have come to be the knowledged archetype of the drama. hy, then, should not the cinema look for s archetype in the dramatization of history terpreted by animated pictures?

"We believe that we have glimpsed our rchetype in such pictures as we purpose he Dramatic Life of Abraham Lincoln' to e—the dramatization of the life and times this great world figure, not as somebody reamed he might be, but as he, indeed, ally lived and moved and had being among e men and events of that period of human volution marked by his career.

"A mere series of episodes taken from his fe as we find these things presented in ost of our student's text books of history ould interest nobody. To get into the art, a subject must be dramatized, must e presented intimately, must appeal to the nermost self. Anything else merely ad- resses the intellect and intellect is only lucation achieved through eye knowledge. passes away, but the lessons the heart arns do not pass away. The self records em and they remain a part of the eternal go.

"To instruct the heart, therefore, is the chiefest business of the cinema, according to our idea, and the heart can best be taught by presenting human interest stories from real life—life that has really been lived—in the form of dramatized history, a form that not only instructs but entertains.

"There is no end to history. It is as old as creation and eternally in the making. There are ten million stories to tell and more making every day. There need be no fear that the supply will run out.

"In the crusades, alone, there are a thousand picture plays. The story of the Medes and Persians, the Assyrians, the Egyptians, has never been attempted. Who will be first to tell even the beginning of the story of Alexander the Great? What has the screen shown of the ancient Greek immortals? What have we offered in relation to the philosophers and teachers—Confucius, Lao Tze, the Buddha, Zarathustra; the Aryan sages; Plato, Anistotle, Pythagoras and the host of lesser ones?

"The story of the Prince of Peace has yet to come to the screen in a convincing way and the stories of the early Christian fathers, the saints and the martyrs are still untouched.

"Who has told the wondrous stories of Charles XII, of Charlemagne, of John Sobieski, of Peter the Great, of Bruno, Savonarola, Luther, Hypatia, and ten thousand others? What of the riches of Rome, of Carthage, of Venice, Florence, the middle ages and the Renaissance; of the world discoverers and pioneers?

"There is one charmed book of the east that has 150,000 stories in it of pure historic fact, more interesting than the Arabian Nights; and there is in Siberia and China an unworked and inexhaustible mine of cinema wealth.

"In the history of England, Scotland, Wales and Ireland, there are mighty stories to be told in pictures, but why continue? The list is as long as the Bible text.

"Also, nobody seems to be interested in presenting the amazing story of the rise and spread of Islamism. There is a story, or rather a thousand stories of incomparable drama, romance, human interest, poetry and pageantry—work for many a great cinematic genius."

Owen Moore, who, despite the fact that he is one of the screen's very first stars, is now more popular than ever. He is now playing an extraordinarily difficult dramatic role in "Thundergate," he being the principal male character. In this film he will be seen in three characterizations.

AN INTERNATIONAL LOT

Madrid, San Francisco, Siberia, England, France and New York are the settings for six feature film productions now being made by the Goldwyn studios.

The Russia of today, under the rule of the soviet is the locale of "The Rendezvous," being directed by Marshall Neilan from the story by Madeleine Ruthven. The cast includes Conrad Nagel, Lucille Ricksen, Elmo Lincoln, Emmett Corrigan, Syd Chaplin and others.

Madrid in the sixteenth century when Spain was ruled by King Philip II, is the locale of the Emmett Flynn production, "In the Palace of the King," a historic spectacle which promises to be the biggest picture of its kind Goldwyn has ever made.

The company under the direction of Flynn is now working on interior scenes of the king's palace, while that structure is being built. A sixteenth century palace, one of the largest motion picture sets ever built, will be a feature of the picture.

Blanche Sweet, Edmund Lowe, Hobart Bosworth, Pauline Starke, Sam de Grasse, William V. Mong, Aileen Pringle, Lucien Littlefield, Charles Clary and others make up the cast.

Modern San Francisco is the setting for "Greed," the picture Erich von Stroheim is making from the famous novel, "McTeague," by Frank Norris, and with characteristic Stroheim accuracy, the picture is being made on Polk street, San Francisco—the exact spot Norris chose in his novel. Von Stroheim's cast includes Gibson Gowland, ZaSu Pitts, Dale Fuller, Cesare Gravina, Jean Hersholt, Sylvia Ashton and Chester Conklin.

Charles Brabin and a company headed by Corinne Griffith, Frank Mayo and Myrtle Steadman have almost completed "Six Days," an Elinor Glyn story which is set in England and France.

"Six Days" is a typical Glyn story, and the climax comes when hero and heroine are trapped in a dug-out underground trench in a deserted battlefield of France for six days.

Tod Browning, most recent addition to the Goldwyn forces, has started work on "The Day of Faith," from the novel by Arthur Somers Roche. The story, which deals with the creed, "My Neighbor Is Perfect," is set almost entirely in New York.

Tyrone Power, Eleanor Boardman, Raymond Griffith and Charles Conklin head the cast.

Paris is the locale of "The Magic Skin," a fanciful tale taken from Balzac's "The Wild Ass' Skin." George D. Baker is directing the production for Achievement Films. Bessie Love and Carmel Myers have been selected for leading roles.

Victor Seastrom ,the great Swedish director, is preparing to film Hall Caine's "The Master of Man," as his first picture produced in America. Joseph Schildkraut and Mae Busch will play the leading roles.

Rupert Hughes, director of "Souls For Sale," and King Vidor, who just completed "Three Wise Fools," are considering stories suitable for their next productions.

HAPPY DAYS OF YORE

Lydia Yeamans Titus, one of the members of the cast of "Scaramouche," Rex Ingram's Metro production, did her first screen motion picture acting in a one reel comedy several years ago. As she walked into the first scene a barrel of water was poured upon her. In the second scene a fire hose was turned in her direction and in the third she was thrown into a tank of water. Those were the happy days!

Casts of the Week

Paramount Presents
"SPRING MAGIC"
A William DeMille Production
Adapted from Edward Knoblock's Stage Play, "The Faun," by Clara Beranger
Guy Wilky, Cameraman
James N. Doolittle, Second Camera
George Hippard, Assistant Director
Max Parker, Technical Director
George Goudge, Chief Property Man
Douglas Burke, Chief Electrician
Earl Hodge, Art Director

THE CAST

Agnes Ayres.....Jack Holt
Charles deRoche.....Mary Astor
Ethel Wales.....Robert Agnew
Bertram Johns

Charles R. Seeling Productions
"THE TANGO CAVALIER"
Charles R. Seeling, Director
Charles DeLong, Asst. Director
Vernon Walker, Cameraman
Charles R. Seeling, Scenarist

THE CAST

George Larkin
Ollie Kirby
Doris Dare
Frank Whitson
Michael Tellegen
Billy Quinn

Metro announces the following cast and organization for "The Social Code," Viola Dana's newest starring picture.

VIOLA DANA
in
"THE SOCIAL CODE"
from the story "To Whom It May Concern,"
by
RITA WEIMAN
Adaptation and Continuity
by
REX TAYLOR
Directed by
OSCAR APFEL
Photographed by
JOHN ARNOLD

CAST

Babs Van Buren.....VIOLA DANA
Dean Cardigan.....Malcolm McGregor
Connie Grant.....Edna Flugrath
Judge Evans Grant.....Huntly Gordon
Colby Dickinson.....Charles Gerard
District Attorney.....William Humphrey
Defense Attorney.....John Sainpolis

THE GIRL ON THE COVER

June Norton, who recently finished a two-year contract with Paramount, has just been signed by the Ingram Productions to be co-starred in their special which will start within the next few weeks. Miss Norton, who was formerly a featured player with the Real Craft Comedies of New York, was selected for this important part because of her ability as a horsewoman and swimmer. Upon her arrival to the coast she became interested in motoring, golf and tennis, and, is greatly enthused over all outdoor sports. Negotiations were made with the W. J. Irwin Productions to borrow Miss Norton for this production, and upon completion of the picture she will return to portray the leading feminine role in "The Blood Barrier," which story is now in preparation by Mr. Irwin.

MIRTH CREATORS

A Laugh!—Genuine laughter.

What a wonderful gift to mankind! W

Because a laugh is a purifier of mind d body. It causes one to forget at inter the burdens of life and other worries. It erases malice and produces happiness, th by becoming conducive to a clean wholesome enjoyment of things as intend

But how much thought is given to th who are responsible for providing mank with the reason for sending forth genu hearty laughs? Aren't they to be conside of infinite benefit to humanity?

In the motion picture industry there many men and women who create situati which millions of people see—and laugh To them may all credit be given. Howe these lines are about three individuals —"by their works ye shall know them."

This triumirate is composed of Mack S nett, Mabel Normand, and F. Richard Jo Sennett is the creating, supervising geni Mabel Normand, the artist through wh his ideas are transposed to the screen; wh F. Richard Jones is the transformer thro which Sennett's ideas pass to Miss Norma He interprets the producer's creation in der that Miss Normand may properly press them. Consideration of previous S nett successes, particularly "Molly-O" "Suzanna," two of the best comedy-dra yet produced, vindicates this assertion.

Though comedy predominated, neither these pictures lacked "the emotional." each were scenes which never fail to tug the heart strings, to cause tears to well in the viewer's eyes or cause a tightening the throat. But the tears were not of sorr or of sympathy, but rather an acknowle ment of an artist's ability to portray realities of life—a combination of the s ous with the humorous incidents wh blend themselves into the augmenting ye of our various lives.

"SMOKE'S" RECORD

Bowditch "Smoke" Turner has portray every stage character he has ever heard and he believes he can recollect most them from those in William Shakespear first play down to the most modern offeri Mr. Turner also has played hundreds roles in motion pictures and is adding to list of screen characterizations by depicti the historical character of Le Chapelier "Scaramouche," Rex Ingram's newest Me production.

Mr. Ingram found Mr. Turner an id type for one of the roles in "The Fo Horsemen of the Apocalypse" and believ he is perfectly fitted for the part of Le Ch elier in Rafael Sabatini's story. He gain the nickmane, "Smoke," as a result of renown as a blackface comedian.

VOICE FAILS HIM

"Funny to be here on this lot at work a picture," declared Edward Everett Horto during the filming of "The Sign," a Trimbl Murfin Production in which he is a memb of the all-star cast.

"You see, I once had dreams—day drea —of playing in pictures right here on th stage."

Three years ago, almost to the day, Ho ton, then winning honors on the legitima stage, was called to the same lot by "t powers that be" for a test.

"Figuring that after a successful care on the stage, the jump into pictures shou be easy," says Horton, "I made up joyful for the test. And all I ever heard of the r sult was a note which came to my dressi room at the theater several days later, whi read:

" 'It must be your voice.' "

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, JUNE 23, 1923

EXPOSITION IS PRACTICALLY READY

With actual construction of the Exposition City" completed and n army of decorators and landcape artists adding their finishng touches to the picture, practically everything is in readiness or the grand opening of the merican Historical Revue and lotion Picture Industrial Exosition to be held in Los Aneles, July 2 to August 4.

Final details are now being orked out for the presentation f the big historical pageants, ommemorating the hundredth nniversary of the Monroe Docrine, and the many other specacular features of the celebraion.

Contracts have been signed by he Exposition management with hore than 100 noted singers, acors, impresarios, and producers f the pageants and striking enertainment acts, who will partiipate. Arrangements have been hade through the World Amusehent Service Association with heodore Kosloff, noted Russian ancer, and Emil de Recat, fahous producer of pageants, to tage the historical revues and allets.

The first tableaux will depict he primitive life of the Ameriin Indian before Columbus and onclude with some recent hisory-making event. Kosloff's balets will portray the "Fall of the ztecs," "An Easter Night in ussia," and a "Ballet of World's ations", showing characteristic ances.

The "Aztec City" that has been uilt to house the Exposition lends the atmosphere of old pain with the crude beauty of he Latin-American cities. The ain thoroughfare is the Esplade, lined with palms and emanked with flowers and tropical lants. In a lily-pond near the ntrance will be a statue of Presdent Monroe, brilliantly illuminted.

All Exposition activities will adiate from the Court of Honor, n area way massed with owers, situated between the two littering Aztec towers.

The most spectacular feature f the Exposition will be the picurization of "Montezuma or the all of the Aztecs." More than 00 persons and tons of fireworks ill be utilized in the production f this mammoth feature, said to e the most elaborate pyrotechic display ever produced. It will e staged in the new Coliseum eating 80,000 persons.

ARTIST WILL PRODUCE NOVEL DOLL MOVIES

Antor Novak, the Hungarian artist, has opened a studio in Hollywood for the production of a new kind of motion picture.

He will put into operation his new invention in photography, which makes dolls seem to fly about, dive into the ground and be full of life and activity.

He will produce motion pictures specially designed to entertain children and at the same time give them useful information.

KINEMA REDUCES PRICES HUNDRED PER CENT

The Kinema Theatre in Los Angeles has made a radical departure in its policy of operation.

Decision was made by officials of West Coast Theatres, Inc., to have a downtown house with popular admission prices and to this effect a new scale has been initiated at the Grand Avenue and Seventh Street theatre. The price for Saturdays, Sundays and holidays are scaled at twenty-five cents all over the house, with ten cents for children and fifty cents for the big loge chairs. During the rest of the week the general admission to all parts of the theatre will be twenty-five cents excepting the loges. The tax is added to these prices and since the inception of the new policy it has been found that the move was not only a wise one, but certainly one deserving success.

During the first two weeks of operating this new policy at the Kinema did a tremendous business at popular prices. West Coast Theatres, Inc., are adopting the slogan "the picture is the thing" for the Kinema and eliminating all stage and atmospheric embellishments. Greatest care is being devoted to the proper musical accompaniment of pictures and short subjects. The desire often voiced by Los Angeles theatre patrons to be able to witness pictures without the long drawn-out and often tiresome programs seems at least to have been realized with a change of the Kinema policy and not a little favorable comment has been heard.

There is now provision for all those who desire nothing but pictures to go to the Kinema and observe at popular admission prices, the program of diversified screen subjects headed by first-run feature picture.

JOHNNY HARRON IS IN "GOLD DIGGERS" CAST

A familiar face at the Warner Brothers studio these days is that of Johnny Harron, brother of the famous Bobby who was a Griffith star for years, and the idol of the film fans.

Johnny has been engaged by the Warners for a leading part in "The Gold Diggers" now in production at the West Coast Studios under the direction of Harry Beaumont.

"The Gold Diggers" is from the David Belasco stage play

WARNER BROTHERS SIGN ERNEST LUBITSCH

Ernest Lubitsch, world famous director from Europe, was today signed to a contract by the Warner Brothers.

Mr. Lubitsch takes up offices in the Warner's new studios Monday at the head of his own production unit. He is to make only major productions for the Warners, one of which will be David Belasco's "Deburau," which is to be the greatest undertaking ever attempted by any motion picture organization.

Lubitsch has just completed Mary Pickford's biggest picture, made under the title of "Rosina" and to be released as "The Street Singer." He comes to the new organization independent of past connections and is to commence work on the preliminary details of his first picture at once. Lubitsch is incidentally the man credited for those successful European pictures which were shown in America the past year or two. He is considered the peer of European directors.

The signing of this important director may be recorded in film history as another step of marvelous advancement by the Warner Bros. With David Belasco under contract and a number of the most important producers and directors of the picture world signed, this company bids fair to advance considerably further in the picture field during the coming years than in the past, when it grew from a small producing unit to one of the most important film companies in the world.

Hoot Gibson is on location at the Flynn ranch, in the high Sierras, where the exterior scenes of "The Ramblin' Kid" are being made. Edward Sedgwick is directing the new Gibson play, to be one of his new series of Universal-Gibson special productions.

VANDALS DESTROY COSTLY PART OF "SET"

Sight seeing vandals, in the guise of studio visitors, this week completely destroyed an almost priceless Chinese screen on one of the sets used in the filming of "Thundergate," a First National production now being directed at the United Studios by Joseph De Grasse.

The huge screen, made of teakwood, ivory and gold, stood for years in the home of a mandarin of interior China. During the revolution of Dr. Sun Yat Sen it was carried away and finally sold to an English collector at Canton.

The screen eventually found its way to America and was loaned for the "Thundergate" production. The materials making up the antique had been patiently and skillfully carved by hand and the finished screen was valued at several thousand dollars.

It was thickly studded with ivory miniatures as well as carved mother-of-pearl ornaments.

Many of the ivory and pearl ornaments were cut from the screen by some visitor who deftly wielded a pocket-knife in his search for souvenirs of the picture set.

Director De Grasse declares the article is almost completely destroyed and can never be replaced. Private detectives have been placed on the case and strangers who have recently visited the set may be questioned at length if any clue to the vandals is discovered.

The discovery of the screen's destruction was made by Owen Moore, star of "Thundergate," and immediately reported to First National officials.

Hale is in Frisco

Creighton Hale, debonair leading man, whose screen career dates back to the days of the earliest D. W. Griffith pictures, "Intolerance," "The Clansman" and others, and who scored a decided hit with Los Angeles audiences a short time ago when he appeared as the star in "Just Suppose," at the Mason Opera House, is on location at San Francisco with members of the Goldwyn company, filming "The Master of Man" under the direction of Victor Seastrom. In this picture Mr. Hale is playing the part of "Alick," a sympathetic juvenile role, which is said to allow him an unusual opportunity to demonstrate his versatility and histrionic ability.

FINIS STARTS 4th INDEPENDENT PICTURE

Finis Fox has started work on his fourth independent feature production, "Bag and Baggage" at the Hollywood Studios with a notable cast of screen artists. Like all his other productions, Finis not only wrote the story, but is also directing and supervising the details of production from story and theme to the cutting room.

The cast is headed by Gloria Grey, the most recent Finis Fox discovery. John Roche, who scored a big hit in David Belasco's New York stage success, "Deburau," has been signed for the male lead. The cast also includes such film notables as Paul Wiegel, Carmelita Geraghty, Adele Farrington, Arthur Stuart Hull, Maxine Elliott Hicks and Ned Grey.

The story is a typical Finis Fox drama with pathos and comedy relief. The continuity was written by Lois Zellner.

The executive and technical personnel of the Fox organization includes R. R. Beaty, General Manager, William Dashiell, Assistant Director, Danny Hall, Technical Director and Hal Mohr, Photographer. "Bag and Baggage" is the first of a new series of super productions that Finis Fox will make for the independent market.

STORY OF METRO PICTURE-MAKING TOLD IN REELS

A precedent was set by officials of the Metro west coast studios when they sent Howard Strickling, director of publicity at the Hollywood plant, to the annual national Metro sales convention in New York with a three-reel film showing the exact progress of the various pictures now under course of production. The film contained scenes from "Scaramouche," "The Eagle's Feather," "The Girl Who Dared,' "Strangers of the Night," "The Master of Woman' and other pictures now being made.

In addition it shows sidelights on the various productions, the actual difficulties involved in making some scenes, the handling of huge crowds and other interesting features. Following the convention Mr. Strickling will confer with Metro officials and return to Hollywood about July 1st.

William S. Hart this week signed a long term contract with Lasky, and will start at once to re-establish himself after an absence from the screen of two years. He will resume his old-time virile western characterizations.

Back to Free Lancing

Eugene A. Vogt, having completed his engagement as scenarist for the H. and B. Film Company at the Bronx studio, has opened an office at 5515 Santa Monica Boulevard, where he will free lance in writing subtitles or continuity. Vogt has the titling of a number of important productions to his credit as well as several stories and continuities.

CONSTANCE HEARS HER OWN SONG ON THE RADIO

Constance Talmadge has had two new thrills this week. First of all, she has heard her own song, "If Anyone Can Steal You, Then You're Not the One For Me," out in California, across the radio, as sung by Miss Rita Gould in New York. And secondly, all her Hollywood friends have been dropping in at tea time, at the palatial new Talmadge home on South Ardmore avenue, to hear Constance's first musical effort on the OKeh phonograph records.

Constance originally wrote the song, "If Anyone Can Steal You, Then You're Not the One For Me," sometime ago, in collaboration with Edward Laska, well-known composer and playwright. This is the first lyric Constance has ever written, though she has frequently composed little jazz melodies on the piano for her own amusement. The song has been published by Stark & Cowan, and the Okeh record is recorded by Markel's orchestra. All Miss Talmadge's friends in the screen world are listening in these days and praising Constance's unexpected new talent. Many First National exhibitors are planning to capitalize the success of this song and fox trot by Miss Talmadge, by using orchestrations of it during the run of "Dulcy," Constance's next Joseph M. Schenck production.

MABEL NORMAND HAS HER OWN GOLF COURSE NOW

That she may keep in practice and brush up on some of the more intricate points of the great outdoor game of the Scots, golf, Mabel Normand has had constructed a miniature golf course back of her bungalow on the Mack Sennett studio lot, where one will find her every minute she is not busy on the set of "The Extra Girl."

Miss Normand has been an ardent golf enthusiast for many years and was one of the first women in Los Angeles to take out a golf membership in any of the clubs. The Annandale and Wilshire Country Clubs get Miss Normand's patronage, where it is admitted she is one of the best and steadiest players among the women.

Suffering Musician

Cecil Crandall, one of "Mickey" Neilan's Fiddlers Four, having had several teeth extracted on his "chin-rest" side, is finding no trouble in making the mournful Russian music more mournful on the set of Neilan's Russ drama, "The Rendezvous," Crandall is thankful he doesn't play the slide trombone or something equally as convulsive to the muscles of the face.

OFFERS A CZAR A JOB IN MOTION PICTURES

Czar Boris III, Bulgarian monarch whose throne is tottering, may come to Hollywood.

M. C. Levee, president of United Studios, yesterday offered him a job as technical advisor after reading an Examiner special dispatch from Paris quoting the king of the buttermilk fiends as saying he would come to America if he had to doff the purple.

"Job as technical advisor motion pictures awaits your acceptance," read the cablegram the fast-thinking Mr. Levee dashed off at the breakfast table as he read the Czar's words.

"Foreign pictures, with their kings, empereors and czars, their unique clothing, furniture and interiors, are coming to the fore," Mr. Levee explained. "We want to be exact, to picture people, manners, customs, clothes as they are. We need advice. A czar, steeped in the traditions of his people and of his class, is better equipped to give us that advice than anyone else. There is a place for him, as there is a place for everyone with a special knowledge, in pictures."

The Paris dispatch published in yesterday's Examiner quoted Czar Boris as declaring that he would not be frightened if he lost his throne, as he could "go right to America and get a job." Revolution in Bulgaria threatens Boris' position.

Miss Moore to Star Again

Colleen Moore is to be starred in "Flaming Youth," First National's picturization of Warner Fabian's daring story of contemporary life. The picture is to be made at the United Studios and it is estimated that it will cost upwards of $500,000 to produce. The elaborate feature will be filmed immediately following the completion of "The Huntress," in which Miss Moore is now appearing in the star role.

Harold Lloyd and Hal Roach have parted ways after an affiliation of nine years. Lloyd will head his own producing unit henceforth and Roach will continue to operate his other six units.

FIRST ALL-WOMAN FILM COMPANY LAUNCHED

The first motion picture company composed entirely of women has been launched. It is the only one in America, in the world, or in film history. Its first production has been made, and preparations are on the way for making a large regular program of feature releases, educationals, and other films in San Diego at the Sawyer-Lubin Studios.

Women occupy the positions of producers, directors, co-directors, script-clerk, screen editor, continuity writer, assistant director, and publicity director. At the head of the company is Mrs. Lule Warrenton, who has been upon the stage and in motion pictures since childhood. With Universal Film Company and other organizations she was, first, character actress, then writer and director of a number of productions.

Mrs. Warrenton's chief aides are Mrs. A. B. E. Shute, Mrs. Katherine Chesnaye and Miss Edith Kendall, all of whom come to the screen with no other motion picture experience than that supplied by the educational department of the Palmer Photoplay Corporation. Mrs. Shute is a novelist, whose first book was published about 12 years ago. Mrs. Chesnaye is a short story writer, the wife of British officer, and a world-traveler, who spent six years in Central Africa. Miss Kendall is also a writer.

The special significance of this organization not only embraces the fact that women fill all creative and executive positions, but that three who occupy very important positions are newcomers, trained, but not experienced on either stage or screen.

This means that the "outsider" can enter films after receiving adequate training, without "working up from the bottom," and that careers in all important branches of the motion picture industry are open to women.

Hamilton is Back

Lloyd Hamilton has returned to Los Angeles and will start work immediately on his new series of Hamilton Comedies to be released through Educational Film Exchanges. Hamilton had been in New York for several weeks on his annual vacation and conferring with E. W. Hammons, president of Educational, regarding production and distribution plans for the coming season, and immediately on signing the new contract, Hamilton left New York for the Pacific Coast. He visited his mother in Oakland before going on to Los Angeles.

BLOOD TESTS MAY SOLVE INDIAN MYSTERY

Test of blood from Susee, white wife of Chief Broken Horn, Arapahoe Indian, and J. S. Thurston of Laguna Beach, or his 82-year-old mother, may determine whether or not the Caucasian squaw is the sister of Thurston who was kidnapped in Utah 54 years ago.

Because Dr. C. L. Thudichum of 1758 North Kingsley Drive, Hollywood, asserted in the Professor Tiernan scandal at South Bend Indiana, that such tests would determine the blood relationship of individuals, he likely will be appealed to in the Susee Broken Horn-Thurston mystery, which has been the theme of talk for several weeks among the Indians encamped at Cahuenga Pass.

Dr. Thudichum, when approached on the subject by Sid Grauman, who has interested himself in the case because of a recent appeal for his aid made by Thurston, declared such a test would prove whether or not the squaw is the sister of the Laguna Beach man, who insisted he believed her to be the same girl stolen by Indians in 1869 during a raid on the Thurston homestead in Utah.

It only remains to obtain the consent of Chief Broken Horn and Susee that the test shall be made. Opposed by nature to the mysteries of the white man, the Indians are slow to yield themselves to unusual situations. The Arapahoes contend, also, that Susee was one of two children who survived the pillaging of a wagon train while it was crossing the Sweet Water River many, many moons ago.

Col. T. J. McCoy, who brought the Indians to Hollywood to appear in the prologue to "The Covered Wagon" at Grauman's Hollywood Egyptian Theatre, is endeavoring to win the Chief's consent to having his wife's blood tested by Dr. Thudichum, who says Thurston must be a full brother to the missing child or else his mother's blood must be used in the test.

Want Success? Join Stock

A few years ago, the theatregoers of Portland, Oregon, were very proud of a certain group of actors known as the Baker Stock Company, of which certain gentlemen by the names of George Baker and John Sainpolis were the sponsors. Today, George Baker is the Mayor of Portland, while John Sainpolis is one of the best known character actors of the screen and is playing an important role in "The Social Code," Viola Dana's new Metro picture. Moral: Join a stock company.

AND THAT VERY CHILD MAY YET LEAD THEM

Little Philippe deLacy, five-year-old film starlet, who has won the unanimous praise of photoplay critics for the naturalness and human characterization which he presents in the role of "Dicky" in "Divorce," now showing at Grauman's Rialto, has no doubt been subjected to a greater number of distressing experiences, endured more hardships, encountered more sadness and suffering and see more bloodshed than any other youngster of his age.

The story of little Philippe's life reads like a page from fiction, and has brought forth the pity of all who have heard it. His father, killed in the line of duty on the French front, his mother captured and murdered by the enemy forces, the home in which they lived bombed and completely wrecked, little Philippe left in the care of his grandmother, who lost four sons in the war—these and many other sad experiences marked the first year of the youngster's life.

At Nancy, a small town near Verdun, the American forces had established a Red Cross hospital. One day a call came, telling that an old lady in a nearby town was dying of poverty. A special nurse responded to the call. She found the old lady living in the cellar of what had formerly been her home. She was lying on some filthy, torn blankets stretched out on the cement floor of the cold shack. It was the only bed she possessed. Near her was a small child, pale and thin, his cheeks sunken and covered with sores, weak from not having eaten for two days and his body covered with a dirty, ragged garment. It was Philippe.

The nurse took the unfortunates to the American hospital, where they were given every care and attention, but a few days later the old lady died. Before she passed away she placed the youngster in the care of the nurse, who had rescued them, and asked that she "please be good to him." Philippe slowly gained strength and color and when hostilities between the enemy and ally forces ceased abroad a few weeks later he was a picture of health. He was brought to America by the nurse, who before leaving France had taken all legal steps for his adoption, and upon the persistent advice of friends he was placed in pictures.

Today one cannot realize by looking at the youngster that he had ever gone through such pain and suffering and that he was on the verge of physical collapse when he was rescued. He reflects the strength and magnetic personality of Joan D'Arc of his native land and is considered unusually bright for a child his age.

Chester Bennett, director and producer of "Divorce," declares that little Philippe deLacy is one of the easiest children in pictures to handle and predicts a great future for him in the photoplay world.

"BARNEY" RANDALL IS ENGAGED FOR "PONJOLA"

Bernard Randall, who played "English Eddie" in the original stage production of "Within the Law" and later played the same role in the first film version of this famous comedy-drama, has been cast for an important role in "Ponjola," which is to be produced by Sam E. Rork, with Donald Crisp, directing, for First National.

Randall is to play the part of "Eric," a hardened character of the veldt in this First National screen version of Cynthia Stockley's celebrated masterpiece of South African gold field life.

The latest addition to the cast, which includes such screen luminaries as James Kirkwood, Anna Q. Nilsson and Tully Marshall, has had an extensive career as an actor, both on the stage and before the camera.

He was a favorite actor before the footlights for twelve years, before he deserted the legitimate for the screen, in 1916. His first role was in the Vitagraph production of "Within the Law."

Since then he has appeared in a number of big screen features, chief among them being "The Auction Block," "Song of the Soul," "Polly of the Follies," and "The French Doll."

HAMPTON RETURNS WITH GOODS NEWS AND SCRIPTS

With his brief case bulging with prospective film stories, JesseD. Hampton arrived in Los Angeles this week from New York City, accompanied by his wife.

Hampton abandoned his European trip so as to reach Los Angeles in time for the world premier of his film, "The Spoilers," which is scheduled to open at Miller's Theatre, Los Angeles, following the current presentation.

Hampton brings the news that "The Spoilers" which Lambert Hillyer directed at the Goldwyn studios, was selected over 35 other photoplays to be shown on the world's largest liner, "The Leviathan," on its maiden voyage from New York to London on July 4.

Tellegen Finishes Another

"Mike" Tellegen, who is one of filmland's most promising "heavy heavies," has just completed the role of Strongarm in Charles R. Seeling's production "The Tango Cavalier," which stars George Larkin. In this picture Mike was called upon to stage a terrible fight with Larkin, and needless to say, sacrificed nothing to realism.

WILD ANIMAL SHOW PLANNED EOR SELIG'S

Edythe Sterling, famous rodeo star, is rounding up and hog-tieing a bunch of daring cowboys and cowgirls to appear in Wild West feats at the Circus and Wild Animal Exposition to be staged at Selig Zoo by Los Angeles Post No. 1, Disabled Veterans of the World War, from June 23 to July 1, inclusive. A number of stellar riders have come south for the Frontier Days celebration to be held at Prescott Arizona, and many of these will appear at the rodeo here.

Cowpunchers, rope artists, broncho busters and steer riders will be among the performers at Selig Zoo. Bill Strother, the "Human Spider," and an up-to the-minute midway have been added to the attractions at the circus, which also will have dancing acts, musical features, novelty feats, boxing bouts and animal performances on its nine days' programs.

Strother, who often doubles for motion picture stars, is known from coast to coast for his daring climbing stunts. He has scaled most of the best known skyscrapers in Los Angeles.

The circus midway will contain all the usual features, with several specialty novelties added. It will be open from noon to midnight and is planned to be one of the stellar attractions of the exposition.

Aside from participating in the battle royal that is to be the main event of each Saturday's boxing card, the newsboys of Los Angeles will appear in musical specialties. Henry Warner, vocalist; Tony Geyer, banjoist; Louis Jacobs, violinist; and the Newsboys' Trio are among the music features of the daily programs.

Little Shirley Widman, toe dancer, will perform and concerts will be given by the crack jazz orchestra of the Disabled Veterans of the World War and the Hollywood American Legion band of 45 pieces, which has donated its services for the benefit, by which the veterans hope to raise sufficient funds to pay off the mortgage on their club home at 246 South Hill Street. Col. W. N. Selig's trained lion, tigers, leopards and bears will appear in the animal acts.

Beginning Monday with the State Department, D. V. W. W., the successive days have been set aside for the American Legion, the Veterans of Foreign Wars, the United Spanish War Veterans and the G. A. R.

"PG" SMITH HEADS NEW COMEDY COMPANY

The clan of independent producers is steadily growing. Last week the "PG" Smith Productions, located in the California Bank Building, at 6548 Hollywood Boulevard, was organized with a program of 12 two-reel comedies to be produced and released during the 1923-24 season. These productions have been tentatively named "The Pumpkin Center Comedies," and will deal with life in the rural communities of the United States The theme will deal principally with a delapidated locomotive and string of coaches evidently built some time during the Stone Age. They will be made with all-star casts, headed by Jack Duffy, well-known local comedian.

"PG" Smith, who is at the head of the company, has spent the last eight years studying the fil mfield from every angle with the determination to some day produce pictures of his own. He was formerly a film salesman for Paramount, Vitagraph, Goldwyn, Selznick and other distributing concerns, and also managed theatres in various parts of the United States and Canada. He later purchased a theatre in Los Angeles, and was actively engaged in the management of same, only giving up this enterprise to enter the production field.

"PG" is one of the youngest producers in the business, being only 24 years of age, but he has shown great ability along executive lines and this, linked with his varied experience in the film world, should enable him to climb to the top of the cinema ladder within a very short period of time. Smith has stated that he believes there is a dearth of good rib-tickling comedies at the present time, and that the public wants the shorter variety of film farce. The excellent reception the small-town plot has always received at the hands of the theatre-goers was a factor in his decision to film something revolving around the life of the small towns and coutryside of the nation.

Harry DeVere Recovering

The many friends of Harry T. DeVere, who has been ill at the Clara Barton Hospital for the past five weeks, will be glad to learn that he is now well on the road to recovery. Mr. DeVere was cast for the heavy lead at the Universal in "The Lady of Quality," and had played but three days when taken ill. A great deal of credit for his return to health is evidently due to his wife, the popular character lead, Josa Melville, who has been untiring in her attention to him in addition to "keeping the home fires burning."

SOME STARS MUST DIE SO THEY CAN LIVE

Some motion picture artists have the distinction of getting married in nearly every picture in which they appear. Others have gained a reputation of performing some hair-raising stunt before the camera, but perhaps no artist of stage or screen has "died" in more plays for the sake of his art than Eric Mayne, one of the screen's best-known character artists, who, before entering motion pictures, was a foremost actor on the London stage, gaining wide recognition for his masterly portrayal of leading roles in Shakespearean plays and others.

During a recent interview with the actor, he advanced a few interesting ideas as to how and why he has had to "die." He said:

"For many years I played villain and was compelled to die one way or another at the end of the play. The villain must not die too soon because it is only through the darkness of his vile deeds that the purity and nobility of the hero and heroine can shine forth.

"In 'Hamlet,' in which I played the king, I could not die until the very end of the play, for I must live in order to allow Hamlet to finish his work. It is only after I have been killed that he completes his work.

"In 'Romeo and Juliet' I played 'Mercutio.' I enjoyed this character more than any other I have ever portrayed and I regretted every night that I had to die so soon. Although 'Mercutio' is a light-hearted, good-natured fellow, beloved by everyone, he must die toward the middle of the play in order to give Romeo a chance to establish himself as the leading man.

"In motion pictures I have been killed in sword fights, I have shot myself, been shot in pistol duels, poisoned myself; indeed, I cannot recall a possible death that I have not met in the interests of retributive justice."

Mr. Mayne concluded by saying: "Actors must live, and in order to live many of us must 'die.'"

Graves Finishing

Ralph Graves is finishing the leading male role opposite Mabel Normand in "The Extra Girl," which is being filmed at the Sennett Studios, and already is preparing to start work upon another picture. There is a rumor to the effect Ralph has just signed a very alluring contract with one of the biggest producing corporations in the industry which will provide for his appearance in leading roles in several big pictures.

BOXING FAVORITE SPORT OF PEGGY O'DAY

Peggy O'Day may at times be cast for roles in society dramas, but in everyday life one of her favorite pastimes is the sport of Jack Dempsey and Benny Leonard—boxing. Peggy is much interested in the art of self-defense and for the definite purpose of making any fight scenes in which appears, look like the real thing and not of the usual fakey appearance, the little actress has taken lessons from no less an expert than ex-champion Kid McCoy. As several members in the cast of "The Fighting Skipper" can testify, Peggy at times becomes perhaps a little too realistic in her endeavor to get a punch into the story.

NEW GARRISON UNIT PLANS EDUCATIONAL FILMS

It is the aim of the Garrison Production Company, who has just returned from South America where they made a series of educational pictures, to start production of a series of educational and society dramas here, on or before January 1, 1924.

The personnel of the company is G. W. Garrison, financial manager, R. W. McGree, director and manager, J. H. Rush, assistant director, and C. E. Tosh, cameraman. Edith Rush, well known in theatrical circles, will be featured in this series. Miss Rush's leading man has not yet been selected. The Garrison Production Company has a strong financial backing.

J. H. Rush is desirous of obtaining studio space and any information regarding this company or studio space will be gladly answered by him, by phoning Hollywood 561.

Aspiring leading men, here is your chance to get in touch with something worth while.

Sargent Supports Gladys

Louis Sargent, who was formerly starred by Universal in a series of Louis Sargent comedies, is once more working at that studio, having been engaged to play the leading juvenile role in Gladys Walton's latest starring vehicle, "The Wild Party," which Herbert Blache is directing.

DOUG DISCOVERS NEW TYPES FOR "BAGDAD"

For his new picture, "The Thief of Bagdad," Douglas Fairbanks is not selecting a conventional cast. In fact, nearly everybody so far engaged is comparatively new to picture audiences. The reason, says Doug, is that he wants his players to express new note the moment they flash on the screen. Furthermore, the play is to be a fantastic drama, and personalities that have been conventionalized might appear grotesque against the unusual backgrounds.

The most difficult feminine roles will be portrayed by Julanne Johnston, a tall slender girl known heretofore primarily for her dancing. She will appear as princess of Bagdad. The grace that she has acquired in dancing and her willowy figure have, from the studio standpoint, provided her with two of the necessary qualifications for the part.

The villain will be played by Sadakichi Hartman, who is absolutely new to the screen. His previous claim to note has been as a writer. He is partly oriental, and in the robes he wears in the picture, might actually have stepped from the pages of the Arabian Nights.

Brandon Hurst, Snitz Edwards, Charles Belcher and Anna May Wong are others who have been cast. Two of them are rather unknown.

Doug found new angles to well known personalities when making "Robin Hood," but he apparently is discovering altogether new people for "The Thief of Bagdad."

ACTRESSES PLAN QUIET CLUB AS THEIR RETREAT

Rosemary Theby is a busy woman these days—she is represented by two pictures having their first run locally, "The Girl of the Golden West" and "The Midnight Patrol" and at the same time is playing an important role in support of Jackie Coogan in "Long Live the King." She is the leading figure in a group of prominent motion picture actresses who are forming a new social organization to be called "The Nunnery," the name to be applied to their clubhouse in the foothills of Hollywood.

"The Nunnery" will provide a haven of refuge from the bustle of the studios and the whirl of social engagements between pictures. At "The Nunnery," the members will find peace and quiet, for an hour, a week, or longer—since the clubhouse will contain a limited number of rooms as living quarters, in addition to the reading rooms, social rooms, tea rooms and other communal quarters. Eligibility is limited to actresses who have been playing leads in pictures

SHE CAME TO FILMLAND FOR HEALTH AND GOT WORK

Coming to Hollywood a short time ago to recuperate from an attack of scarlet fever, Peggy Cartwright, eight-year-old film artist, not only found Southern California sunshine to be her best doctor, but she found an opportunity to enter motion pictures, all of which has resulted in her becoming a most popular member of the screen juvenile fraternity.

Peggy came from a most distinguished family. She is the grandchild of Lady and Sir Richard Cartwright, the latter formerly being a prominent statesman of Ottawa, Canada. Her uncle was Col. Robert Cartwright, the oldest colonel in the Canadian army; her father, Conway Cartwright, is a doctor by profession and was the youngest major in the Canadian army. Because of his gallantry during the World War he was recently elected to membership in "The Ypres League" in London, His Majesty, King George the Fifth and Field Marshall Carl French acting as patron-in-chief and president of the loyal organization.

Peggy made her screen debut at Universal and scored such a decided hit with officials of that studio that she was given the part of the little crippled child to portray in Frank Mayo's picture, "Afraid to Fight." Her performance in this picture won the unanimous praise of photoplay critics who referred to it as a feature of the entire production.

After appearing in support of Harold Lloyd in "Hand to Mouth," Peggy went on the Orpheum circuit in a special dancing act with her brother, Dick, acting as her partner. They made a tour of the complete circuit and then returned to Hollywood to resume screen activity. Peggy has appeared in support of virtually every foremost star of the silversheet. She was cast as the little sister of Louise Glaum in the star's picture, "Love;" with Bert Lytell in "Alias Jimmy Valentine," with Betty Blythe in "The Third Generation," and with many others. She has also been seen in many Christie comedies.

In "A Lady of Quality," now in production at Universal, starring Virginia Valli, little Miss Cartwright plays the part of the star as a child. The part carries added significance in that she makes up as a boy, allowing her a splendid chance to more firmly establish her versatility and ability to enact difficult roles. She is at present engaged with the Jack White Productions in whose latest picture she is playiing the featured role opposite little Benny Alexander, under the direction of Norman Taurog.

In addition to her accomplishments before the camera and footlights, the youngster is an expert horsewoman and has won three cups with her equestrian exhibitions. Two of the cups were won at Ambassador Horse Shows and the other at the Ventura Horse Show. She is also proficient as a dancer, swimmer, pianist, artist and cartoonist.

Peggy has never been to school. Her schooling has been placed entirely in the hands of private tutors. Like her parents and grandparents Peggy has taken a keen interest in things literary and she is conversant with the works of such noted authors as Rudyard Kipling, Mark Twain and Shakespeare.

CHAMP CHILD SWIMMER TO TRY FOR BIG RECORD

Mickey McBan, little film actor who is the world's youngest member of the Amateur Athletic Union and the holder of five swimming medals, has resumed aquatic training at Bimini in Los Angeles preparatory to competition for several new water records, and at the present time is concentrating his efforts upon perfecting his high diving and backstrokes. This four-year-old boy who was recently seen in Gasnier's "Poor Men's Wives" and who is now playing one of the big parts in "The Temple of Venus" at the Fox studios, is champion over all comers in his class on the Pacific Coast and in the first of his new exhibitions, which will probably be held within the next thirty days, he will probably be called upon to compete with some of the best of the newly developed young water wizards of the north country as well as a number of his former opponents. The film people are getting behind their tiny representative and on doubt a good number of them will turn out to see the events.

HARRY MYERS ENGAGED FOR "THE BAD MAN"

Harry Myers, he of "Connecticut Yankee" fame and more recently Horace Ventimore, in "The Brass Bottle," has been engaged to play a prominent part in "The Bad Man," which Edwin Carewe is to produce and direct for First National, with Holbrook Blinn in the title role.

Myers has been cast to enact a comedy role, that of "Red" Giddings, a Westerner whose business in the play will be to produce laughs. He is the fifth member of the company to be engaged. The others are Holbrook Blinn, who will play the character he made famous on the stage, Enid Bennet, Jack Mulhall and Walter McGrail.

The latest addition to "The Bad Man" cast has been a prominent figure in pictures since 1910, when he deserted the legitimate stage to play the part of "Red Eagle" in "Red Eagle's Love Affairs," the screen version of "Strongheart."

He has played in many recent successes including: "Turn to the Right," "Robinson Crusoe," "Kisses,"

FILM FOLK DOCTOR DISCUSSES NERVES

Nerves are like children, according to Dr. W. I. Schuster, whose hands are said to control the working forces of a considerable part of the motion picture industry in Hollywood.

Schuster has virtually become the motion picture colony chiropractor, as his clientele includes executives, directors and players from every studio in the film center.

"A child that receives kind and efficient training usually develops into an efficient and useful citizen," he says. "Nerves are like children. If they are treated right they keep the body in efficient working order. But like children they sometimes misbehave. Because of improper treatment they stray from their regular duties. Just as soon as they do the body gets out of tune.

"Perhaps they might better be compared to the strings of a musical instrument. As the chords of the instrument lose their beauty when the strings are loose or improperly placed, the human body loses its 'stride' when its nerves are wobbly."

Schuster avers that he has corraled and tamed some of the wildest nerves in Hollywood. He says that the strain of motion picture work is without a peer as destroyer of nerve regulation. He has soothed the jumpy nerves of representatives of all classes in all industries during his many years experience, but says that the work of motion picture folk is more strenuous on nerves generally than any other trade or profession which has come to his attention.

Mlle. BALZAC HAS HER FIRST FILM TEST HERE

Jeanne de Balzac, great-grand niece of the famous Honore de Balzac, has had her first film test.

Mlle. Balzac has just arrived in Los Angeles, where she has come to advise in the making of "The Magic Skin," the favorite story of Balzac, which Achievement Films is making at the Goldwyn studios. At first it was just planned that she assist director George Baker from her storehouse of intimate knowledge concerning Balzac's ideas. But her beauty has proven so entrancing and so thoroughly French that she has been persuaded to don the greasepaint. Her test, a very emotional one, was staged before about a hundred extras, who cheered her loudly at the completion of it.

Mlle. Balzac is just a little over twenty and has been acclaimed the "most perfect model" by noted French artists.

Who's Who and What's What in Filmland This Week

Margaret Landis has been added to the cast of "The Love Brand," being filmed at Universal City under direction of Stuart Paton. Miss Landis is a sister of Cullen Landis, well known juvenile of the pictures.

Sydney de Grey, now appearing in "The Love Brand," under direction of Stuart Paton at Universal City, is an old stage favorite. He was one of the support of Kolb and Dill in the old days of "Lonesome Town"

J. J. Pasztor has been signed to photograph "The Power of Darkness," featuring Wallace Beery and directed by Jacques Jaccard, at the Golden West Studio, on Lankershim Boulevard, opposite Universal City.

Winnie Brown, considered by many the leading horsewoman in America, has been engaged for a characteristic part in Metro's all-star production of "The Eagle's Feather," which Edward Sloman is directing.

Dorothy Devore, farce comedienne of the Christie studios, has been loaned to the Fox company to play the lead with William Russell in a new production to be directed by James Flood. After this picture Miss Devore will return to resume her work in Christie Comedies.

Conrad Tritschler, the master artist from London, brought to this country by Richard Walton Tully to lend his skill to the screen production of "Trilby" is now engaged on similar work for First National's "Thundergate."

Irene Rich has been secured by the C. B. C. Film Sales Corporation for an important role in "Yesterday's Wife," the first of the big Columbia Pictures series which that company will distribute on the independent market this fall.

Neely Edwards, the former vaudevillain, now maker of comedies at Universal City, once tried, as a boy, to learn to be an acrobat. His boyhood training is coming in handy now—he does a gymnasium scene in his new comedy, "Restless Rest," in which he puts on a complete tumbling act in a gymnasium.

Alma Rubens is the proud possessor of a signet ring which was formerly the property of Cardinal Richelieu. The ring was presented to her by Grand Duke Pierre Mollay, who is a direct descendant of the Cardinal. It is claimed that this is the ring Cardinal Richelieu used when signing death warrants.

Raymond Cannon, who will soon be seen in "Mary of the Movies" and "The Printer's Devil," has returned from a week's sojourn in the Sierras.

Fredric Santley, who has just closed in "Up She Goes," will start immediately on a new picture contract which will keep him busy for the entire summer.

Ben Lyon, who is playing the leading juvenile role in "Potash and Perlmutter," has received an offer to star in a series of specials to be made on the coast.

Martha Franklin, having completed her work as "Mme. Vinard" in the Tully production of "Trilby," has been signed for an important role in "Ponjola," a forthcoming First National picture.

Lillian Leighton, who plays Ma Pettingill in "Ruggles of Red Gap," has left for Eureka, where the James Cruze Company, now filming the Lasky feature, will location for a fortnight.

Florence Rittenhouse has been engaged by Sam Wallach for the leading female role in Edward Locke's new play with music, "Yesterdays," which opens at Asbury Park, July 9th. This will not interfere with Miss Rittenhouse's work on the screen, as she is at present working on a series of specials.

J. C. ("Jack") Fowler has completed his role of Pharris in "What Should a Girl Do," at the Hal Roach studio under direction of Val Paul in support of Edna Murphy. "Jack" is a new recruit from the legitimate stage and has been constantly at work in pictures since his arrival in Hollywood last February.

James Woods Morrison, who has just finished his work in "The Unknown Purple" at the Goldwyn Studio, has been engaged by Metro as one of the all-star cast of "Held to Answer," a big special to be directed by Harold Shaw from the story by Peter Clark MacFarlans.

Al St. John, famous Fox comedian, aspires to be a professional auto race driver. He likes to "burn 'em up" as a speed king and is known throughout the Hollywood colony as a crack amateur driver who can "scorch" the roads when the speed cops are not around. Al owns eight fast cars, all capable of doing better than eighty miles an hour, and he takes them out for a brush in some secluded spot whenever the opportunity offers.

Harry Lamont has finished playing the part of a Lavonia spy in Jackie Coogan's new production, "Long Live the King," at the Metro Studios.

Harold Rhoades, child film artist, has just completed an engagement with Lasky, apppear-in "To the Last Man," under the direction of Victor Fleming.

Paul Weigel is working with the Finis Fox Company in "Bag and Baggage," playing the part of Anthony Hope, a music-master type of role.

Caroline "Spike" Rankin is now playing straight as well as eccentric character roles before the camera. Her latest engagement is with Nate Ross at Universal, where she is appearing in "Six Fifty."

"My Mamie Rose," from the well-known novel of the same name, will be the next production to feature the talents of Mary Philbin, young actress who has scored such a hit in the Universal super-production, "Merry-Go-Round."

Oliver Follansbee has received an offer from the Majestic Stock Company, Toronto, Canada, to appear in their future stock productions during the coming year. Follansbee, however, will be unable to accept the offer as his screen work will require his remaining in Southern California for some time.

Dainty Frances Arnold, better known to the profession as Iva Forrester, has decided to discard the latter name and work under her own trade-mark. She has been leading lady in the Universal serial, "The White Horseman," and several other current productions. The Bob Horner Productions has just placed her under a year's contract.

The task of supplying about two hundred ex-service men for work in "The Life of Abraham Lincoln," being filmed by the Rockett Film Company at the Mayer studios, was fulfilled a few days ago by the Reliable Photoplayers' Association. Harry Lewis is serving as studio representative for the organization and Frank Morris is his assistant.

"The Girl Who Dared" has been chosen as the final title of Viola Dana's current production, instead of "To Whom It May Concern," the original title of Rita Weiman's mystery story of which it is a screen adaptation, according to an announcement made by Milton E. Hoffman, Metro production manager.

Raymond Lee, young son of Art Lee, make-up maestro, has just signed for the part of Bobbie, the American boy, in Jackie Coogan's "Long Live the King" at the Metro studios.

Work is progressing rapidly on "The Worm," Johnnie Walker's latest production for F. B. O. The production is being filmed under the direction of William Worthington.

Louise Lorraine, who plays the leading feminine role in H. C. Witwer's "Fighting Blood" series, has just received a pair of ring-necked doves from an Eastern admirer.

Norma Talmadge has returned to Los Angeles from Santa Barbara, Cal., where some of the final scenes of "Purple Pride" were made in the gardens of William Miller Graham, Montecito millionaire.

Tom Wilson, a member of the Robertson-Cole stock company, has left for New York, where he will play one of the leading roles as a black-face in D. W. Griffith's next production. It is probable that Al Jolson will also take part in this picture. Wilson expects to be away from sunny Southern California for three months or more.

Muriel Reynolds, who recently portrayed the role of Cinderella, at the Hollywood Bowl, with her director, Mrs. Idealine Meredith, and part of the troup, enjoyed many hours gladdening the hearts of the children at the County Hospital and the Children's Hospital by staging part of the Cinderella play for the amusement of the suffering children.

Margaret Morris has just returned from location at Keen Camp, Jacinto mountains, where she portrayed the leading role in Robert Bradbury's, "Ace of the Saddle," featuring also Edwin Cobb. Jay Morley played the heavy. On her return to the "U" lot, Miss Morris was immediately cast as lead in a new Jay Marchant western picture, which started Wednesday Pete Morrison has the male lead.

Joseph Du Bray and Pierre Collings, cameramen on "Alimony," James W. Horne's latest Robertson-Cole production, have obtained some marvelous shots of the Wrigley playground, Catalina Island, where the company has been filming many yacht scenes for the production. Grace Darmond, Warner Baxter, Ruby Miller, Jackie Saunders, Clyde Fillmore and many others are in the cast.

"HAVOC" PROMISES SOME UNUSUAL REALISM

Java, melting pot of the Pac, and one of the strangest d least known of lands, was ited, and months of research o accounts of explorers pre- red the way to the filming of avoc," the Harry Garson ectacle being filmed for Uni- rsal. Incidentally, one of the st known screen actresses in erica qualified as research pert for the picture, for much the detail is due to the aid of ara Kimball Young, who ssed months in Java, Burma, d the Orient, on her recent nd-the-world trip, and who unteered for services to help epare the spectacle.

Every possible nationality is presented in the strange popu- ion of Java, a tropical coun- of strange resorts and ange people, some outcasts in eir own land, some adven- rers, some representatives of mmercial interests—and all icken with the virus of the pics—a queer charm that ds far afield.

The play is a massive specta- e—showing Java's strange fes, pitfalls for souls, its ex- ic charm, and, as a climax, a gantic typhoon and tidal wave ch as occur in this queer land ring the "six months rains" riod along the equator.

J. Warren Kerrigan and Anna Nilsson head the cast in the rson story, and a small army extras of all nationalities ap- ar as the polygot population the queer country.

Many of the scenes were actu- ly taken in Java, a special trip ing made for this purpose, d the rest were made in a vil- ge constructed to duplicate the cality filmed on the trip.

NEW AD MANAGER

John Cornyn, has joined the anks of Camera! as Advertising Manager. Cornyn has just sev- red his connection with Screen- and as their Western Represen- ative.

AUBREY AND LEON LEE JOIN TO MAKE COMEDIES

Jimmy Aubrey, for years a star on the Vitagraph program as a comedian in a series of two-reel comedies, has signed a contract with Leon Lee to appear in 12 two-reel fun-films.

Lee is well-remembered as the "man" who put over the "Joe Rock Comedies" to such a run of popularity. Lee signed a contract with the Universal Film Corporation to use any and all sets that are erected at the Big U Studios, and to have built anything that their stories call for, and when one knows that Universal City has anything from an elephant to the smallest prop, they can readily understand the possibilities that the company will have at their command.

Charles Saxton, the well-known New York Evening World cartoonist, who is known as the "Wise Cracker of Broadway," has been engaged to write stories and make humorous cartoons which will help put the Series over. Reggie Lyons, who was the cinematographer on "Black Beauty," the Vitagraph special, has been engaged to photograph the entire series.

ELINOR GLYN NOW HERE TO FILM "3 WEEKS"

Motion pictures are "the greatest moral force in the world today" according to Elinor Glyn, world-famous English authoress who has just arrived in New York.

The noted woman novelist has left New York for Los Angeles, where she will collaborate in the filming of her greatest book, "Three Weeks" at the Goldwyn studios at Culver City.

The famous authoress, still vibrant and attractive despite her years, at a tea given by officials of the Goldwyn corporation in her honor in New York, announced she was the grandmother of three children.

Mme. Glyn, who was induced to come to the Goldwyn studios to collaborate in the filming of her novel, is very enthusiastic over the screen possibilities of "Three Weeks," and declares the motion picture version can be made to bring out the spiritual lesson of the book, that "the wages of sin is death."

"The highest mission in my life was accomplished when 'Three Weeks' was written," Miss Glyn declared at the Luncheon. "The screen needs a psychologist. The human mind must be analyzed to interest other minds through the eye."

"Six Days," an original story by Mme. Glyn, is now nearing completion at the Goldwyn studios. Corinne Griffith and Frank Mayo are featured in a cast directed by Charles Brabin.

NEW DRAMATIC CLUB IS RAISING CHURCH FUNDS

The "Hollywood Players" is the name of a new club that has recently been formed by motion picture artists in the Hollywood film colony for the purpose of raising funds with which to construct the "Little Church Around the Corner," of which Rev. Neal Dodd is the sponsor. Gay Wellington is director of the club, Miss Mary Arter is secretary and other officers are now being elected. The first play was staged by the club a few nights ago at the Hollywood Woman's Club and scored a big hit. Plans are being made to stage a play of greater importance within the next week at San Fernando. The club already boasts a membership of several hundred artists and among those who have recently enrolled is Betty Jean, well known film artist and manager of the Reliable Photoplayers' association, a Hollywood organization.

BENNETT CALLS "LULLABY" MISS NOVAK'S BEST FILM

The entire personnel of Chester Bennett's producing organization is a unit in expressing themselves that Jane Novak has perhaps the greatest role of her entire career in her current production of "Lullaby," his current personally directed and supervised production.

In "Thelma" Miss Novak had a splendidly appealing role and in "Divorce" she interpreted a character that is resulting in heavy bookings all over the country in first-run theatres.

Bennett is sparing no time or expense in surrounding Miss Novak with the best supporting cast that could be secured for "Lullaby."

Bennett believes the actress who best personifies the sweet woman, with womanly ideals and entirely free from the sex personality, is the popular actress of the next hour and he intends to direct only this class of shadow plays in the future with Miss Novak in the stellar role.

BEAUTY OF SIMPLICITY IN WEARING OF HATS

Grace Darmond, who is now playing the leading role in "Alimony" at the R-C studios, gives a few hints to girls on the choice of hats. She admits that it sounds paradoxical, but she says the greatest beauty always shows in simplicity. Some girls choose elaborate and flashy hats as an aid to their beauty. Instead of being so, however, these often detract by being too conspicuous, while the simple hats seem to set off the beauty to an amazing degree, and, put on at the right angle cast a spell that is well-nigh irresistable.

Miss Darmond has just completed her role opposite Guy Bates Post in "The Man From Ten-Strike." Previous to that picture she appeared in the leading role in "Daytime Wives."

ADDS CHARACTERS TO FILM AT THE FINISH

Several notable players have been added to the big cast filming "Whose Baby Are You?" starring vehicle for the diminutive Baby Peggy, at Universal City. King Baggot, the director, after assembling a notable list of picture players to support his tiny starlet, has built up several new roles, in which names long familiar on the speaking stage are added to the list of principals.

Rex Davidson, famous character actor of the speaking stage, is to play "Levinsky," the quaint old showmaker of New York's ghetto, in the production. Minnie Steele, well-known in vaudeville, plays his wife. The two parts are rich in comedy but essentially human-interest factors in the story.

Frank Currier, veteran of the stage, has been added to the cast to play Baby Peggy's ancient grandfather. Currier has been in pictures for some years and has played a variety of important character roles.

J. Gorman Rex, another character man, who, in his younger days, played with Booth, Barrett and John McCullough, has been added to the cast to develop an important-human-interest role in the part of a pushcart vendor.

The play, a lively story in which the baby starlet appears as a tiny Italian immigrant, is laid mainly in New York's lower Eastside, and on the Atlantic steamer. The ghetto is reproduced in remarkable detail at Universal City, and several hundred people are used in the big scenes.

The story was written by King Baggot, the director, and Raymond L. Schrock.

Advertising Does Pay

Since offering a prize of $1,000 for the best idea for a scenario, Charles R. Seeling, film producer, has been besieged with letters from all parts of the country, a strong effort being made by the authors to win the prize. After wading through a hundred or more of the manuscripts, Mr. Seeling announced this week that many of the ideas submitted were worthy of consideration, but many of them are impossible for screen material. The best idea sent in by July 15th will be used by the scenario staff in preparing a new feature story for "Big Boy" William, one of the company's stars. Mr. Seeling requests that the contestants enclose return postage so that in case their idea is rejected it can be returned.

William Parks, who directed "Legally Dead," is busy at Universal City preparing for his next picture, "Upside Down," in which Herbert Rawlinson is to be starred.

News and Gossip About the Moving Throngs of Movieland

Summer Releases

The four comedies which the Christies are releasing this summer include a wide range of subjects, beginning with a snowy picture "Winter Has Come," starring Dorothy Decore, and winding up with a timberland comedy, "Back to the Woods," starring Neal Burns. In between come Jimmie Adams in the blackface comedy, "Roll Along," and Bobby Vernon as a plumber in "Plumb Crazy."

Entertains War Veterans

Mervyn LeRoy, who has just finished an important role in "Little Johnny Jones," a Warner Bros. production featuring Johnny Hines, makes it a point at least once a month to entertain at the Old Soldiers' National Home at Sawtelle, California.

LeRoy was on the vaudeville stage for several years in a singing and dancing act.

Eng a Proud Daddy

Charles Eng, manager of the Transportation Department of the United Studios, has a new customer. Charlotte Eng, six and a half pounds, introduced herself Friday morning and asked that arrangements be made to furnish her with daily transportation. Eng has ordered a new car, with a wicker body and solid rubber tires, for his daughter's use. It will be parked at 1211 Tamarind street, Hollywood, nights. M. C. Levee, president of United Studios, has ordered an addition to the studio garage for the new customer's daytime use.

'Tis Scandalous

This promises to be a great scandal year for Huntly Gordon, talented Louis B. Mayer studio star. Following his sly conquest in Fred Niblo's "The Famous Mrs. Fair," he went into romantic adventure on a wholesale scale in the leading role of "Bluebeard's Eighth Wife," and now he is back at the Mayer Studio carrying on a naughty flirtation in a star part in John M. Stahl's new picture, "The Wanters."

Van Dyke Signs

As one of the important steps in his plans for increased production activities, Louis B. Mayer has signed W. S. Van Dyke on a long contract to direct all-star specials of melodramatic and spectacular trend. Other famous directors now working under the Mayer banner include John M. Stahl, Fred Niblo and Reginald Barker. Mr. Van Dyke's first picture at the Mayer Studio will probably be "The Span of Life," the scenario of which is now being completed under the supervision of J. G. Hawks.

La Verne Making 'Em Up

Harry La Verne, well-known stage and screen character actor who was recently seen in "Robin Hood," is in charge of all make-up for "The Spanish Dancer," starring Pola Negri, which is being filmed at the Lasky studios under the direction of Herbert Brenon. Co-operating with La Verne is James Collins, who is wigmaker for the unit. Several interesting make-up innovations are assured as the result of the combined efforts of these two.

Cloninger's Big Plans

Plans are rapidly being formulated for the first of a series of independent productions to be filmed in and around Salt Lake City, and which will be sponsored by several capitalists of Salt Lake City, Spokane, and other northwestern cities. Ralph Cloninger, for many years a stage favorite in that territory, will be actively concerned in the productions, both from the acting and managerial standpoint. Negotiations are under way for a director and several cameramen, and a formal announcement is expected within the next fourteen days.

Otto Quits Realty Business

Otto Lederer says, "Once an actor always an actor," and as a result he is going to devote his time to his film and stage work alone. He sold all of his real estate holdings on Beachwood this week, for he will not have sufficient time to devote to their development and upkeep, and the costumers and wigmakers are busily engaged in—ah, but that's the secret; probably another "Abie's Irish Rose."

Still Buying Stories

Supplementing its already splendid array of story material for the coming season, First National has purchased four more works that have proven their popularity with the reading public. All four are exceptionally well adapted to screen presentation. They are: "The Sea-Hawk," by Rafael Sabatini; "Rope," by Holworthy Hall; "The Moving Finger," by Elizabeth Irons Folsom, and "Pearls Before Cecily," by Charles Brockett.

He Knows Africa

Randall H. Faye, a native of Rhodesia who, it is believed, knows more about that section of Africa, its people and their customs, than any person engaged in the motion picture industry, has been engaged by Sam E. Rork to act as technical advisor during the filming of "Ponjola," a Frst National picturization of Cynthia Stockley's famous story of the African veldt. Almost all of the dramatic action of this exciting story of the gold lands is laid in Rhodesia.

Globe-trotter is Versatile

Otto Lederer is probably best known as an interpretor of Hebrew characters, his superb portrayal of Solomon Levy in "Abie's Irish Rose" having won him the praise of critics and theatergoers alike, but it is not so generally known that he is equally competent as a "heavy" of the most villainous type. Lederer's experience has been unusual in scope, and for two years he toured the Orient, where he appeared in several stage plays in Shanghai and other cities. His most recent screen appearances have been in "Forget-Me-Not," "Your Friend and Mine," and "Hungry Hearts."

Henry Headed Stagewards

John Henry, who a short two months ago made his debut in motion pictures, is now seriously considering an offer to play the leading role in a play which is shortly to be presented before the footlights at a theatre in Los Angeles. Stage work is nothing new for Mr. Henry as he played juvenile leads and heavies with the Shusterman Stock Company in Boston for three seasons before coming to Hollywood. His latest work in pictures is with Ann Little and Fred Thomson at Universal in whose picture, "The Eagle's Talons," he plays the part of Secretary to Thomson.

TO Preview "Boy"

With the cutting and titling of the Mission Film Corporation's latest feature production, "The Barefoot Boy," now in the final stages of completion, plans are being made by Norman Walker, business manager for the company, for a preview of the picture at one of the theatres in Hollywood or Los Angeles, preparatory to shipping it to New York for release. "The Barefoot Boy" was written by Wallace Clifton and was produced with a cast which includes the names of sixteen well-known film artists, among whom are John Bowers, Marjorie Daw, Sylvia Breamer, Raymond Hatton, little Frankie Lee and others. It is the first of a series of six special stories to be produced by the Mission Film Corporation during the year. Leon Rice is the newly elected president of the company.

Monty's New Girl

Monty Banks, who is heading one of the comedy units at the new Grand studios in Hollywood, has a new leading woman in the person of Catherine Bennett, sister of the well-known Enid. Miss Bennett hails from Australia and is said to be a perfect "foil" for Banks in his new series of feature length fun films.

Morelli Wins Part

The part of Robert Lincoln the youthful son of Abraham Lincoln, in the Rockett Film Company's production of "The Life of Abraham Lincoln," has been assigned to Reggie Morelli a well-known film artist and native of Italy. Morelli was chosen for the part from a list of more than a hundred applicants, all of whom resembled the son of the martyred president.

Peggy Has Chicken Ranch

Other players can invest in real estate but Peggy O'Day, star of "Thundering Hoofs," "The Storm Girl," and other productions, has a little side line of her own. She is nothing other than a chicken fancier. Peggy recently bought a ranch out on Ventura Boulevard, about three miles from Hollywood, and she has there established a farm of thoroughbred white leghorns. Already she has a thousand laying hens and the number is rapidly climbing. Peggy, of course, doesn't do all the work herself. She is sort of director and supervisor in chief; and she has several assistants.

Movie Lure Permanent

No more musical comedy for Eulalie Jensen. The lure of the movies is too strong for her even to return to her first love. For it was in "The Time, the Place and the Girl" company and other big musical shows that Miss Jensen, now finishing her role in George D. Baker's production, "The Magic Skin," scored her early stage successes. She was asked to return to a big new musical comedy that will make its debut on Broadway, New York, this fall, but the old love has given place to a new and stronger affection for the motion picture, so Miss Jensen declined the principal part offered her and will remain in Hollywood.

How Lucky We Are

Making a dollar do the work of two is the easiest thing in the world, according to Oscar Apfel, noted Metro director. That is, if you are in Europe. Apfel, who recently returned to Los Angeles from a tour of the Continent, says a gold "cartwheel" or "iron man" from the U. S. A. will do the work of five dollars, even more, in some of the European countries that are pouring out paper money in a perfect flood. Every time somebody gets to growling about "hard times" over here, Apfel puts a damper on their grouch by telling them what some of the European victims of the World War's aftermath have to endure. Then they shut up.

Pulse of the Studios

For Week Starting Monday, June 25

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
J. Ince	The Washburns	Linden	Turner	N. Blair	"The Love Trap"	2nd Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
Jack Blystone	Buster Keaton		Rose			1st Week
Lou Anger Productions.						
Al. Austin	Clyde Cook		Hale		"Under Orders"	1st Week
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
Century Comedies (Universal release).						
Al Herman	Buddy Messinger	Wm. Hyer	Herman		"Forward Pass"	Schedule
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
Regent Film Company. (United Artists release).						
Charles Chaplin	Edna Purviance	Rollin Totheroh	Eddie Sutherland	Monta Bell	"Public Opinion"	29th Week
CHOICE STUDIO. 6044 Sunset Blvd.						**439-764**
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Scott Sidney	Jimmy Adams	Nagy	Jas. Clemens	Conklin	Comedy	Editing
H. Beaudine	Neal Burns	Gus Peterson	Ernest Levelle	Conklin	2-Reel Comedy	1st Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Wilshire 2115**
FINE ARTS STUDIOS. 4500 Sunset Blvd.						
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Buckingham	Stock	Sid Wagner		Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff		Comedies	Schedule
Jim Summerville	Stock	Jay Turner	Arthur Cohn		Comedies	Schedule
Lambert Hillard	Tom Mix	Dan Clark	Eugene Forde	Zane Grey	"Lone Star Ranger"	5th Week
Erle Kenton	Lew Brice		Max Gold		Comedies	Schedule
Henry Otto	Phylis Haver	Joe August	Hollinghead	Carr	"The Temple of Venus"	5th Week
Jack Ford	John Gilbert	Schneiderman	Ed Feeny	Lee	"Cameo Kirby"	6th Week
Dunlap	Chas Jones	Don Short	Horace Hough	Harvey Gates	"Snow Drift"	7th Week
Roland V. Lee	All-Star	Post	Dan Case		"You Can't Get Away With It	1st Week
Jas. Flood	Wm. Russell	Jos. Brotherton	Walter Mayo	Dorothy Yost	"The Best Man Wins"	1st Week
David Sullivan	Dustin Farnum	Turner	Ed. Bernoudi	Dorothy Yost	"A Man"	1st Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
Rocky Mt. Production Co.						
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Battlin' Buckaroo"	6th Week
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Wild & Wooley"	5th Week
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
Metro Release.						
Harry Garson	Nilsson-Kerrigan	Richardson	Cowan	Coffee	"Havoc"	Editing
GOLDEN WEST STUDIO. 4011 Lankershim Blvd.						**Lankershim 132-J**
Jaques Jaccard	Wallace Beery	J. J. Pasztor	H. Breaumond	H. Breaumond	"Power of Darkness"	2nd Week
GOLDSTONE STUDIO. 1426 Beechwood Dr.						
Phil Goldstone Productions. (State Rights release).						
A. P. Younger	Wm. Fairbanks	Roland Price	Harry Tenbrook	Staff	"What Women Want"	5th Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStrohei	"Greed"	15th Week
Charles Brabin	All-Star	John Mescall	A. L. Raboch	Ouida Bergere	"Six Days"	14th Week
Neilan-Urson	All-Star	David Kesson	Thomas Held	Lovett-Mathis	"The Rendevous"	Editing
Tod Browning	All-Star	Wm. Silden	Earl Taggart	Kavanaugh	"The Day of Faith"	6th Week
R. West	All-Star		R. Ross		"Wild Oranges"	Preparing
Geo. D. Baker	All-Star	John Boyle	A. C. Eddington	Whittaker	"The Magic-Skin"	6th Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"Master of Man"	5th Week
Emmett Flynn	All-Star	Lucien Andriot	Ray Flynn	June Mathis	"In the Palace of the King"	6th Week
Cosmopolitan Productions.						
Carlos Productions.						
Roland West	All-Star	Oliver Marsh	Robt. Ross	Paul Schofield	"The Unknown Purple"	6th Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 162**
Monte Banks Productions, Inc.						
Herman Raymaker	Monte Banks	Bill Williams	Leslie Goodman	Staff	2-Reel Comedy	Editing
H. Edwards	Monte Banks	Bill Williams	L. Goodman	Staff	2-Reel Comedy	1st Week
Sid Smith Productions, Inc.						
Hugh Fay	Sid Smith	Ken. MacLean	Chas. LeMont	Fay	"Hats"	Editing
Archie Mayo	Sid Smith	Ken. MacLean	Chas. LeMont	Fay	"Don't Play Hookie"	1st Week
Joe Rock Productions, Inc.						
Gil Pratt	Joe Rock	Jerry Ash	Dave Smith		"One Dark Knight"	1st Week
Arvid Gillstrom	Joe Rock	Jerry Ash	Dave Smith	Staff	Comedy	1st Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr.						**Holly 1431**
Finis Fox Prod. R. R. Beaty, Gen. Mgr.						
Finis Fox	All-Star	Hal Mohr	Wm. Dashiell	Lois Zellner	"Bag and Baggage"	1st Week
Richard Thomas Productions.						
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
Victor B. Fisher Productions.						
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
Supreme Art Productions. Chas. J. Hall						
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. Monte West, Studio Mgr.						**438740**
Horner	All-Star	Geo. Meehan	Middleton	Horner	"Midnight Limited"	Casting
Horner	All-Star	Meehan	Middleton	Horner	"Flame of the Sahara"	Preparing
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Big Boy Williams	Vernon Walker	Chas. DeLong	J. Natterford	"Bad Men and Good"	1st Week
Seeling	George Larkin	Vernon Walker	Chas. DeLong	Chas. Seeling	"The Tango Cavalier"	Editing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Palmer Photoplay Productions.						
Cortland Productions						
Trimble-Murfin Productions.						
Murfin-McCloskey	All-Star	King Gray	Thompson	Jane Murfin	"The Sign"	9th Week
Laurance Trimble	Strongheart	G. B. Dreyer	Cyril Gardner	Donna Barrell	"Phantom Pack"	19th Week
Assoc. Authors, Inc.						
W. S. VanDyke	All--Star	Joe Walker	R. L. Selander	Thompson Buchanan	"Loving Lies"	5th Week
Lloyd Ingram	All-Star			Elmer Harris	"Nobody's Dog"	Preparing
INTERSTATE PICTURES CORPORATION. Jean Burt Calvert, Casting. Culver City, Cal.						
J. B. Calvert Productions.						
J. B. Calvert	All-Star	Joe Campana	Frank Cameron	Belmont-Woodhouse	Drama	Preparing
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Herb. Brenon	Pola Negri	Jas. Howe	Harold Schwartz	Mathis-Dix	"Spanish Dancer"	3rd Week
Wm. DeMille	All-Star	Guy Wilke	Geo. Hippard	Clara Beranger	"Spring Magic"	1st Week
Victor Fleming	All-Star	Jas. Howe	Al Gilroy	Doris Schroeder	"To the Last Man"	8th Week
Jas. Cruze	Featured	Karl Brown	Vernon Keyes	Tom Geraghty	"Ruggles of Red Gap"	1st Week
Cecil B. DeMille	Featured	Bert Glennon	H. Tate	J. McPherson	"The Ten Commandments"	5th Week
Geo. Melford	All-Star				"The Light That Failed"	Preparing
Al. E. Green	Thos. Meighan				"All Must Marry"	Preparing
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro release).						
John M. Stahl	All-Star	Ernest Palmer	Sid Algiers		"The Wanters"	Editing
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Vic Schertzinger	All-Star	Karl Struss	Joe Yohalem	Art Printzlau	"The Boomerang"	Preparing
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Virginian"	3rd Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Oscar Apfel	Viola Dana	John Arnold	Chas. Watt	Taylor	"The Social Code"	4th Week
Harold Shaw	All-Star		Nat Watt	Winifred Dunn	"Held to Answer"	1st Week
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	15th Week
Hunt Stromberg Productions. (Metro Release).						
Edward Sloman Productions.						
Edward Sloman	All-Star	Geo. Rizard	Leigh Smith	Winifred Dunn	"Eagle's Feather"	8th Week
Jackie Coogan Productions, Inc.						
Victor Schertzinger	Jackie Coogan	Frank Good	McDermott	Mary Rob. Rinehart	"Long Live the King"	8th Week
NEVA GERBER PRODUCTIONS. 6735 Holly Blvd.						
Dearholtz-Dillon	Neva Gerber	Hutchinson	Wilbur McGough	Dillon	"Sante Fe Trail"	9th Episode
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	G. W. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	Preparing
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Eddie Cline	Bowers-De la Mott	Ned Van Buren	Geraghty		"When A Man's a Man"	4th Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santell	All-Star	Wm. Marshall	Rollie Asher	Dickey-Page	"Lights Out"	Editing
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Long Live The King"	1st Week
Jas. W. Horne	All-Star	Dubray-Collins	Art Flavin	E. M. Engleton	"Alimony"	4th Week
Wm. Worthington	Johnnie Walker	Wm. O'Connell	Mel Brown	Loring-Lighton	"The Worm"	2nd Week
Emory Johnson	Ralph Lewis	R. Fisher	Blystone	Emilie Johnson	"The Mail Man"	2nd Week
Chester Bennett Productions.						
Chester Bennett	Jane Novak	Jack MacKenzie	Doug S. Dawson	Loring-Leighton	"The Lullaby"	3rd Week
JEAN RILEY STUDIO. E. G. Walker, Mgr., 6701 Santa Monica Blvd.						**579-440**
Rymarsen	All-Star	Bill Severin		Riley	Drama	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Howe-Cedar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	**Schedule**
	All-Star	Harry Gerstadt	C. Morehouse		"Our Gang"	**Schedule**
Jeske-Pembrook	Stan Laurel				1-Reel Comedy	Schedule
Roy Clemens	Edna Murphy	Bobby Doran	McBurney		"What Should a Girl Do?"	7th Week
Lon Powers	Dippy Doo Dads	Hank Kohler	Bert Currigan		Animal Comedy	Schedule
Chas. Parrott	Will Rogers	Bob Dorrin	Chas. Oelze		2-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROCKETT-LINCOLN COMPANY. Chas. Huber, Casting.						Holly 2176
Phil Rosen	All-Star	Curly-Broening	Al. Kelley		"Life of Abraham Lincoln"	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945-6
B. D. Russell	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Schedule
SENNETT STUDIO. 1712 Glendale Blvd.						Wils. 1550
Mack Sennett Comedies. (First National Release).						
F. Richard Jones	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	15th Week
Roy Delruth	Ben Turpin	Wagner	Joe Bordeau	Mack Sennett	"Ten Dollars or Ten Days"	3rd Week
Elmer Del Lord	All-Star	Wagner	Fox	Mack Sennett	Comedy	4th Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
Al Russell	J. B. Warner	Bert Longnecker	Roy Dyer	King Thompson	"Certain Lee"	Editing
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Frank Borzage	All-Star	Chester Lyons	Lou Borzage	Kenneth Clarke	"Against the Grain"	5th Week
Edwin Carewe Productions. (First National release).						
Edwin-Carewe	Holbrook Blinn	Sol Polito-Storey	Wallace Fox	Finis Fox	"The Bad Man"	3rd Week
Joseph M. Schenck Productions. (First National release)						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Weil	Frances Marion	"Purple Pride"	Editing
Sam E. Rork Productions.						
Donald Crisp	All-Star	Paul Perry	Jas. Ewens	Chas. Logue	"Ponjola"	1st Week
First National Productions.						
Lynn Reynolds	All-Star	Jas. Vontrees	H. Welfer		"The Huntress"	6th Week
Joe De Grass	All-Star	Boise	Perry Vrekroff		"Lord of Thundergate"	5th Week
Maurice Tourneur	All-Star	Arthur Todd	Scott Beal	Fred K. Myton		Preparing
UNIVERSAL STUDIO. Fred Datig Casting.						570-081
Universal Film Manufacturing Co. (Universal Release.)						
Wm. Parke	Herbert Rawlinson		Tinling	Harvey Gates	"Upside Down"	Preparing
Ed. Segwick	Hoot Gibson		Myers-McCulley		"Rambling Kid"	3rd Week
Ross	All-Star		Lamson		"Six-Fifty"	Preparing
Brown	All-Star	Balbino	Dorian		"The Acquittal"	3rd Week
Grandin	Edmund Cobb		Arthur Thompson	Geo. Pyper	Western	Editing
Robt. Hill	Wm. Desmond		Dodds		"Sentenced to Soft Labor"	Schedule
Wm. Craft	Mower-Sedgwick	Howard Oswald	Taylor	Jefferson Moffit	"Daniel Boone"	Schedule
Archainbaud	Priscilla Dean		McCarey-Wyler		"The Storm Daughters"	Preparing
Duke Worne	Little-Thomson	Wm. Nobles	McDonough	Bertram Millhauser	"Eagles' Talons"	21st Week
Harry Pollard	Reginald Denny		Harry Webb	Staff	Leather Pushers	6th Week
Stuart Paton	Roy Stewart		Ernst Laemmle	Geo. Hull	"The Love Brand"	Editing
King Baggott	Baby Peggy		Joe Barry		"Who's Baby Are You?"	8th Week
Watson	Neely Edwards		Holland		"Own A Home"	Schedule
Herbert Blache	Gladys Walton		Sullivan	Hugh Hoffman	"The Wild Party"	2nd Week
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	9th Week
Hobart Henley	Virginia Valli		Arthur Smith	Marion Fairfax	"Lady of Quality"	11th Week
Leon Lee Productions. Leon Lee Manager.						
Dinky Dean Productions. Lew Lipton, Production Manager.						
Andy Gump Productions.						
Jimmie Aubrey Productions						
W. Hayes	Aubrey		Zimmerman		"Buttinsky"	2nd Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Dave Smith Productions.						
Smith	All-Star	S. Smith, Jr.	Wm. Caldwell		"The Pioneer"	3rd Week
Larry Semon Productions.						
J. Davis	Semon-Sedgwick	H. Koenekamp	J. Basil	Semon	"The Chase"	5th Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 418!
Warner Brothers Productions.						
Arthur Rosson	Johnny Hines	Gilson	Hines-Roth	Ray Schrock	"Little Johnny Jones"	Editing
Wm. Beaudine	Wesley Barry	Dupar	Roth-Webster	Julien Josephson	"The Country Kid"	1st Week
Harry Beaumont	All-Star	Abel	Strayer	Grant Carpenter	"The Gold Diggers"	3rd Week
Sidney Franklin Productions.						
Sidney Franklin	Lenore Ulric	Chas. Rosher	Wm. McGann	Edmund Goulding	"Tiger Rose"	Preparing
Ernest Lubitsch Productions.						
Ernest Lubitsch	All-Star					Preparing
Harry Rapf Productions.						
Chet Withey	All-Star			Sada Cowan	"Lucretia Lombard"	Scheduled
	All-Star			Edmund Goulding	"Broadway After Dark"	Preparing
WILNAT STUDIO. 6070 Sunset Blvd. Al. Brandt Mrs.						Holly 7940
Le Saint	Rich-Percy	King Gray	Geo. E. Reehm	Evelyn Campbell	"Yesterday's Wives"	1st Week

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FULL DRESSES OF EARLY FRENCH PERIOD SERIOUS HANDICAP IN PRESENT DAY

Full dresses, of the style worn by court ladies during the time of the French Revolution which serves as the background for "Scaramouche," Rex Ingram's newest Metro production, are out of place in the present period. Mr. Ingram learned this during the making of this picture and was forced to some length to solve some of the difficulties presented by the odd style of gowns.

Each gown consists of 12 yards of material, and a woman wearing one takes up as much room as two or three persons in modern clothes.

During the filming of ballroom scenes at Madame Plougastel's Paris mansion, 200 women, all fashionably attired, were used. Every gown was elaborate, made of brocades and satins and with a great deal of lace. It was necessary for every woman to be as careful as possible with her costume for the trains swept across the floor and two seamstresses were kept busy on the set to mend rents and tears.

The first big difficulty came during noon on the first day when the company was dismissed for lunch. Only half of the 200 women were able to get into the two cafes across the street from the studio. Booths constructed for the purpose of seating four ordinary persons would accommodate only two ladies attired in bouffant gowns. The capacity of the restaurants would have been taxed in any event but under these extraordinary conditions it was lessened by half.

Consequently the half that were not seated had to wait until the other half had completed their lunch. Since then, when using a large number of women Mr. Ingram sends portions of the company to lunch at a time.

The cast of "Scaramouche" includes Alice Terry, Ramon Novarro, Lewis Stone, Edith Allen, James Marcus, Julia Swayne Gordon, Otto Matiesen, Lloyd Ingraham, George Seigman, Lydia Yeamans Titus, William Humphrey, Lois Lee, Bowditch Turner, Carrie Clarke Ward, Nelson McDowell, Yvonne Gardelle, John George, Snitz Edwards and others.

Moviedom's Triumvirate

This triumvirate has undertaken the production of another semi-serious vehicle, and expect to complete within the next few weeks an original story to be known as "The Extra Girl," in which the irresistible and much loved Mabel Normand is again starred with a particularly well known cast, including such personalities as Ralph Graves' leading man, George Nichols, Anna Hernandez, Vernon Dent and Charlotte Mineau.

The story of "The Extra Girl" is by Mack Sennett and was adapted for the screen by Bernard McConville, and gives every promise of excelling any photodrama yet produced by this triumvirate. Laughter sympathy and beauty are all incorporated in this picture, is the claim of its creators.

Making her appearance at the beginning of the picture as the daughter of an honest, hard-working, mid-western family, Miss Normand introduces a new character to the screen. A type of American girl we all know exists but whom we seldom meet. A daring, ambitious enthusiast, cherishing the bigger and finer things in life not provided for in the narrow circle of activities in a country town, and who with girlish simplicity and unchallenged determination, sallies forth much as the soldier of fortune to accomplish that which she aspires to. Then through the evolution of incidents into which the element of love romance and adventure play an all important part, our heroine finally settles into that blessed state of happiness prescribed for right thinking and healthy bodied youth.

John Elliott, who is appearing in Metro's picturization of "The Eagle's Feather," enjoys the distinction of being an honorary chieftain of the Brule Tribe of Sioux Indiana.

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FILM FORECASTS BALKAN IMBROGLIOS

Always one of the political volcanoes of the world, the Balkans are crowding the front pages of the newspapers again. The unrest which exploded on that memorably tragic day at Sarajevo in 1914 has not been entirely stilled by the four years of war and the millions of lives sacrificed since a crazed student fired "the shot heard round the world."

The motion picture has often followed closely upon the herald of important world news; but it remained for Jackie Coogan to embark on the filming of a story that presages the mid-European chaos. "Long Live the King," which Jackie is now making under the supervision of his father and the direction of Victor Schertzinger, tells a story of political imbroglio in the mythical Kingdom of Lavonia, typical of all the Balkan states. The author, Mary Roberts Rinehart, wrote this novel some years ago; but when the Coogans were seeking for the first story to be made by Jackie under his new contract with Metro, Jack Coogan, senior, selected this tale from the many under consideration, not only for its intrinsic drama and entertaining values, but also for its timeliness. He foresaw that conditions in the Balkan states were bound to bring on a political eruption—and that eruption has come to pass, even sooner than he expected.

"Long Live the King," will be released as soon as possible after completion—it is now in its seventh week—and it will afford the American public a uniquely valuable opportunity to see the social conditions which exist in these little-understood communities and thus derive greater appreciation of the historical events transpiring there at the present time. Fundamentally, of course, the picture will be offered on the screens of the world as Jackie's biggest and most elaborate film, with a superlative cast supporting the starlet in his finest acting role, but the concomitant exposition of Balkan life will doubtless be of additional interest to audiences everywhere.

Rafael Sabatini, whose Scaramouche," a romance of the French Revolution is now being filmed for Metro by Rex Ingram, is hailed as the modern Dumas.

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ABOUT LENORE ULRIC AND SARAH BERNHARDT

With the arrival of Lenore Ulric, noted actress of the legitimate stage, who is about to commence work before the motion picture camera as the star of David Belasco's "Tiger Rose," for the Warner Brothers, many stories of this artist and her connection with the beloved Sarah Bernhardt are pouring into the executive offices of the Warner studios from interested showmen.

Perhaps the most interesting bit of information about Miss Ulric and the divine Sarah comes from Albert Dorris, motion picture editor of a Hollywood newspaper who was formerly prominent in dramatic circles of the east. Mr. Dorris has watched and studied the performance of Miss Ulric since she broke into the Belasco realm a few years ago. He was drawn to her art because of the interest she displayed in Madame Bernhardt, who was at that time under the management of Ike W. Hope, a close friend of Dorris.

It seems, according to the kind informant, that Miss Ulric had chosen the "Madame," as she was always called by the profession, as her idol, and each night at Frohman's theatre, would find the young actress deeply absorbed in the performance of the noted French artist. Finally Ike Hope carried his little secret to Madame, with the result that the Madame insisted upon Miss Ulric's company at an early date. The little incident terminated with Madame presenting a most beautiful portrait of herself to Miss Ulric with a personal touch of certainty that her young admirer would be heard of in the "big lights" before long.

The affair took place in late 1918 when Madame Bernhardt was appearing at the Empire Theatre in New York City. Miss Ulric had just finished her first hit under David Belasco and coming from so important a personage as Bernhardt, the little token of good will was most welcome.

Miss Ulric commences work in the immediate future on "Tiger Rose." This is the play in which she made such an impressive showing on Broadway. The picture version will be known as a Sidney A. Franklin production with Mr. Franklin handling the megaphone.

Katherine MacDonald was married last week to Chas. Johnson at Atlantic City, at the home of Dr. R. Johnson Held, uncle of the bridegroom. Mary MacClaren, the sister and Mrs. L. A. MacDonald mother of the bride, were present.

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"Camera!" [The Digest of the Motion Picture Industry]

ESTABLISHED 1918—A FILM MAGAZINE AND A FILM NEWSPAPER IN ONE
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As the Editorial Mind Works

In view of the early approach of the Fourth of July again, let us resurrect that old saw: Beware of the gun that's not loaded! Also, mind your fire-cracking if you mind losing a finger or two.

Any man who takes advantage of another man when he's down on his knees need not expect to stay on his own feet so very long. Time sweeps the unfair into the discard unaided by mortal man.

There's going to be a revolution in motion pictures one of these days, but it won't be a Trotsky or a Lenine at the head of it, and, when it's all over, some of the present-day leaders among producers will probably go under.

The east had scarcely recovered from a blizzard when a man-killing heat wave hit that section of the country. From frigidity to torridity seems like a silly jump to endure when it's so simple to take a jump to Southern California.

Gradually the old-time, machine-made program picture is passing into discard, as one by one the producers are forsaking that field in favor of the so-called "special." Yea and verily, it is highly possible that in another couple of years you'd hardly know a photoplay, so different and better it will be.

There seems to be some doubt in the minds of some people as to the status of the motion picture industry so far as prosperity is concerned. All doubts should be dispelled by the simple statement of the fact that more money is being spent on film production this year than at any time in the entire history of the business. This is status enough to be optimistic over, we think.

Motion pictures about Hollywood are all right as far as they go, but more good would come of it if there could be injected a more serious note in all pictorial references to the home life of this community. The sooner the world knows that Hollywood people—including motion picture people—live just as people live in any other wholesome American city the better it will be for all concerned. Exaggerations one way or the other will not help one iota.

A movie a day keeps the "blues" away just as an apple a day will keep the doctor away. Now of all times should it become the habit of all civilized peoples to patronize the motion pictures more than ever, for an increase in patronage at this time will prove a great boon in encouraging the many improvements in screen fare which is so much demanded by the public. It takes money to pay for improvements and the activities around box-offices are requisite to making possible the defraying of the expenses. Hence let there be all the activities required since it is all for the common weal that motion pictures should be improved.

Next week the first annual Motion Picture Exposition opens at Exposition Park in Los Angeles. Out of common patriotism—an element which should be universally common in all Filmland—this enterprise should be given the utmost support by the picture people. It cannot be said that this rather gigantic affair has been advertised either judiciously enough or extensively enough, but it seems certain a sufficient number of people of the great general public know about it to insure record-breaking crowds. The very novelty of the idea of having a motion picture exposition is alone amply powerful to prove a big drawing card.

There is a veritable influx of child artists amazingly apparent in Hollywood just now. Mothers and fathers are bringing their off-spring from the north, east, south and west and all in-between directions as they never did before since the movies became the universal rage. Meanwhile there is very small demand for such juvenile talent. It is being proven daily that it is most difficult to develop second Jackie Coogans and second Baby Peggys and someone should take the trouble to broadcast the information relative to the great surplus of child aspirants here at present. It was demonstrated at a certain studio just this week that the issuing of a call for children brings at least fifty for each job. It is to be hoped the ratio will not be increased simply as a matter of sparing some doting parents from bitter disappointments such as are inevitable in such a big majority of the cases.

Myron Zobel, publisher of Screenland, a fan magazine, and Hollywood Confessions, ostensibly a sensational publication, is "on the pan" on the charge of his editorial policies and various tactics being unfair to Hollywood and detrimental as well. One of the local newspapers has been "jumping unto him with both feet" and many merchants have joined in a movement to make known their disapproval of him most emphatically. Meanwhile Mr. Zobel has moved bag and baggage to New York, where he does his own work at least, and it is highly doubtful whether or not he is justified in advertising that his Screenland comes from Hollywood at all, especially in view of the fact that it is not even printed here. He has had wonderful opportunities to do Hollywood many good turns, but evidently he has not elected to be conspicuous as this city's benefactor. While he does not maliciously malign this center of film-making, yet there are unsavory intimations in many of the stories he publishes and for this he can be blamed. Here's hoping, however, he will prove it is all a mistake and that he really is a good friend to the old home town, which certainly has been good to him.

"It takes two seconds to shoot off a skyrocket---and two months, at least, to build a skyscraper. We mention it because that goes for business too---J. M. Bundscho

The Mark of GOOD Publicity

This is the competitive era in motion pictures. The age-old law of the survival of the fittest carries on as relentlessly as in days gone by. From time to time we see a few, who have been acclaimed as artists of extraordinary merit and the ushers of a new order of things in the industry, rise to a momentary triumph and as quickly fade away into oblivion or mediocrity. They are the skyrockets of the profession; they have not built a strong foundation for the structure that is their career. They last but two seconds.

Others, unfavored and unknown, through sheer hard work and the magnetic quality of their art, slowly climb to the heights and find their niche. They make skyscrapers of their career, reaching to the height of worth-while achievement. They build a firm foundation for that structure. They learn through experience, their ability is gained through intensive and conscientious training. They last two months, then two years . . . .they last, that's the thing.

Far-visioned people of the industry realize that one of the biggest factors in film success is ADEQUATE PUBLICITY . . . . GOOD PUBLICITY. Through the medium of this worth-while publicity they are enlisting in their aid the tremendous and far-flung power of the press. They are making themselves known. Publicity is the cornerstone of the foundation of any real screen success. I want a few people who believe in themselves, to discuss this publicity phase with me. I believe I can be of genuine service. I am now representing several prominent actors and actresses and I will unhesitatingly refer you to them that you may ask them if publicity, GOOD publicity, pays. You will see above and below the mark of GOOD publicity. It is known to progressive editors throughout the world.

Fred W. Fox

Motion Picture News and Advertising Service

6318 Hollywood Blvd.
Hollywood, California

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Vi Offers to Uplift Villains High

Viola Dana has offered to undertake the tk of uplifting the poor downtrodden sreen villains of Hollywood.

Charles Gerard, one of the ill fated and lsed at tribe, leers, plots and connives trough several hundred feet of film of Miss Ina's newest Metro starring picture, a rstery story written by Rita Weiman, "The Scial Code." Oscar Apfel is directing.

The little star does her level best to foil r. Gerard's evil plans while before the cam-a but otherwise she is one of his best fends.

"Some of the nicest men I've known are sreen villains," she told him. There are Ernest Torrence, the Beery boys, Walter ng, George Siegman and a dozen others. he trouble is that you don't stick together. ou have no standing in the community. A of people think you are as bad off the sreen as you are on it.

"My suggestion is that you form a club, ve regular officers, meet one night a week d unite your efforts to uplift the status of the screen villain. I don't think there's any need to vote for officers. I wouldn't do it that way. Just get together with paper and pencil and figure out what pictures each has played in during the past year.

"The one that has killed the most people, foreclosed the largest number of mortgages on widows and stolen the greatest amount of pennies from the blind men's cups—all in pictures—should be president. The villain with the second best average would be be vice-president, and so on down the line.

"The by-laws of the club might be arranged so that if at any time one of the ordinary members raised his average of misdeeds above that of one of the officers that he take that officer's place. Any person who failed to maintain an average of at least three mortgage foreclosures every month and three railroad wreck plots might be automatically dropped from membership.

Mr. Gerard considers that idea a good one. Has promised to "take it up with the boys" and report what progress he has made to Miss Dana.

VIOLA DANA

Composing Music as He Directs Picture

Many of the big films since "Intolerance" ve had special musical scores written for em, usually compilations of different estab-hed pieces of popular and classical music. ometimes the musical score for the presen-tion of a big film consists of entirely origi-l music, written especially for the photo-ay and therefore all the more appropriate. uch was the case with Douglas Fairbanks' Robin Hood," for the presentation of which ictor Schertzinger wrote an entirely origi-al score.

In the filming of Jackie Coogan's Metro ffering, "Long Live the King," Schertzinger as gone another step forward. He is direct-g Jackie in the picturization of this popu-r Mary Roberts Rinehart story under the ersonal supervision of Jackie Coogan, enior, and he has been composing the music hich is played on the stage by the "set rchestra" during the taking of the actual cenes. This same music will be transposed o some degree and arranged for the presen-tion of "Long Live the King" when it is ffered to the audiences of the world this all.

It has long been the custom for most di-ectors to use a set orchestra, which plays usic that the director or the actors feel ill inspire them to greater emotional eights, but this is the first time in film his-ory that entirely original music has been layed on the set during the making of a hotoplay, and scores another advance for he Jackie Coogan organization.

Thus Schertzinger has written several ew ballads for the scenes between Ruth Renick and Alan Forrest, who provide the hief love interest in the piece, and some in-eresting "villainous" themes for Rosemary

(Continued on Page 21)

RIGHT—Raymond McKee, who is returning from New York to reside in Hollywood.

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Cal., June 25, 1923—The Fox company with James Flood directing, and William Russel as the featured lead, shot some scenes on Market Street last Monday, and Tuesday worked on the docks, and departed for Los Angeles by train Tuesday evening.

Milton Gardner, Vice-president of Goldwyn, came to San Francisco last Thursday morning, and spent several days here looking over the work of the two Goldwyn companies now shooting in our midst. While in town Mr. Gardner visited the Victor Seastrom outfit working on location near Half-Moon Bay, and Eric Von Stroheim just starting his fourth month of work on the big made-to-order set at Hayes and Laguna Streets. And he also saw some of the lately finished film of "Greed," with which he was much pleased.

James Cruze and thirty members of the cast and staff engaged in making "Ruggles of Red Gap" for the Famous Players-Lasky company, arrived in San Francisco last last Saturday morning, spent the day at the Palace Hotel, and left in the evening for Eureka on location. Among the leading members of the organization are Ernest Torrence, Fritzi Ridgeway, Anna Lehr, Lois Wilson, Edward Everett Horton, and Charles Elliott. Vernon Keys is assistant director and Karl Brown is head cameraman.

Metro has also been represented in San Francisco the past week, as Harold Shaw, director, and seven others just starting the filming of "Held To Answer" from a story by Peter Clark McFarlane came to town last Thursday morning. Nate Watt is assistant director, Andre Barlabier at the camera. and House Peters is being featured. The picture will be an eight-reel special, and the leading feminine role has not yet been cast. While here they, with the help of some dozen local extra people did some two days of work on an Alameda ferry boat travelling back and forth across the Bay, also some scenes in Oakland, and at the Oakland Hotel. They returned to Los Angeles Saturday evening and will begin work at the studio on Monday morning.

Speaking of ferry boats, going to sea on San Francisco harbor seems to have suddenly become very much the fashion, for Eric Von Stroheim, most of his cast, and some fifteen extras, also spent two days last week sailing back and forth to Alameda via a ferry boat, and still have another day's work ahead of them on the beautiful waters of the Bay. All the company rather regarded this part of the picture as a lark, and even the company from Von Stroheim himself to Frank, the property boy, lunched together perched up on stools in the lunch room of the boat, and enjoyed the fresh air, and the beauty of the battleship dotted harbor between shots. As on Friday, both Metro and Goldwyn were working at once, only on different boats of the same line, they could wave at each other now and then as they passed by.

A. H. Sebastian, of the Belasco Production, and George W. Davis of the New York end of the organization, have been in Los Angeles the past week completing some important arrangements for the company.

Victor Seastrom, director, and the Goldwyn company working with him in the making of Hall Caine's "Master of Men," have finished their location work here, and left for the South on Friday evening. Their second and last week of work here seemed to be dogged with so many misfortunes that Jimmie Hogan, production manager, threatened if much more happened to go jump in the Bay himself. First of all the sun was not well behaved, and refused to shine several days when needed; then Charles Von Enger their head cameraman, trying to get some shots just at sunrise at Half-Moon Bay slipped on the rocks, and sprained his ankle, the property man had an infected foot, and last but not least, Patsy Ruth Miller retired to bed with bronchitis, but in spite of delays they at last got finished up, and our friend Jimmie wasn't quite driven to a watery grave.

Joan Standing, who has been playing "Silena" in "Greed," has finished her part in the picture and left for Los Angeles on Friday evening. Frank Hayes is also done

(Continued on Page 22)

Casts of the Week

Warner Brothers Present
Wesley Barry in
"THE COUNTRY KID"
By Julien Josephson
William Beaudine, Director
CAST

Wesley Barry	Helen Jerome Eddy
Bruce Guerin	"Spec" O'Donnell
Kate Toncray	George Nichols

Edward Burns

Universal Presents
Gladys Walton
In
"THE WILD PARTY"
By Marion Orth
Scenarized by Hugh Hoffman
Herbert Blache, Director
CAST

Gladys Walton	Edward Burns
Freeman Wood	Lewis Sargent
George A. Williams	Esther Ralston

Joseph Girard

Paramount Presents
"RUGGLES OF RED GAP"
By Harry Leon Wilson
Adapted By Thomas Geraghty
James Cruze, Director
CAST

Edward Horton	Ernest Torrence
Lois Wilson	Fritzi Ridgway
Charles Ogle	Louise Dresser
Lillian Leighton	William P. Austin
Anna Lehr	Frank Elliott
Guy Oliver	Thomas Holding

Milt Brown

Along New York's Rialto

By RAYMOND McKEE

Mr. and Mrs. Raymond McKee are leaving New York City to settle in Hollywood. Ray has a log cabin on Cherokee Avenue all furnished with wild animal skins and rustic things from all parts of the globe. So there they will live until his tenants vacate from his bungalow. It will be Mrs. McKee's first visit to the land of flowers. She was Marguerite Courtot. Remember?

Eva Tanguay, the cyclonic comedienne, is wearing mourning over the death of her dog. Miss Tanguay's "Baby" croaked in Omaha while she was playing on the Orpheum Circuit. The dog's heart has been sealed up in a jar of alcohol, and his skin is being stuffed by a taxidermist. The lady is overwhelmed with grief.

The Court has given Mrs. Locklear, wife of Omer Locklear, the late daredevil aviator, permission to bring new action by serving an amended complaint within twenty days. The Fox Company filed a motion for the courts to dismiss the suit for $50,000 which Ruby Graves Locklear brought shortly after her husband met his death while performing in an aeroplane for the Fox Film Corporation in Hollywood.

Bessie Barriscale has closed her season and come back to New York for a rest before leaving for the Pacific Coast.

Michael J. Connelley, formerly casting director for the Cosmopolitan Studios, has opened offices of his own at 140 West 44th Street under the name of the New York Casting Office. He has already cast principals for some of the biggest productions now in the making.

Tyrone Power will play an important part in "The Day of Faith" which Tod Browning is to direct for Goldwyn.

Herbert Corthell and Walter Catlett have been engaged for important roles in "Second Youth," which Distinctive Pictures has put in production as a feature vehicle for Alfred Lunt and Mimi Palmeri.

Sherry Hall, a real "Native Son" of Erin is cutting his latest special for Distinctive Pictures. Sherry is kept busy these days between directing pictures and listening over the radio he must find time to sing, at least once each night, "Lady of the Evening." Believe me the "old kid's" clevah.

The general approval with which the press and screen public have received the film "Main Street," has won for it the distinction of a second week's showing at the Strand Theatre. Credit for this goes to Harry Beaumont, for his capable direction and a good cast which includes Monte Blue, Alan Hale Harry Myers, and Florence Vidor.

On July 1st the Green Room Club will move from its home in West 47th Street to its new home in West 48th Street, near Fifth Avenue. The Actors' Order of Friendship owns the present quarters which will be used for restaurant purposes.

Warner Oland won his suit for $6,000 from

(Continued on Page 20)

THE SILENT TREND

COMPOSITE OF VIEWS, PREVIEWS AND REVIEWS OF MOTION PICTURES

We are back again after a vacation. It es a reviewer of pictures good to have re- te from projection rooms for a few weeks ry once in a while. Protracted sieges d to warp the judgment and to make one l as if none of the films are what they ould be. Fatigue is responsible for this. edless to add, one can become extremely igued as a result of watching fifteen to nty full-length productions projected ry week without music and often even hout good air. The cinema art deserves w viewpoints and such can be obtained y through rest. According to our way of nking, it is entirely wrong to send a tired n to criticise any photoplay. In order to be t in any appraisal one's mind, primarily. st be clear and in view of the fact that re are so many angles to observe, study l analyze in a picture production, it is ential to be sitting somewhat at ease with world if anything worth while is to be veloped in the subsequent review. So now t we have had our recuperation, we shall gin all over again, devoutly hoping to be structive and helpful in everything we do this department.

Wallace Beery as the king in "Richard, e Lion-Hearted" is one of the forthcoming ats. This production might well be called sequel to "Robin Hood," but of course it not nearly as pretentious nor is it equal Fairbanks' classic in story value and es- ially in romantic interest. However, it an intriguing picture and gives Mr. Beery ple opportunity to go further in his prov- that he is more than screen villain. In t, he makes King Richard such an out- nding characterization that it seems al- st certain of living as one of the high- hts of the present generation's cinema hievements. It will not be easy to arouse e public to much excitement over the story the Crusades, which constitutes the basis this film feature and therefore it seems e essence of wisdom to exploit along lines ch as will make its "Talisman" qualities ite secondary. The picturesque character Richard and the delightful interpretation ered by Mr. Beery seems to be the out- nding advertising point for this picture. any rate, when one sees it and studies it, ere will be full entertainment while one ins real education.

Jesse D. Hampton's production of "The oilers" is having all kinds of encomiums stowed upon it and well does it deserve is praise, for it is one of the outstanding reen classics of current times. Although it to be admitted that comparisons are ious, it is irresistible to admit this new oduction of the famous Rex Beach story considerably superior to the original ver- on. The improvements in methods of pic- re-making and story-telling are discernible an advantageous degree and far from the ast important is the superiority of the cast players Mr. Hampton selected to portray e numerous characters. Fully a half dozen embers of this cast are decidely in the run- ng for the very first honors and it would difficult to choose THE one out of the lot. nna Q. Nilsson and Barbara Bedford both fer superb performances while Noah Beery, ilton Sills, Robert Edeson and Robert Mc- im are at their best throughout. The di- ction of Lambert Hillyer is also worthy special mention—he has handled the un- lding of the story in a masterly manner id his handiwork is always one of artistic finesse and fidelity to truth. "The Spoilers," always a good bet, is now a better one and as a picture revival of the popular tale, it seems destined to enjoy unprecedented popularity throughout the realm inhabited by photoplay fans.

Well, "Main Street" is on the screen map and bids fair to be as popular there as it was on the book market although, frankly, the screen version is scarcely recognizable as having been related to the book Sinclair Lewis wrote. True, the epic of Gopher Prairie as originally written had practically no picture value and it was indispensable to infuse many angles of dramatic worth in order to get even the semblance of a plot. Of course, frankly again, the one reason why "Main Street" ever reached the screen had to do with the exploitation value of the title due to the fact that it was the best seller of its time. Universal policies which would make the fixed rule to relegate high grade original stories written expressly for the screen for the sake of acquiring the prestige of the popularity of a work not written with the idea of any picturization, could not possibly be beneficial to the industry in the long run although it is true quite a pretty penny is to be made off such a venture as that of Warner Brothers. However, much clever work has been done by someone in assembling the few available picture points of the book Mr. Lewis gave to the world and attaching them to incidents of greater visual importance. The cast of characters is almost countless, there being no less than twenty-five principals who get screen credit. Florence Vidor carries off the top honors with Monte Blue a close second. Alan Hale, Noah Beery, Harry Myers and Louise Fazenda also give good accounts of themselves.

James Young has given the exhibitors of the country another real box office attraction. His latest is "Wandering Daughters" and the title alone "gets 'em in." It is a story concerning the much-discussed flappers of the moment and inevitably it gets much of its impetus from the jazz craze which is still with us. There is plenty to interest one throughout this production although, of course, those inclined to want a little more of the serious and of the high-brow will not be fully satisfied. However, there is real drama in many of the situations and it is of the variety that strikes home especially since everyone has watched the career of some one flapper at least. Besides a moral is presented in the course of events and with it all there is an abundance of delightful diversion in these six reels. Most of the interest centers around the performances of Marjorie Daw and Marguerite De La Motte although Pat O'Malley, the hero, is excellent too. Here is an excellent feature for the popular priced house.

TENDENCIES TERSELY TOLD

The inclination of various groups of exhibitors to squabble and fight is not abating any and the continuance inspires the question: What are they fighting about? As near as we can ascertain, it is all a battle between a few leaders and near-leaders and it's very certain no good can come of the situation.

It seems authors cannot avoid the unpleasantness of suits. Whatever may be the merits of the various cases, it does strike one as more than passing strange that the ones who write the screen material have the most trouble getting any credit therefor, and frequently they seem even unable to collect all the money due them. It is to be hoped that eventually the writer will find his sun in the film business.

The coalition of A. L. Erlanger and the Messrs. Shubert is being bitterly assailed as an attempt to gouge the public. These leaders of the legitimate field have announced their intention of maintaining a motion picture circuit and the project does not have the approval of leaders in the film field.

This promises to be the banner year for screen adaptation of published novels. Never before have so many books been on studio schedule and yet there are those optimists who predict the original story is about to come into its own. Here's hoping anyway.

Photoplays with purposes are enjoying a vogue just now largely due to the world-wide interest aroused by Mrs. Wallace Reid's anti-narcotic picture, "Human Wreckage," which is proving potential as a force for arousing the public to renewed efforts to stamp out the greatest menace of all. The more the photoplay helps some worthy cause while it entertains the better it will be for insuring the permanence of the great cinema art as a perpetual benefactor of humanity.

One by one great publishers admit the screen ranks with the press as a factor in promoting the public welfare. William Randolph Hearst is the latest to add his concession on this point. Some of the hide-bound censors may yet have to mete out justice to motion pictures.

There is a revival of interest in western photodramas, a revival which may be traced to the success of "The Covered Wagon." At the present time there are more companies making western pictures in Southern California than at any time for two years. Meanwhile the high-society is suffering and the costume play is on the wane.

PROOF—REAL PROOF

Truth is stranger than fiction!

Here is proof.

Fiction: In "Wandering Daughters," a recent James Young-First National production, a dramatic highlight is an incident when an artist uncovers a nude painting—the body of which was of one girl and the head of another.

Truth: A well-known New York society woman sues a prominent sculptor for $200,000 claiming that he had used the model of her head on the model of the nude body of another woman.

THIS BUTLER HOLDS RECORD FOR SERVICE IN FILMS

This is a story about John Underhill, the butler in Viola Dana's newest picture, "The Social Code," which Oscar Apfel is directing for Metro.

Mr. Underhill's praises are seldom sung but he is known to every director and casting director in Hollywood. Almost everyone who attends motion pictures even occasionally knows him by sight. When his figure is flashed on the screen it is just like looking at an old friend.

To recount the pictures in which this famous character has played would require the listing of 90 per cent of the productions in which butlers or waiters have been used, and that means a good share of the hundreds turned out yearly.

"I'm doomed to the life of a butler and a waiter," said Mr. Underhill. "I probably never will be anything else. I was in pictures long before most of our present stars had finished McGuffey's fourth reader and if my health holds out I probably will be still opening doors and announcing, 'Tea is served, madam,' when most of them have been retired to their country estates.

"I pride myself on being one of the best butlers in motion pictures. I used to be one on the stage. Character parts are not for me although I often have longed to try one. I don't care much for waiter roles—I don't consider them as dignified as buttling. A head waiter isn't so bad, there's a deal of poise to be maintained when you're playing a role like that."

Mr. Underhill is rather tall and well built with thinning gray-brown hair and cold gray eyes. He is exactly the type of person, if he were a waiter in a high class cafe, patrons would never think of tipping less than a dollar.

Others appearing in support of Miss Dana in this Rita Weiman mystery story include Malcom McGregor, Edna Flugrath, Huntly Gordon, Mary Ruby, John Sainpolis, Yvonne Gardelle, William Humphrey and Charles Gerard.

FIFTEEN CENTS A DAY HIS WAGES

Working in a theatre for fifteen cents a night, later traveling through the British empire with his father's step-brother, Alfred Capper who is now in England as a successful mind reader, then working at odd jobs for the next few years in France, Switzerland, British Columbia and other foreign countries, only to finally land in Seattle, Washington, where he went to work as a newspaper reporter—this is a brief summary of the career of Reggie Morelli, film actor, before his entrance into motion pictures in 1912.

The actor's parents and grandparents have all been identified with the theatre. His mother, an Italian, was a renowned singer and ballet dancer and for many years appeared with the Royal Ballet at the Scala Theatre in Italy.

His father, an Englishman, was one of the best known impressarios in that country. When he was fifteen years old Morelli worked as a stage hand at the Venice Theatre in Naples for which he received the startling sum of fifteen cents a night. At that time Lina Cavalieri was the star at the theatre and was just starting to gain fame as a singer.

His first job in America was on the Seattle Post-Intelligencer, where he worked for two years as a reporter. He made his debut in motion pictures as one of the Keystone cops in the old Mack Sennett comedies when Gloria Swanson, Charles Chaplin and Ora Carew were among the players with the company.

CHARACTER ACTRESSES

According to the studio casting director the number of capable character actresses on the screen can be counted upon the fingers of one's two hands. This lends importance to the fact that two of the ten, Lydia Yeamans Titus and Carrie Clark Ward, are members of the cast of "Scaramouche," Rex Ingram's newest production for Metro.

Their last meeting occured in 1896 when they appeared on the same program at the Grand Opera House at First and Main Streets, Los Angeles. Miss Ward had the lead in her own company's production, "The Golden Giant Mine" and as was the fashion in those days Miss Titus went before the curtain between acts and sang "Sally In Our Alley" and other songs. She was one of the best known vaudevillians in this country or Europe.

On one particular night the stage director conceived the idea that it would be an excellent touch to have Lawrence Hanley, the leading man, register rapture at a point near the footlights as he listened to the strains of "In the Gloaming," sung from a position in the wings by Miss Ward. She told him she couldn't sing and the argument was becoming good when Miss Titus saved the day by volunteering to sing in Miss Ward's place.

"The audience will never know the difference," she explained.

Miss Ward agreed and at the conclusion of the song she made her entrance on the stage. The applause was thunderous. Miss Ward paused and bowed and smiled, bowed some more and smiled some more. She tried to continue with her lines but the audience drowned her voice.

"Without a doubt it was the most embarrassing moment of my life," she said.

She was panic stricken. At last with a final bow she made her exit. After Miss Titus obligingly sang another stanza off stage Miss Ward returned to an appeased audience and the show went on.

In addition to Miss Ward and Miss Titus the cast of "Scaramouche" includes Ramon Navarro, Alice Terry, Lewis Stone, Edith Allen, Lloyd Ingraham, Julia Swayne Gordon, James Marcus, William Humphrey, Otto Matiesen, Bowditch, "Smoke" Turner, George Siegmann, John George, Nelson McDowell, Yvonne Gardelle, Snitz Edwards, Lois Lee, J. Edwin Brown and others.

ANNA DOUBLES FOR CLOCK

No need for an alarm clock for Anna Q. Nilsson's Hollywood neighbors.

For three months fair Anna has been getting into shape to play a part in "Ponjola," a First National picture directed by Donald Crisp, in which she appears as a young woman masquerading as a man.

Getting into shape means one hour of calesthenic exercises every morning and slaps, bangs and massages at the hands of a professional masseuse.

The "ouches" "ows" and "wows" which Miss Nilsson ejaculates as the masseuse does her stuff are all that suffice to wake up the whole neighborhood.

Incidentally "Anna Q." suggests the slapping treatment for those who would like to lose flesh.

Mike Connolly, popular casting director for the Hearst pictures since their beginning, has opened casting offices for himself to cast for the stage and screen. "The New York Casting Offices" is written across the door at 140 West 44th Street and Mike is the president and is reputed to have some very influential friends back of him.

FAITH
By Eric Mayne

"Faith without works is dead."

* * *

Thus wrote the great logician who cor structed the theological basis of the Chri tian religion.

* * *

He sets forth the value of Faith in the d velopment of the higher life.

* * *

And yet everything, without Faith, i nothing.

* * *

To do anything worth doing, we mus have Faith in ourselves.

* * *

To be of any value to our fellow-men w must have Faith in them.

* * *

It is better to be deceived by many tha to doubt one who is worthy of our Faith.

* * *

Some men believe that they don't believ anything. That is poor Faith.

* * *

"The fool hath said in his heart there i no God;" but the wise man knows there ar many Gods, and he seeks to serve th Highest.

* * *

Some people tell us they don't believe i anybody. That is bad for them.

* * *

If we wish to serve our country we mus have Faith in it.

* * *

Without Faith Washington would neve have laid the foundations of the greates Republic.

* * *

Faith kept Columbus on his way, whe everybody else wanted to turn back.

* * *

Faith in himself, and in the Italians wh love their country, inspired Massolini t work out a means of salvation at the critica moment.

* * *

Faith in each other would help othe countries in Europe—and elsewhere.

* * *

Faith does not make a man a success but it makes him try to be a success.

* * *

It is not enough that we believe the worl is better than it is, we must help to mak it better.

REMINISCENT OF ANNIE LAURIE

Mabel Forrest felt a slight tinge of sad ness as she read in the papers the othe day an item to the effect that the home o Annie Laurie, at Craigdarroch, Domfrie shire, Scotland, was to be sold.

For Miss Forrest, leading woman in th Ben Wilson productions for Grand-Ashe Distributing Company, is a descendant o her mother's side of the famous inspiratio of the old song. Her mother's mother wa a Laurie. The famous Annie married a ma named Ferguson and died at 79 in the yea 1761. Miss Forrest has pictures of the ol home which she hoped to visit some da She can recall her grandmother back hom in Ohio, telling of her relationship to th family which has been immortalized—on member of it, at least—in the unforgettabl Scotch ballad.

Lester Cuneo, one of the featured player in Metro's all-star production of "The Eagle Feather," was a number of the historic Seli company when they were making picture entirely in the outdoors. No studio scene whatsoever were employed, the entire com pany living in the open for weeks at a time shooting their pictures as they went alon

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, JUNE 30, 1923

TOURNEUR WILL FILM BIG EXPOSITION PREMIERE FOR PRESIDENT'S SAKE

"If Mahomet can't come to the ountain, the mountain will go Mahomet."

The most familiar, to Chris- an ears, extract from the oran has been paraphrased by aurice Tourneur, motion pic- re director.

President Harding cannot me to the opening of the Mon- e Doctrine Centennial Exposi- on. So, Mr. Tourneur is going bring the opening to the esident.

Motion pictures of the elabor- e ceremonies which will occur the formal opening of the American Historical Review nd Motion Picture Industrial xposition" will be made under r. Tourneur's direction by rthur L. Todd, chief cinemato- apher of the Tourneur pro- uctions, and presented to the resident, if his approval is ob- ined.

The plan was outlined in a ngthy telegram sent to the hief Executive at Kansas City is week by Mr. Tourneur. It ead: "Understand you will be nable to attend opening cere- honies Monroe Doctrine Cen- nnial Exposition. May I have e honor of bringing the pre- iere of this world event to you ia the motion picture? If this eets with your approval I hall be glad to assign my chief hotographer and personally di- ct the taking of motion pic- ures of this event to be pre- ented to you as a record of hat is believed will prove the ost gigantic undertaking of its ind in the history of California. espectfully, Maurice Tour- eur."

President Harding was ex- ected to formally open the ex- osition, until this Spring, when nternational complications re- ulted in the postponement of is trip West. When the invita- ion was tendered him last sum- ner it was tentatively accepted.

Anticipating President Hard- ng's acceptance, arrangements re already under way to break ll records for speed in develop- ng and printing the film made t the exposition in order that he President may see the creened scenes as soon as pos- ible. Inquiries are being made egarding the itinerary of the Presidential Special train and rrangements will be made to meet it enroute with a projec- ion machine and the Tourneur rint.

A special car will be engaged by Mr. Tourneur to be fitted out as a laboratory and the camera with which the pictures are made will be hurried to it, with the film still in it. The film will be developed and prints made enroute.

PRODUCERS GIVING NEW TALENT CHANCE

That the production to be released the coming season, starting September 1, will disclose more "new faces" than ever before among the players appearing on the screens throughout the country, is the observation of Miss Evelyn Brent, one of the newer "types" of leading ladies now appearing before cameras here.

"A wide-spread movement is evident among producers to introduce 'new faces' among the players appearing in their forthcoming pictures," said Miss Brent.

"Such producers as Marshall Neilan, Maurice Tourneur, Milton Hoffman, production manager of Metro, Victor B. Fisher and others have already come out publicly in favor of the 'new faces' idea and are introducing new players in important parts in pictures now under way. Others are joining the ranks daily and within a very short time many players who have had little opportunity in the past, will be appearing before the camera in leading characterizations.

"Mr. Hoffman of Metro, before a meeting of the Western Motion Picture Advertisers recently, stated that what the screen needs today as much as anything else, are new personalities. He pointed out that the over-use of well known players would harm both the players and the pictures.

"An observation of present studio activities discloses the fact that next season there will be evidenced a greater number of 'new faces' on the screens throughout the country, than during any similiar period in the history of the motion picture—or at least ever since the star system of using popular players started."

PLANT FOR MANUFACTURING FILM-MAKING ACCESSORIES WILL BE FOUNDED HERE

Geldert Ready For 128th

With the return of Cecil De Mille and company from location, work on "The Ten Commandments" is rapidly being completed and the picture will be ready soon for the cutting room. In finishing his work in this production, Clarence H. Geldert will have completed his 127th picture in the last six years.

FILM FOLKS' CAR COLLIDES WITH SHEEP

A narrow escape from severe injuries and perchance death was experienced by several important film artists this week in Prescott, Arizona, when the closed automobile in which they were riding to location ran amuck in a huge flock of sheep.

The film company is located in Prescott making Harold Bell Wright's "When a Man's a Man" for Principal Pictures Corporation. Those seated in the unfortunate car were Marguerite De La Motte, leading woman for the company, Mrs. Edward F. Cline, wife of the director making the picture, Mrs. A. L. Bernstein, wife of the production manager, and John Bowers, star of the company.

The occupants were hurrying to Williamson Valley, the scene of their camera work, some thirty miles from Prescott. The driver of the car was pointing out an interesting piece of scenery along the road and did not notice the herd of sheep crossing. The car struck the animals while several hundred were along the roadway and the impact threw the machine from one side of the road to the other, it finally halting on one side in a shallow slope along the road.

Seven of the sheep were killed by the onrushing car and had it not been for the strong grip on the steering wheel by the driver, a complete somersault would have been inevitable. The occupants were badly shaken and received minor bruises. They were given first aid treatment and sent back to Prescott, while director Cline made the best of matters by filming episodes in which they did not appear.

The low valleys of this particular portion of Arizona are a grayish hue which makes it difficult to see the sheep which thrive in large numbers and it is always general warning among the residents of that country to keep your eyes on the road ahead.

That Los Angeles will not only be the production and financial center of motion pictures, but the nucleus of the manufacturing of the accessories that accompany finished film products, is the firm belief of Sol Lesser and Michael Rosenberg of Principal Pictures Corporation.

According to these film executives, steps are now being taken to create in Los Angeles, a huge manufacturing plant in which will be created and made, all accessories pertaining to film productions made and released by the Principal Pictures Corporation.

New York, Chicago and Cleveland have at the present time the "corner" so to speak on the accessories output for the film world. With Principal Pictures' plans, Los Angeles will jump into the ring and take a big stride forward in this respect as well.

Few people outside the industry realize, according to Sol Lesser, the many "tools" necessary to "put over" a motion picture after it is made. The exhibitors require lithographs, press books, special exploitation mats, cuts, and advertising matter. Novelties in hundreds of different varieties are made up in million quantities by these eastern firms and distributed to the many film exchanges and theatres throughout the world.

According to Messers Lesser and Rosenberg, a large tract of industrial property will be purchased, and upon this site will be erected buildings suitable for manufacture of all accessories necessary for the products of the Principal Pictures Corporation. These will include lithographs, press books, special exploitation advertising, novelties of every description, including bookmarks, dolls, statues, tags, heralds and every conceivable piece of advertising attractive to the theatre owner wanting to exploit pictures on a big basis.

Henry Kolker will shortly return to the United States after completing "I Will Repay," an Ideal Picture.

ACTOR WINS HIGH HONORS IN CONTEST

Creighton Hale, debonair leading man of stage and screen, has not only firmly established himself with the theatre-going public as one of the screen's most versatile and clever leading men, but last Friday evening in the Rose Room of the Ambassador hotel when a number of prominent motion picture stars appeared in the National Dance Tournament to compete for the championship of Southern California, Mr. Hale won high honors for his ability as an exponent of the art of terpsichore.

Mr. Hale made his debut in pictures several years ago, but not until last year had he been given an opportunity to work before the camera at one of the Hollywood studios. Victor Hugo Halperin, having been seriously attracted by the actor's brilliant work as the professor in D. W. Griffith's "Way Down East," and with his work in many other notable film plays, transported him from New York to Hollywood to play the leading role in his picture, "Tea—With a Kick," which is shortly to be shown at Grauman's Million Dollar theatre.

Upon the completion of that picture Mr. Hale was prevailed upon by the management of the Mason Opera House, Los Angeles, to present his play, "Just Suppose," for a week's run. This play was previously presented by him at the Columbia theatre in San Francisco where it scored a tremendous hit and it went over with equal success at the Mason.

Then Mr. Hale was engaged to play the part of "Billy" in the Richard Walton Tully production of "Trilby" and according to all reports his performance is one of the high lights of the pictures. At present he is under contract with Goldwyn where he is portraying the role of "Alick" in the current Victor Seastrom production, "The Master of Man."

Added to Cast

Tom O'Brien, who has just completed work with Jane Murfin and Justin H. McCloskey on "The Sign," has been added to the cast of the Trimble-Murfin Production, "The Phantom Pack," Strongheart's next starring vehicle, and is playing the part of a German heavy in the circus sequence. O'Brien is also being considered by Director Laurence Trimble for the part of "Beauty" Smith in Strongheart's other picture, Jack London's "White Fang," the exteriors for which were taken in Canada while the Trimble company was making "The Phantom Pack" ex-

Dog is Popular Player

Buddy, the trained film canine, has just finished his work in Warner Brothers' latest picture, "The Country Boy," directed by William Beaudine and starring Wesley Barry. According to Henry East, the dog's master, Buddy has now worked in a total of sixty-four pictures and is fast becoming the leader of canine actors.

LA ROCQUE GETS CONTRACT WITH DE MILLE

It was this week announced from the office of Cecil B. De Mille that Rod La Rocque has been signed on a long-term contract by the Famous Players-Lasky Corporation for Cecil B. De Mille Productions.

Mr. La Rocque was signed recently by Mr. De Mille for a leading role in the modern story of "The Ten Commandments," the Biblical prologue of which is just being completed. Mr. La Rocque's tests proved him so admirably fitted for the roles for which he is intended by Mr. De Mille that he was very shortly given the long-term contract.

Rod La Rocque is considered one of the most promising of the younger leading men of the screen. He was born in Chicago twenty-five years ago. He has been on the stage almost continuously since he was seven years old. He has alternated between the stage and the screen. Previous to his recent return to the Pacific Coast, he had appeared in such Broadway stage successes as "Thy Name Is Woman," and "Nice People."

In the days of Essanay, he was featured in a series of George Ade Fables and played heavies in a number of Bryant Washburn pictures. Recent film successes include "Slim Shoulders," "Notoriety," and "Jazzmania."

Mr. De Mille and Mr. Jesse L. Lasky, first vice-president of the Famous Players- Lasky Corporation, are said to have great hopes for the future of La Rocque, who is now given an opportunity such as that which at one time led Thomas Meighan and the late Wallace Reid to stardom.

Kipling Classic Soon

Rudyard Kipling's classic short novel "The Light That Failed" is in process of being translated into screen language by F. McGrew Willis, who is preparing the scenario for George Melford's forthcoming production of this popular and dramatic story. While work on this adaptation is progressing rapidly, George Melford is putting the finishing touches on his preceding Paramount picture "Salomy Jane."

Actor is Recovering

Billy Giffin, who was injured recently while working on a set at the Goldwyn studios, suffering a broken jaw and a split wrist, is reported well on the way to recovery and will soon be able to resume his activities before the camera. He is confined to the Pacific Hospital, where many of his friends in the local film colony have visited him.

ALL WARNERS GET TOGETHER IN HOLLYWOOD

For the first time in many months the four Warner Brothers of picture producing fame were gathered together when Abe Warner of the New York office arrived at their West Coast studio in Hollywood this week.

Abe Warner's visit to the studio lasted but a few days as he immediately departed for a business tour of the middle west. He slipped out of Los Angeles as quietly as entering, after four days of concentration with his brothers of the details for the production of eighteen or more classics of the screen, which they are to make this coming season.

This is Abe Warner's second trip to the coast in six months. He has traveled a route of principal cities throughout the country, making personal acquaintances with exhibitors and distributors of the Warner product. On leaving Los Angeles, he headed toward Denver, where he will press the button for the middle west campaign of "Brass" and "Main Street," the two most recent Warner releases, and then into Kansas City and back to New York.

Mr. Warner reports that the entire country is awaiting with open arms the fulfillment of promises of Los Angeles producers for bigger and better pictures and that the prevailing opinion of the theatre men of the country, big and small alike, is that genuine stories and real directors go a long way toward making films successful.

Keith Headliner Signs

Francis A. Ross, formerly of the celebrated vaudeville team of Felix Adler and Francis Ross, has succumbed to the lure of the pictures, and is now being engaged as one of the "Gold Diggers" in the picture of that name being produced by the Warner Brothers at their West Coast studios. Miss Ross was a headliner on the Orpheum and Keith Vaudeville circuits for more than four years. She is portraying the role of Dolly Baxter in the Avery Hopwood story "The Gold Diggers."

RETURNS FROM TWO MONTHS IN ARIZONA

Principal Pictures Corporation's "When A Man's a Man" company returned to Los Angeles this week after having spent the best part of two months in Prescott, Arizona, making exterior episodes for the noted Harold Bell Wright story.

A special car, thick with dust and piled high with props, cameras, and picture equipment, carried the players and their valuable film from the Arizona town.

Among those who stepped from the platform of the car were Marguerite De La Motte, John Bowers, Robert Frazer, June Marlowe, George Hackathorne, John Fox, Jr., Fred Stanton, Charles Mails, Forrest Robinson and a host of others equally popular including Edward F. Cline, the director, and Arthur L. Bernstein, business and production manager for the Principal Pictures Corporation.

"Glad to be home?" The members of the Wright cast looked at each other in silent approval.

"You bet," laughed Miss De La Motte. "We had a wonderful trip and the Prescott folk treated us royally, but there's no place like home, you know."

The next few weeks will be spent by the company making interior episodes. Work will be continued at Principal's Hollywood studios at once.

"When a Man's a Man" is the first of the series of Harold Bell Wright novels to be filmed by Principal Pictures Corporation. Others will follow in line. There are nine volumes in the series, all of which have been purchased by the picture company.

Mae Has Birthday Party

Paul Bern gave a delightful birthday dinner this week at the Montmartre in honor of Mae Musch. Among those present were Mabel Normand, Corinne Griffith, June Mathis, Julanne Johnston, Carmel Myers, Carey Wilson, Walter Morosco, Joseph Jackson, William Haines and Goodman Bradley. Mr. Bern adapted to the screen "The Christian" and "The Master of Man," Hall Caine novels, in both of which Miss Busch plays the leading feminine roles.

Hoot Returns

Edward Sedgwick and his company have returned from the location camp at O'Neill's Ranch, where the outdoor scenes of "The Ramblin' Kid" were filmed, and is now at work on the interiors, at Universal City. The interiors are elaborate. The picture stars Hoot Gibson, with Laura La Plante, W. J. McCully, William Welsh, Carol Holloway and a large cast.

"BAD MAN" IS NOW BEING FILMED ON RANCH

Bang, bang, bang, they're off! Holbrook Blinn, bad man de luxe, has busted over the border and is doing his famous stage role before the camera.

Work on Edwin Carewe's "The Bad Man," which will be released by First National, started yesterday at Roscoe where the initial ranch exteriors were shot."

Though necessarily somewhat different from Emerson Porter Brown's stage play in which Blinn has starred so long so successfully, this celebrated actor has a role even more picturesque and mirth-provoking than the one which has been charming legitimate audiences of New York and Los Angeles.

"The screen adaptation of this play," says Blinn, "will give me an even better chance to interpret the bandit character as I visualize him. The film will permit much more action and detail and will permit a wider range of acting and a stronger plot."

Enid Bennett, who played Maid Marion in "Robin Hood" and who was the feminine lead in Fred Niblo's "Captain Applejack," will play the feminine lead of "The Bad Man" opposite Jack Mulhall, who has the role of Gilbert Jones.

Carewe plans to turn the negative over to First National for distribution in August. The interiors are to be taken at the United Studios.

CRUZ GETS JUVENILE ROLE IN LEE FEATURE

The part of Charlie Hemingway in "You Can't Get Away With It," the first of a series of special productions to be made by Fox under the direction of Roland V. Lee, is being played by Charles Cruz, popular screen juvenile, instead of George Hackathorne, who was recently reported as playing the part. The role referred to is the leading juvenile character in the story and is allowing the actor a fine opportunity to establish himself as one of the most capable artists of his rank.

Prior to his entrance into motion pictures a short two years ago, Cruz appeared in musical comedies and dramatic plays from which he gained wide recognition as a brilliant performer. Among a number of successful pictures in which Cruz has appeared and won the unstinted praise of dramatic critics for his histrionic ability are "Beauty's Worth," "My American Wife," "You Never Can Tell," "Blood and Sand," and others.

A SURPRISE IN STORE FOR FANS OF OWEN MOORE

Whoever had decided Owen Moore was permanently committed to starring in rollicking comedies such as he made so triumphantly for Selznick, have a surprise in store for them, because when they see him in "Thundergate" in which he is now playing the leading role for First National at the United Studios, they will discover him reaching zenith of intensely dramatic artistry—just the opposite to the sort of work he did in such successes as "Reported Missing."

An additional element of surprise will be discovered in the fact that in "Thundergate," Mr. Moore plays three different characters or rather portrays the dramatic feelings of an unusual man in three distinctly different transitions of his carrer as unfolded in this story of the entrancing Orient. Moreover, for the first time he essays the interpretations of a young Chinese character, and, according to reports emanating from those associated with him in the filming of this picture, his performance bids fair to be proclaimed one of the acting sensations of the current year.

Although those who are familiar with Owen Moore's long record for presenting screen characters of great variety do not need any proof of his versatility, those who know him only by his brilliant work as the star of the series of comedies he made during the last three years will no doubt be more than surprised to see him so heavily dramatic as he is in "Thundergate." Especially as a derelict is his work most challenging of seriousness although his interpretations of the character of the young Chinese in the midst of most dazzling Oriental luxury is said to be exceedingly gripping.

CRISP IS WORKING HERE AFTER 3 YEARS' ABSENCE

Donald Crisp, famous director, soldier of fortune and actor, who has spent the last three years in Europe, two, managing the Famous Players-Lasky, London Studio and one year at the Berlin plant of the same company, will direct Sam E. Rork's production of "Ponjola" for First National distribution.

Among the pictures which Crisp directed in Europe was the screen adaptation of "Beside the Bonnie Brier Bush." This was made in Scotland, the original locale of the story.

Crisp has been a recognized authority on pictures since the inception of the industry and has been prominently identified with filmdom in many ways. As co-director with David Wark Griffith he helped give to the world its very first big spectacle, "The Birth of a Nation." Another of his famous pictures was "The Six Best Cellers."

Crisp has already established offices at the United Studios and will start directing Cynthia Stockley's South African story within the next few days. Among members of the cast already selected are : Anna Q. Nilsson, James Kirkwood and Tully Marshall. Crisp's assistant will be James Ewens, who assisted Director James Young in the filming of "Wandering Daughters," and Richard Walton Tully's screen version of "Trilby."

Ince to Film Fitch Story

"Barbara Fritchie," the story of Civil War days which has been a favorite stage classic with two generations, is to be screened by Thomas H. Ince. Film rights to the play, which was written by Clyde Fitch, have been purchased through the playwright's widow and the estate of Charles Froham, who produced the stage drama. Production work will begin as soon as a cast can be selected.

OLD-TIME GRIFFITH FIND CAST IN "THE BAD MAN"

Teddy Sampson, another member of the old D. W. Griffith school, who has become a screen favorite, has been engaged to play an important part in "The Bad Man," which is to be produced and directed by Edwin Carewe for First National.

Miss Sampson has been cast in the role of "Angela Hardy," a semi-comedy part which will give her an excellent opportunity to demonstrate her talent.

Miss Sampson has recently returned to the coast after an engagement with Famous Players in which she appeared with Elsie Ferguson in "The Outcast." She has been in films for nine years; previous to that she was in musical comedy and on the vaudeville stage.

It was while she was appearing with Gus Edwards in "School Days," that D. W. Griffith was first attracted to Miss Sampson's talent. He advised her to desert the "speakies" for the silver-sheet, and she agreed.

Her first screen part was in "The Broken Bottle," which was produced by the old Reliance-Majestic Company, later the Triangle Company. She played leads and character parts in a number of features produced by this organization. Later she was with Selznick and for a year she was starred in a series of Christie comedies.

Hines Finishes

Johnny Hines has completed the filming of the George M. Cohan play, "Little Johnny Jones," at the Warner Brothers studios under the direction of Arthur Rosson. The story centers around the English Derby at Epsom Downs, England, with Hines as the Yankee jockey scheduled to ride Yankee Doodle. Molly Malone is the girl in the case, and George Webb plays the villain.

DINKEY COMPLETES FIRST FEATURE PICTURE

"Gigi," Dinky Dean's initial starring vehicle, produced by Z. A. Stegmuller at Universal City, just has been completed and the negative and masterprint taken East where arrangements are being made for distribution.

For perhaps the first time in film history a four-year-old star makes his bow to the picture public in a five-reel costume production adapted from a classic penned by a famous author.

That this picture will take like wild fire is the consensus of opinion of those who have seen it. The production is a lavish one and little Dinky is supported by a remarkable cast consisting of such celebrities as; Virginia Pearson, John Sainpolis, Josef Swickard, Sam De Grasse, Eric Mayne, Mitchell Lewis, Ethel Wales, Frank Bond and Frank Darrow, Sr.

"Gigi," a screen adaptation of Abbie Farwell Brown's famous "John of the Woods," a Houghton Mifflin book now in its sixteenth edition, is the story of an Italian youngster who lived in an Italian principality during the fifteenth century.

The story has and appealing plot and costumes and settings are lavish and rich far beyond those of the average costume production.

The film was directed by Albert Austin, who wrote and directed "My Boy" and who also directed "Trouble."

Chuck Reisner, famous character actor, star and director, who is Dinky's father, assisted in the filming of the youngster's first serious effort toward stardom. Dinky first came into the public eye when he appeared with Charlie Chaplin in "The Pilgrim."

MONEY-MAD INDIANS GIVE PEACEFUL TOWN A THRILL

Residents of Bishop, California had visions of an uprising of Piute Indians last week when 35 braves, in war paint, descended on the peaceful town.

Then, when they headed for the First National Bank, the fears grew to intensity. "The Indians have turned bank robbers," thought the citizens.

But they were all wrong. The Indians were as peaceful as the town. They had come there to cash their salary checks which they had received for playing parts in "The Huntress," a First National picture starring Colleen Moore, now being taken in the Sierras, a few miles from Bishop.

Florence Billings is taking a short vacation following the completion of her contract with T. Hayes Hunter in "Wild Love."

NOTED N. Y. ACTOR WON BY FILM COLONY

Harry Mestayer, one of the most popular leading men of stage and screen, who is well-known to Los Angeles as well as New York audiences, has arrived in Hollywood with a view of launching himself actively in motion pictures.

For ten years an actor and director for Oliver Morosco in Los Angeles, Mr. Mestayer has appeared in support of and directed a great many of the foremost stars of the footlights and silversheet. He has been an actor for the past thirty years, playing heavy leads with Lenore Ulrich, George M. Cohan, Mme. Nazimova, Jack Barrymore, Henry Miller, James K. Hackett, Mrs. Fiske, E. H. Southern, Ruth Chatterton, David Belasco, Charles Frohman and many others.

For two years he was leading man at the Princess Theatre, New York, with Holbrook Blinn.

Mr. Mestayer came to Los Angeles eight years ago as leading man with the original "Fair and Warmer" company and his work in the play brought forth the greatest praise of dramatic critics here.

Although he has now been in Hollywood only a few days he has already received a number of flattering offers from different film producers to play leads and featured roles in forthcoming pictures. His arrival here is considered a great achievement for filmland. Producers in the past strenuously endeavored but without success to obtain the services of the noted actor, for at that time he could not be induced to give up his work on the legitimate stage.

Now that he has announced his intentions of becoming a member of the film colony it is being freely predicted that he will soon achieve the same amount of popularity on the screen that he has enjoyed during his long and successful career before the footlights on Broadway in New York.

Peggy Fools Them

Peggy Cartwright, popular screen juvenile, plays the part of a boy in the new Universal production of "A Lady of Quality," starring Virginia Valli and so perfect is her makeup that even her most intimate friends failed to recognize her the first day she appeared on the set. The youngster has been in pictures four years and has played in support of practically every star of the silversheet. She is an expert horsegirl and has won two cups at Ambassador Horse Shows and one at the Ventura Horse Show.

NEILAN ENDS NEW FILM AND GOES TO GOTHAM

With the completion of the camera work on "The Rendezvous," Marshall Neilan, who has been directing the Russian drama at the Goldwyn studio, left for New York.

Mrs. Neilan (Blanche Sweet) plans to join her husband for a short vacation as soon as she completes the role of Dolores in the Emmett Flynn production, "In The Palace of The King," now being made at the Goldwyn studio.

Although actual camera work is completed on "The Rendezvous," Neilan will be busy for several weeks on the details of the film. He will spend part of his time on the journey East in the preparation of "the cutting community" of the film, so that D. J. Gray, his film editor at Goldwyn's, may begin at once upon this stage of the production. As soon as the film has been cut and assembled, Gray will take it to New York for Neilan's inspection there.

Leeds Baxter, general manager of Neilan's productions, accompanied the director to the metropolis.

REALTY FIRM ENGAGES PICTURE PRESS AGENT

It begins to look as if other lines of business will make inroads on the army of press agents in the employ of various motion picture companies. Ted Le Berthon, formerly press representative for the King Vidor Studios, has been engaged to do the publicity work and to conduct a special advertising campaign for Rainbow Valley, a new subdivision the lots of which are now being offered the public. This tract is called "the throne of the big Tujunga" and is located near Glendale. A. W. Stratling and Company is handling the sales, with headquarters at 100 East Colorado Street, Glendale.

One of the interesting features of this real estate promotion is the plan to give away a bungalow. There is still time to register for this free bungalow, which will be formally presented to some lucky person at Rainbow Valley soon. Registrations are taken at the Rainbow Valley office which is situated at Brand Boulevard and Colorado Street.

Phillippe Wins Prize

Philippe deLacy, five-year-old film starlet and French war orphan, who has won the unstinted praise of photoplay critics for his brilliant performance in "Divorce," now enjoying an extended run at Grauman's Rialto, has attracted no little amount of attention from members and officials of the Y. M. C. A., Los Angeles, for his ability as a swimmer. At a recent aquatic contest staged at the "Y" Philippe won high honors with his exhibition and as a result was presented with a Y. M. C. A. Prize Swimming Award Medal.

CUMMINGS DEFENDS HIS HOLLYWOOD FROM PULPITS

William A. Brady isn't the only producer who can preach. Irving Cummings is treading in the church steps of his one-time "boss" by telling New York congregations what Hollywood really is. Since he has been in Gotham arranging for the distribution of his "Broken Hearts of Broadway," adapted to the screen from the stage play by James Myrle McCurdy, Cummings has been occupying Sundays by talking from the pulpits of New York churches twice on each Sabbath.

He has been explaining to the religiously inclined just what Hollywood is like and what are the true conditions in its studios, his purpose being to combat the propaganda which paints the cinema capital in words with scarlet letters.

Brady, who also has occupied pulpits for the purpose of defending the stage against unkind criticism, starred Cummings in "The Whip," and now the former leading man has risen as the champion of the screen to combat some of the unwarranted attacks that are made upon Hollywood from Eastern pulpits.

BABY STAR LIVES IN OLD HOME OF MANY STARS

If living in a house formerly occupied by several motion picture celebrities could be of any help to one's efforts in achieving success before the camera, then Baby MacCormac would now perhaps be the most popular star in the film world, for the house in which she resides on Lemonyne Street, Los Angeles, has been occupied by such well-known artists as Kathryn Williams, Louise Fazenda, the late Wallace Reid and others.

Judging from the important parts Baby Muriel has been playing in pictures—and she has played in no less than forty successes—it is generally conceded that some producer one of these days is going to place the youngster under contract for a series of pictures, and capitalize on her versatility and her ability to interpret difficult child parts.

In the list of photoplays in which Baby Muriel has appeared are "Poor Men's Wives," "Miracles of the Jungles," The Call of Home," "Penrod," "Borderland," "Pawn Ticket 210," and "A Daughter of Luxury." She recently completed work in Dustin Farnum's latest picture for Fox, "The Man Who Won."

To Adapt Glyn Novel

Grant Carpenter, the scenarist, has been selected by Warner Brothers to do the script of "How to Educate a Wife," the widely read Elinor Glyn novel, recently purchased for screen adaptation, and which will go into production within the next few weeks. The story deals with caveman tactics of a husband bent on getting happy results out of domesticity.

MARY ALDEN GETS CAKE BEARING 70 CANDLES

Mary Alden, who is portraying one of the leading roles in Metro's all-star picturization of "The Eagle's Feather," recently had a birthday.

She also had a birthday cake.

The cake came as a complete surprise and was tendered to the noted character actress by Edward Sloman, the director, immediately after the completion of a highly emotional scene, the cake was rushed onto the set and and for a few moments the serious business of making motion pictures was entirely forgotten.

Just how many birthdays had preceded this one, no one seemed to know, so the cake bravely bore 70 lighted candles.

"No one ever admits that the number of candles on a birthday cake is correct," Mr. Sloman stated in explanation, "so I gave Miss Alden the opportunity of making a truthful denial."

Motion pictures were made of Miss Alden cuting the cake, and she insisted that every member of the technical staff be served first. However, the chocolate pastry was of such generous proportions that James Kirkwood, Elinor Fair, Lester Cuneo, George Siegmann and the rest of the cast came in for their share.

TITLE OF MARY'S NEW FILM CHANGED AGAIN

The name of Mary Pickford's new picture will not be "The Street Singer," but will be "Rosita," originally the working title. This change was made necessary by the fact that the title of "The Street Singer" has been previously used. Many years ago Hal Reid, father of the late Wallie Reid, wrote a play called "The Street Singer," and in the early days of films a picture by the same title was put out by Kalem, all of which makes it impossible for Mary to use this name.

This information was obtained by Dennis F. O'Brien, attorney for the star, after he had won the title contest within the Pickford organization by his suggestion of "The Street Singer."

It was decided to go back to the working title not only because it seemed suitable, but because the film has already been given wide-spread publicity as "Rosita." It will be released through United Artists as a Fall attraction.

Sam E. Allen looks like a permanent fixture on the Mayer-Schulberg lot. After finishing a part with Tom Forman in "Are You a Failure?" he went with Gasiner in "Mother In Law." Now he is cast as Uncle Hughey in "The Virginian," a Tom Forman production.

Erle Kenton

Director of

"Tea With a Kick," a Halperin Production, now showing at Grauman's Million Dollar Theatre with Twenty-seven Stars.

Caroline "Spike" Rankin

Playing Straight as well as Character Parts. At Grauman's Million Dollar Theatre this week as "Mrs. Bumps," a reformer, in "Tea With a Kick."

Phone 436-471

Harry Lorraine

As "Rev. Barry White"
in the Halperin production
"Tea With a Kick"
now showing at
Grauman's Million Dollar Theatre

Phone Holly 2678

Doris May

Playing the Lead in "Tea With a Kick" this week at Grauman's Million Dollar Theatre.

Phone Holly 11064

Victor Potel

One of the Most Popular Members of the "All-Star Cast Fraternity," appearing exclusively ALL-STAR Photoplays, among which are:

"Quincy Adams Sawyer," Metro
"The Meanest Man in the World"—Sol Lesser

and at Grauman's Million Dollar Theatre this week as "Bellboy 13" in "Tea With a Kick!"

Phone Holly 2884

Rosemary Theby

In the Victor Hugo Halperin Production
"TEA WITH A KICK"
At Grauman's Million Dollar Theatre

Phone Holly 460

Creighton Hale

Leading man and featured player as "Art Binger" in "Tea With a Kick," showing at Grauman's Million Dollar Theatre this week.

Phone
570-559

Stuart Holmes

"Tea With a Kick"

GALE HENRY

As "Hesperia McGowan" in "Tea With a Kick," showing week of July 2nd at Grauman's Million Dollar Theatre.

Phone Holly 640

Louise Fazenda

Playing "Birdie Puddleford"
at Grauman's Million Dollar Theatre
this week in "Tea With a Kick"

Phone
Wilshire 1222

Hank Mann

As "Sam Spindle" in

"Tea With a Kick,"

presented at Grauman's Million
Dollar Theatre this week

Phones 581-918, Wilshire 2732

HARRY TODD

"Tea With a Kick"

IE MILLE'S BIBLE SCENES NEARLY FINISHED

The great Biblical revel of the Children of Israel around the Calf of Gold, previous to their denunciation by Moses, is the sequence which has been the principal feature of Cecil B. DeMille's production of "The Ten Commandments" during the past week.

Several hundred Israelites and two hundred dancing girls, trained by Theodore Kosloff, have been appearing in the huge rocky canyon supposed to be in the vicinity of Mt. Sinai, where the Ten Commandments were delivered to Moses. This canyon was designed by Francis McComas, the world's greatest water color painter. Mr McComas is an authority on rocky landscapes and for this reason, in addition to his artistic triumphs, was chosen to design this unusual set, whose rocky sides are 60 feet high. The set is 300 feet long and 160 feet wide.

The principal players in this colorful sequence are Theodore Roberts as "Moses," Estelle Taylor as "Miriam," James Neill as "Aaron," Lawson Butt as "Dathan," and Gino Corrado as "Joshua."

Mr. DeMille is nearing the completion of the Biblical prologue to the main story, evolved by Jeannie MacPherson around the Ten Commandments. Shortly work will begin upon the modern sequence of this Paramount picture, in which are to appear Beatrice Joy, Richard Dix, Nita Naldi, Rod La Rocque and Blythe Chapman. Cullen Tate is assistant-director of the production, while Paul Tribe is Art Director.

JEAN RILEY PRODUCTIONS TO MAKE SIX FEATURES

Announcement was made this week of the forming of the Jean Riley Productions, of which Jean Riley, film actress, is star and head. According to E. G. Walker, production manager, the company plans to produce six pictures of feature length the first year, each of which is to be presented with an all-star cast. Work on the initial subject, the title and details of which have not yet been announced, is scheduled to start within the next three weeks. Robert Gordon and Jean Riley will head the all-star cast for the first picture, and Camille Deslys, sister of Gaby Deslys, will appear in the picture as a dancer. Rod Rynerson is business manager. Temporary quarters of the company are at 6701 Santa Monica Boulevard.

"YESTERDAY'S WIFE" STARTED WITH ALL-STAR CAST

A distinguished cast has been completed for "Yesterday's Wife," the first of the series of special Columbia Pictures which the C. B. C. Film Sales Corporation will release as part of its Fall program.

It is announced this week that Lewis Dayton and Philo McCullough have been secured for the leading male roles to play opposite Irene Rich and Eileen Percy.

Joe Brandt, President of C. B. C., who has been at the Company's Coast production centre conferring with the production staff there on the extensive program his organization has mapped out, is especially enthusiastic over the signing of these two players.

Lewis Dayton is one of the most popular leading men on the screen and is known for the fine dignity of his portrayals. His most recent laurels were won in Dorothy Phillips' newest production, as the male lead in "Slander the Woman." He also won distinction for his playing opposite Clara Kimball Young in "Cordelia the Magnificent," and appears as her leading man in "In Old Madrid." He is in the first Famous Players picture to be filmed in Europe, "The Great Day."

Philo McCullough has won notice throughout his career for artistry of his portrayal. In addition to his prominent role in C. B. C.'s "More to be Pitied," he has won notice in Universal's "Trimmed in Scarlet" and "The First Degree;" in F. B. O.'s "The Fourth Musketeer;" Warner's "Heroes of the Street;" Goldwyn's "The Stranger's Banquet," and many other productions.

Actual production is under way, with Edward J. LeSaint directing . Mr. LeSaint did fine work in directing the C. B. C. feature "More to be Pitied," "Only a Shop Girl," and "Temptation," which went over so big this year. With production going so smoothly and fairly definite plans outlined for casts and details on the rest of the C. B. C. program, Joe Brandt is on his way back. He has wired ahead the satisfactory completion of details for which he went to the Coast.

Evelyn Campbell, author of the novel "Yesterday's Wife," from which the picturization is being made, is collaborating with Mr. LeSaint on the continuity and other details of filming for her novel. There is a wealth of screen material in the story, with fine opportunity for contracts of big sets, society atmosphere, and dramatic action.

EDDIE STURGIS GETS BIG ROLE IN "PONJOLA"

Edwin Sturgis, popular screen character man, who was a member of the original Famous Players company, and since then has played in features produced by several of the big companies, has been engaged by Sam E. Rork for a prominent part in "Ponjola," a First National picture, soon to go into production with Donald Crisp directing.

He will enact the role of "Sherry," a good-natured adventurer, a hardened yet lovable character of the Rhodesian gold fields.

Sturgis' career as a film character man covers many years. With Famous Players he supported most of that company's famous stars including Jack Barrymore, Marguerite Clark, Hazel Dawn, Elsie Ferguson, Pauline Frederick and Owen Moore. For four years he was with Fox and later with Goldwyn, supported Geraldine Farrar, Mary Garden, Mae Marsh and others. For two years he was manager of the Owen Moore productions.

The cast of "Ponjola," which is now completed, comprises oue of the greatest array of screen talent ever assembled for one picture, including James Kirkwood, Anna Q. Nilsson, Tully Marshall and Joseph Kilgour.

Zena Keefe has just completed the big special production, "Hand of Destiny," which will shortly be released .

"TIGER ROSE" TO BE FILMED HERE SOON

Millard H. Webb, production manager for Sidney Franklin, is busily engaged with preparations for "Tiger Rose," which is soon to go into production at the Warner Brothers West Coast studios. "Tiger Rose" will be known as a Sidney Franklin production and will be made under his personal supervision. David Belasco, who is coming west to fulfill his contract with the Warner Brothers, will cooperate in the production of this David Belasco play.

Lenore Ulric, who achieved such wonderful success in the stage play, will have the leading role in the picture version. A remarkable cast is being assembled for her support to include Claude Gillingwater, Joseph Dowling, Anders Randolf and Andre de Beranger.

"Tiger Rose" will be released as one of the Warner Brothers screen classics of 1923-24.

To Hold Special Meeting

The Reliable Photoplayers Association will hold a special meeting Tuesday evening, July 3rd, in the Assistant Directors' hall at 5444 Hollywood Boulevard. Following the transaction of important business an entertainment and dance will be given. The Hollywood Players, a similar association, furnishing talent to the different studios, have been invited as guests and will partake in the entertainment.

GREASE-PAINTLESS PICTURE HAS ARRIVED

Greasepaint goes by the board in "Penrod and Sam," which is to have its western premier on Sunday, July 1. This is a picture sans make-up, for William Beaudine, who directed it for J. E. McDonald First National, believes that the fresh young faces of childhood are marred by paints and powders.

"Greasepaint," says Beaudine, "immediately puts kids into a precocious, self-conscious frame of mind." And he ought to know, for he has three youngsters of his own who some day may become screen luminaries.

The popular director, who has made a fresh find for a film future in the attractive young personality of Mary Halter, a 12-year-old Sawtelle girl who played in "Penrod and Sam" and now is appearing with Wesley Barry in "The Printer's Devil" for Warner Brothers, also directed by Beaudine, believes that facial decoration has been carried too far in pictures, especially where juveniles are concerned. The lack of make-up certainly is gracefully missed in "Penrod and Sam" and this seems to bear out his theory that smooth young complexions are nature's best preparation for the camera.

"Artificiality is unerringly picked out by the camera's lens and sometimes mars a picture," says Beaudine, who assisted Marshall Neilan in the making of "Penrod," the earlier Booth Tarkington story adapted to the screen. "When nature does its work well, you can't improve on it," he continued. "The fresh, fair faces of youth need no adornment of paints and powders. And that's why make-up was banished in the filming of 'Penrod and Sam.' It was, of course, required for the older actors and actresses, but there is none of it on the children."

The absence of staginess in the juvenile players is attributed by Beaudine to this elimination of greasepaint, which is expected to be permanently abolished for youngsters in future pictures.

Hughes Prepares New One

Following the success of "Souls For Sale," Rupert Hughes is now busy with preparations for his next Goldwyn production. "Law Against Law," is the tentative title of the new Hughes story, written by the noted author and to be directed by him. The story deals with the divorce question. Many of the author's novels and short stories have been dealt with this increasingly important phase of life, and his rank as an authority on the subject lends a peculiar interest to his first photoplay on the subject.

Who's Who and What's What in Filmland This Week

Rene Plaisetty, well known director who is credited with discovering Leatrice Joy and others of fame, has been signed to supervise the new "Alex the Great" series of two-reel comedies which will soon go into production at the Powers studios.

Henry Lehrman has succeeded Mal St. Clair as the director of the second series of H. C. Witwer's "Fighting Blood" stories. He began work this week on the second of the series called "She Supes To Conquer."

Albert Cooke, chief comic of the "Fighting Blood" company filming the popular H. C. Witwer stories at the Power studios fell heavily the other day while fleeing from man-eating lions in an ancient Roman sequence and sustained a severe cut on the elbow and a sprained knee. After being patched up by the studio physician, however, he was able to continue his work of registering laughs.

Harold Goodwin has been signed by Robertson-Cole to appear in forthcoming F. B. O. productions.

Grace Darmond is playing the leading feminine role in "Alimony," an F. B. O. production under the direction of James W. Horne.

Emory Johnson has begun work on his next F. B. O. attraction "The Mailman." Ralph Lewis is to play the leading role in the production with an all-star cast in support.

James Kirkwood was forced to learn all the intricacies of "riding the brake beams" for his portrayal of a down-and-outer in "The Eagle's Feather," a Metro all-star special, and now maintains that he can appreciate the oft-questioned comfort of pullmans.

No sooner did House Peters finish his role in "Don't Marry for Money" than he speeded over to the Metro studio to portray the leading male role in "Held to Answer," an all-star picturization of Peter Clark MacFarlane's story, which Harold Shaw is directing.

Bela Lugosi has just completed his contract with Fox having played the heavy lead in "The Silent Command" which was directed by J. Gordon Edwards.

Fredric Santley who recently closed with "Up She Goes" is working on the finishing scenes of a special feature, being made in Long Island.

Ben Lyon who is playing one of the leading male roles in Sam Goldwyn's screen version of "Potash and Perlmutter" has returned from Atlantic City where they have been filming some of the exteriors.

Alma Rubens has just completed "Under the Red Robe" for Cosmopolitan in which she will be starred. Miss Ruben has not as yet announced what her future plans will be.

Malcolm McGregor, Metro's young athlete star who is appearing opposite Viola Dana in "The Social Code," has had so many fighting parts in the few years he has been in motion pictures that he marvels at the fact that his knuckles are still unbroken and his nose in the place it was originally intended to be.

The combined weight of James Marcus and George Siegman, both members of the cast of Rex Ingram's "Scaramouche," is 520 pounds. Going up.

Many times has Otto Lederer, creator of the immortal Solomon Levy in "Abie's Irish Rose" been mentioned as a successor to David Warfield, and it is interesting to note in this regard that his greatest ambition is to bring "The Music Master" to the screen.

Otto Matiesen has a film offer under consideration that has aroused the curiosity of all his friends. He will not state just what it is, but has promised a great surprise for the near future. This is somewhat strange behavior on the part of Matiesen and leads us to believe he is due to be starred or something like that. It would be a great thing if they made a picture built around all the characters Matiesen has played on the stage and screen. It would seem like the history of the world in review.

Ralph Cloninger, who recently finished a part in "The Ten Commandments" and is now at work completing the details for the filming of his own productions is contemplating a trip to his former home, Salt Lake City, where he will confer with a number of financiers and business men who are backing his venture. From there he may go to Seattle, San Francisco and other northern points for another series of conferences of similar nature before returning here to begin work. He plans to film all of the exteriors of his productions in Utah, for he believes that there are locations up there that will bring new scenic effects to the screen. Zion Valley has been mentioned as one place.

Elizabeth Rhoades, a charter member of the Reliable Photoplayers Association, has completed her contract with Principal Pictures Corporation and is now considering two very fine offers for work in forthcoming pictures. She has one of the principal roles in "A Man's Man," which was directed by Eddie Cline.

Charles Lawrence, who is one of the big hits in the new musical comedy "Helen of Troy, New York," which recently reopened at the Selwyn Theatre is devoting his spare time acting before the camera.

Brandon Tynan has just completed playing the leading role in "Loyal Lives," for Whitman Bennett which will shortly be released, and will open at the Capitol Theatre in New York the week of July 8th.

Mary Alden is now in a position of lofty independence in regard to producers and directors. While on location in Northern California during the filming of "The Eagle's Feather" for Metro, Miss Alden received individual and collective lessons from two score of cowpunchers in the art of flipping flapjacks over a campfire. "Anyone who knows anything at all understands that a good flapjack flipper is always in demand for work in restaurant windows," she said.

"Scaramouche," Rex Ingram's newest Metro production, has a cosmopolitan cast. Ramon Novarro was born in Mexico, John George, Arabia; Harry J. Uyttenhove, Belgium; Lydia Yeamans Titus was born in mid-ocean; Alice Terry, Lewis Stone, Edith Allen and the others are native Americans. Mr. Ingram was born in Dublin.

Mickey McBan, filmland's young swimming champion, who has been training for the series of aquatic exhibitions to be held in Los Angeles in the immediate future, has mastered the intricacies of under-water swimming, and can now go from 50 to 75 feet under the surface. His goal is 125 feet, and he ought to be able to negotiate this after two more weeks' practice. At the present time he is with the Henry Otto unit at the Fox studios which are filming "The Temple of Venus." He plays one of the big parts in this production.

One of the principal roles in "Only a Shop Girl," which will be shown in this city within the next two weeks, is enacted by Josephine Adair, six-year-old film actress. This part affords her an unusual opportunity to display her keen artistry, and it is an odd blending of pathos and humor that she brings to the screen in this picture. Josephine has attained her greatest renown as an interpreter of street urchins. She recently completed one of the six featured roles in Frank Borzage's "Children of Dust" at the United Studios.

"Her Royal Highness." How would that sound on a motion picture lot? If the titles of some of our local film folk who have come from aristocratic families of Europe were used in Hollywood some directors, with a number of these celebrities in the cast, would spend all their time addressing them. Take for instance, Thais Valdemar who recently finished a very interesting part in "Bluebeard's Eighth Wife" at the Lasky studios. She is a 14-karat Russian princess, and during the reign of the late Czar Nicholas and his father her family was exceedingly powerful in the royal court. The revolution reversed the order of things in Russia and she was forced to flee for her life. Her mother father and husband were slain and she only escaped to this country after numerous hardships and hairbreadth adventures. Now she is one of our most promising screen players and she has doffed her lengthy royal title for her present cute name. Her other pictures include "The Brass Bottle" and "Trilby."

Sara Mullen has just returned from location having played the leading feminine role in J. Hayes Hunter's special, "Wild Love." Miss Mullen will shortly start work on a new production which will keep her busy for the balance of the summer.

Mary McLaren has started work on Murray Garson's next special production in which she is playing the leading feminine role.

Robert North Bradbury is directing a new western picture at Universal City, "The Trail of the Wolf," with Edmund Cobb and Gladys McConnell in the leading roles. Miss McConnell is the comedy leading woman recently "discovered" and this is her first appearance in a western role.

Norman Kerry leaped from Mediaeval Paris to a modern court room at Universal City. Forsaking the brilliant trapping of "Phoebus" in "The Hunchback of Notre Dame," he became "Robert Armstrong" in the big all-star cast of "The Acquittal," in which he, Claire Windsor, Richard Travers, Barbara Bedford and a big cast appear.

VELYN BRENT IS ENGAGED BY METRO

Evelyn Brent, now appearing h Monte Blue in "Harbor r" at the Ince studio, has en engaged by Metro to play posite House Peters in the turization of Peter Clark Mc- rlane's novel, "Held to swer," directed by Harold aw.

n order to allow Miss Brent appear in the Metro film, As- iated Authors are rushing the st important scenes for "Har- r Bar" in which Miss Brent rticipates. After working ht and day for the past week, iss Brent is now enabled to rt immediately on the Metro n and conclude her work at e Ince studio when not actu- y appearing before the mera in "Held to Answer."

Miss Brent has the distinction being the first girl who ever fused to act opposite Doug irbanks for the screen. Al- ough signed to a two years' ntract to play leading femi- ne roles opposite Doug, Miss ent recently obtained her re- se from the contract in order allow her to appear in a mber of other productions.

Miss Brent in private life, is e wife of B. P. Fineman, pro- cer, who left for New York is week to arrange for the dis- bution of his forthcoming ries of pictures, the first of hich is completed.

Although a newcomer to west- n producing circles, Miss ent has appeared on the reen since she was fourteen. uring the past few years she s played on the speaking age and in some fifteen film oductions in England.

Shortly after she arrived in ollywood she was selected as e of the thirteen "stars of to- orrow" by the Wampas, the ovie publicity men's associa- on here.

ore Fighting Films

"Fighting Back," the return of The Leather Pushers," the new ize ring series of stories by . C. Witwer, running in Col- er's Weekly, are being made by niversal as the third series of ather pushers. The original st, including Reginald Denny, ayden Stevenson and Elinor ield, that made such a hit in e first two series, also have e leading parts in the newest ix rounds. Harry Pollard is gain directing.

ooper Joins McCarthy

Ashley Cooper, well-known creen character actor, has been hosen by John P. McCarthy to nact the part of Spider McCall n his forthcoming production, The Days of Yesterday." Coop- r's histrionic career covers the egitimate stage and vaudeville s well as the films.

WHEN IT'S FOREIGN, IT'S NOT TO EWENS

James Ewens, assistant to Donald Crisp, who is directing the filming of "Ponjola," which Sam E. Rork will present through First National, seems destined by fate to work with all the distinguished foreign directors in the picture game.

In 1915, at the Ft. Lee, N. J. studio of the old World Film Corporation, he became the first art director of the film industry in the company of Albert Capellani.

Then followed three and a half years as assistant director to every foreign director who was wielding a megaphone in America.

And then they took him over to Europe and on the French setting of Chateau Thierry he went "over the top" and collided with a German bullet travelling in the opposite direction.

That sent him back to America. After his recovery he reentered pictures as an assistant director and though his lot fell with American directors the locale of the pictures was decidedly foreign.

As assistant to Allan Dwan he helped make "Robin Hood," starring Douglas aFirbanks; then came "Omar the Tentmaker," a Richard Walton Tully production for First National, starring Guy Bates Post. And on the heels of that production came his work as assistant to James Young in the directing of Tully's screen version of Du Maurier's "Trilby."

And now if he isn't assistant to Donald Crisp, and the bloomin' story is Cynthia Stockley's tale of South African life.

Nothing foreign is foreign to Jimmie.

JACK WILL START A NEW FILM SOON

The genius of Mary and Jack Pickford combined with that of Marion Jackson's, will be embodied in Jack's next production, which is scheduled to be begun within the next ten days, it was announced this week.

Mary and Jack have collaborated with Marion Jackson, the writer, in producing an original tale of the Kentuckian mountains, to serve as a successor to "Garrison's Finish." The story is of a mountain boy, a typical American youth of the hills, with the settings of a decade or so ago.

Mary and Jack have tinted the scenes of the story, which has not been titled, with the wistful feelings and longings of a young mountaineer. Jack will forget his stiff collar, the tuxedo, and the keen part in his hair in this mountain boy picture. He will be bare-footed again—happy in worn-out rags. He will appear in that role of the American youth, which has endeared him to the hearts of theatre-followers the world over.

George Hill, who recently finished directing "The Daughter of Mother McGinn," a Boston Blackie story by Jack Boyle, has been signed by Jack Pickford to direct his mountain boy production.

"Merry-Go-Round" shipped

With prints of "Merry-Go-Round" shipped to New York ready for distribution early in the fall, Universal is centering its activities on "The Hunchback of Notre Dame" and "A Lady of Quality," two other super-Jewels now under production.

KICKLESS TEA IS NOW POPULAR AT UNITED

They cawn't keep the English out! Upon my word they cawn't! Not even out of a Chinese picture, which was adapted by a writer who was born in Egypt of Greed and Bulgarian parents; directed by a Frenchman and in which Owen Moore, a native of the ould sod, has the leading role.

Which all leads up to the saying that the 'alf awfter four tea habit has been instituted on the United Studio stage where "Thundergate" is being filmed for First National.

Conrad Tritschler, the English scenic artist who designed many of the settings of this elaborate picture of Chinese and American life, is responsible for the introduction of the English institution.

Conrad cawn't get along without his tea, you know, any more than an elephant can get along without his trunk. Every afternoon at exactly half past four he lays his brushes and pallete down long enough to brew himself a pot of Ceylon.

A week ago he invited Director Joe De Grasse to join him in "a cup that cheers." Joe found that the tea acted as a real "pep provoker." If the beverage will put pep into a director, reasoned De Gresse, then it will pep up the cast.

Hence the brief recess every afternoon on the "Thundergate" set while members of the cast and technical forces imbibe tea.

Betty Blythe writes from Berlin that due to climatic conditions existing in Algeria which have been causing severe earthquakes the company has returned to Germany to film exteriors there.

"PROPS" LIGHTNING BRINGS QUICK "RESCUE"

California authorities, and especially those in the vicinity of Hollywood, are quite ready to expect the unexpected from the film folk. It is not unusual for the police or fire departments to answer an alarm sent in by some unitiated layman, but it was the lot of Associated Authors to experience a new joke on the San Pedro Cal., harbor fire boats.

The Associated Authors' "Loving Lies" company were aboard the steam schooner "G. C. Lindauer" several miles out at sea filming some of the thrilling storm stuff called for by the script. Among the many devices and tricks of the film world carried aboard ship as "props" was a huge lightning machine which made a flash that could be seen for miles.

The fire boat seeing these flashes mistook them for signals of distress and steamed full speed ahead to the "Lindauer's" aid. After profuse explanations by Director W. S. Van Dyke and no little chagrin on the part of the sea-going fire-fighters, they stood by and watched several scenes photographed.

"Loving Lies" is Thompson Buchanan's screen version of Peter B. Kyne's sea story, "The Harbor Bar," and will be released by Associated Authors through Allied Producers and Distributors, a subsidiary of United Artists Corporation. The leading roles are portrayed by Monte Blue, Evelyn Brent, Charles Gerrard and Ralph Faulkner.

MUSICAL COMEDY ARTIST GETS BIG SURPRISE AT U

Velma Connor, one of the Connor Sisters of "The Pepper Box Revue," which recently played Los Angeles, visited Universal City with a theatrical manager and gained the surprise of her young life.

The surprise was when she was unexpectedly approached with an offer of screen work. Not having any definite hopes of that on her mind made the quality of the offer more interesting—for she was assigned to play opposite Reginald Denny in the sixth round of the third series of "The Leather Pushers," the two-reelers of the prize ring.

A lead at the first jump—and that wasn't all that was interesting at the start, for her first day's work was a hard journey out on location. The unit under Harry A. Pollard's direction went to Fleming ,near Lake Arrowhead, for exterior scenes in the beautiful scenic spots there.

RIVER OF TEARS DEMANDED

Oh, yes, Mary Alden can cry!

She proved it quite thoroughly during the filming of an important scene for "The Eagle's Feather," a Mero all-star production which Edward Sloman is directing.

But to stand before the cold eye of the camera and emote realistically, while a dozen blase studio employees stare unsympathetically is no easy matter.

Hereafter, Miss Alden threatens to use glycerine or onions.

On this occasion, after she had worked herself up to the emotional pitch necessary to bring ears to her eyes, the film in the camera buckled.

On the second attempt, just when the tears were flowing most copiously, the lights flickered so badly that director Sloman demand another re-take.

On the third trial, the camera ran out of film right in the midst of the weeping.

"All right, I'm game!" the actress responded. "But I'm supposed to be an actress—not a geyser!"

Bowditch "Smoke" Turner, who is Le Chapelier in "Scaramouche," Rex Ingram's production for Metro, bears the nickname of "Smoke" because of his work as a blackface comedian on the stage.

WHAT DID BABY SAY?

What did Buster Keaton's baby say?

On the second anniversary of the marriage of the comedian and Natalie Talmadge, all present agreed that the baby said something. But what?

It was the first word the baby ever said, you see.

The Talmadge-Schenck-Keaton clan had gathered in force for appropriate ceremonies for the wedding anniversary which, incidentally, was celebrated on Baby Buster's first birthday anniversary. Baby Buster, on June 2nd, was just one year old.

During his birthday party the baby said something. Natalie self-sacrificingly decided the word was "papa."

Buster heroically said it was "mama." Constance Talmadge said she heard it "mapa.' Norma Talmadge said she thought it was "pama." Joseph Schenck said it sounded like "camera." But Mrs. Talamagde, booed by all present, said it was only "goo."

Although Edna Flugrath and Viola Dana were a well known juvenile dancing team on the stage in New York, these famous sisters appear together on the screen for the first time in "The Girl Who Dared," Viola's new Metro picture.

RIVAL LAWYERS

John Sainpolis and William Humphre have been selected to enact the importan roles of the rival attorneys in "The Socia Code," Rita Weiman's mystery story, whic Oscar Apfel is directing for Metro with Viol Dana as the star.

Mr. Sainpolis, who has just completed on of the leading roles in "Three Wise Fools, holds a niche of his own on the screen, an plays villainous and sympathetic roles wi equal skill. He will be especially recalle for his portrayal of Laurier, the husband i Rex Ingram's production of "The Fou Horsemen," and for his widely divergen characterizations in "Shadows' 'and "Th Hero." In "The Social Code" he will defen Malcolm McGregor, accused of murder, an according to conservative predictions, h will win his case after a difficult struggle.

Mr. Humphrey has been portraying on of the chief characters in "Scarmouche, Rex Ingram's monster production. He wa looked upon by Director Apfel as particu larly fitted for the part of the district atto ney and time has been found to enable hin to appear in both productions. Mr. Humph rey has been idle but a few days since h returned from England several months ago

Speaking of New Faces

The attitudes of some of the producers are still open to severe criticism. There are still some men in the producing business who ought to be out of it. It is undeniable that commercialism transcends everything else in too many quarters. Petty jealousies of petty strife continue to make inroads upon efficiency. Incompetence in high places has not disappeared. But, the day of marked amelioration is here. The advent of many masters of other fields of endeavor is having a noticeable effect already. We know of one man now working assiduously in a dingy office in one of the smaller studios at a very nominal wage who we expect to see in the limelight as one of the true geniuses of the film-making business within a short time. He knows very little about the business now as it is being done and has been done for years, but he knows some things far more valuable and promising than this. He knows how to create and he is vibrant with new ideas. He is highly educated in the fine arts generally and is a cultured man with sane ambitions. Above all, he displays the urge to perform a great service for a great art: the cinema, and, we would wager most anything that he will accomplish his purpose. Yet, if we mentioned his name, no one would even know him and if he explained his present position, most everybody would sneer at him as even a possibility. Just the same, watch for a veritable small army of true geniuses who are about to emerge from the Land of Oblivion. It will all come in response to a Call of the Cinema for new brains, new blood,—a call which is obviously the result of it becoming universally patent that many of the present "head-liners" need replacing.

Expansion is the rule and not the exception in Filmland at present and there is every indication that this present will continue for at least two prosperous years after which it may be even better.

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Pulse of the Studios

For Week Starting Monday, July 2

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
die Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
n Wilson Productions (Federated release)						
J. Ince	The Washburns	Linden	Turner	N. Blair	"The Love Trap"	4th Week
RENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
RONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
USTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
Jack Blystone	Buster Keaton	E. Lessley-Thorp	Rose			2nd Week
ou Anger Productions.						
Al. Austin	Clyde Cook	E. Lessley	Hale		"Under Orders"	Editing
ENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
entury Comedies (Universal release).						
Al Herman	Buddy Messinger	Wm. Hyer	Herman		"The Inventor"	Schedule
HAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
egent Film Company. (United Artists release).						
Charles Chaplin	Edna Purviance	Rollin Totheroh	Eddie Sutherland	Monta Bell	"Public Opinion"	Editing
HOICE STUDIO. 6044 Sunset Blvd.						**439-764**
HRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Scott Sidney	Jimmy Adams	Nagy	Jas. Clemens	Conklin	Comedy	Editing
H. Beaudine	Neal Burns	Gus Peterson	Ernest Levelle	Conklin	2-Reel Comedy	2nd Week
OSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr. Wilshire 2115						
INE ARTS STUDIOS. 4500 Sunset Blvd.						
OX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Buckingham	Stock	Sid Wagner		Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff		Comedies	Schedule
Jim Summerville	Stock	Jay Turner	Arthur Cohn		Comedies	Schedule
Lambert Hillard	Tom Mix	Dan Clark	Eugene Forde	Zane Grey	"Lone Star Ranger"	6th Week
Erle Kenton	Lew Brice		Max Gold		Comedies	Schedule
Henry Otto	Phylis Haver	Joe August	Hollinghead	Carr	"The Temple of Venus"	6th Week
Jack Ford	John Gilbert	Schneiderman	Ed Feeny	Lee	"Cameo Kirby"	7th Week
Dunlap	Chas Jones	Don Short	Horace Hough	Harvey Gates	"Snow Drift"	8th Week
Roland V. Lee	All-Star	Post	Dan Case		"You Can't Get Away With It"	2nd Week
Jas. Flood	Wm. Russell	Jos. Brotherton	Walter Mayo	Dorothy Yost	"The Best Man Wins"	2nd Week
David Soloman	Dustin Farnum	Turner	Ed. Bernoudi	Dorothy Yost	"A Man"	2nd Week
RANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
ocky Mt. Production Co.						
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Battlin' Buckaroo"	Editing
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Wild & Wooley"	6th Week
ARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
letro Release.						
OLDEN WEST STUDIO. 4011 Lankershim Blvd.						**Lankershim 132-J**
Jaques Jaccard	Wallace Beery	J. J. Pasztor	H. Breaumond	H. Breaumond	"Power of Darkness"	3rd Week
OLDSTONE STUDIO. 1426 Beechwood Dr.						
hil Goldstone Productions. (State Rights release).						
	Snowy Baker		Harry Tenbrook	Staff	"Dark Faces"	1st Week
OLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStrohein	"Greed"	16th Week
Charles Brabin	All-Star	John Mescall	A. L. Raboch	Ouida Bergere	"Six Days"	15th Week
Tod Browning	All-Star	Wm. Silden	Earl Taggart	Kavanaugh	"The Day of Faith"	7th Week
R. West	All-Star		R. Ross		"Wild Oranges"	Preparing
Geo. D. Baker	All-Star	John Boyle	A. C. Eddington	Whittaker	"The Magic-Skin"	7th Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"Master of Man"	6th Week
Emmett Flynn	All-Star	Lucien Andriot	Ray Flynn	June Mathis	"In the Palace of the King"	8th Week
Cosmopolitan Productions.						
Carlos Productions.						
Roland West	All-Star	Oliver Marsh	Robt. Ross	Paul Schofield	"The Unknown Purple"	6th Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 162**
Monte Banks Productions, Inc.						
Herman Raymaker	Monte Banks	Bill Williams	Leslie Goodman	Staff	2-Reel Comedy	1st Week
H. Edwards	Monte Banks	Bill Williams	L. Goodman	Staff	2-Reel Comedy	Editing
Sid Smith Productions, Inc.						
Archie Mayo	Sid Smith	Ken. MacLean	Chas. LeMont	Fay	"Don't Play Hookie"	2nd Week
Chas. Lemont	Sid Smith	Ken. MacLean	Rollie Asher	LeMont	"Hollywood Bound"	1st Week
Joe Rock Productions, Inc.						
Gil Pratt	Joe Rock	Jerry Ash	Dave Smith		"One Dark Knight"	Editing
Gillstrom	Joe Rock-Billy Rhodes	Jerry Ash	Dave Smith	Staff	Comedy	2nd Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr.						Holly 1431
Harold Llloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Finis Fox Prod. R. R. Beaty, Gen. Mgr.						
Finis Fox	All-Star	Hal Mohr	Wm. Dashiell	Lois Zellner	"Bag and Baggage"	2nd Week
Richard Thomas Productions.						
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
Victor B. Fisher Productions.						
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
Supreme Art Productions. Chas. J. Hall						
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. Monte West, Studio Mgr.						438740
Horner	All-Star	Geo. Meehan	Middleton	Horner	"Midnight Limited"	Casting
Horner	All-Star	Meehan	Middleton	Horner	"Flame of the Sahara"	Preparing
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Big Boy Williams	Vernon Walker	Chas. DeLong	J. Natterford	"Bad Men and Good"	1st Week
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761731
Palmer Photoplay Productions.						
Cortland Productions						
Trimble-Murfin Productions.						
Murfin-McCloskey	All-Star	King Gray	Thompson	Jane Murfin	"The Sign"	10th Week
Laurance Trimble	Strongheart	G. B. Dreyer	Cyril Gardner	Donna Barrell	"Phantom Pack"	20th Week
Assoc. Authors, Inc.						
W. S. VanDyke	All--Star	Joe Walker	R. L. Selander	Thompson Buchanan	"Loving Lies"	6th Week
Lloyd Ingram	All-Star			Elmer Harris	"Nobody's Dog"	Preparing
INTERSTATE PICTURES CORPORATION. Jean Burt Calvert, Casting. Culver City, Cal.						
J. B. Calvert Productions.						
J. B. Calvert	All-Star	Joe Campana	Frank Cameron	Belmont-Woodhouse	Drama	Preparing
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
Herb. Brenon	Pola Negri	Jas. Howe	Harold Schwartz	Mathis-Dix	"Spanish Dancer"	4th Week
Wm. DeMille	All-Star	Guy Wilke	Geo. Hippard	Clara Beranger	"Spring Magic"	2nd Week
Victor Fleming	All-Star	Jas. Howe	Al Gilroy	Doris Schroeder	"To the Last Man"	Editing
Jas. Cruze	Featured	Karl Brown	Vernon Keyes	Tom Geraghty	"Ruggles of Red Gap"	2nd Week
Cecil B. DeMille	Featured	Bert Glennon	H. Tate	J. McPherson	"The Ten Commandments"	6th Week
Geo. Melford	All-Star				"The Light That Failed"	Preparing
Al. E. Green	Thos. Meighan				"All Must Marry"	Preparing
Jos. Henabery	Doug. Fairbanks, Jr.	Chas. Schoenbaum	Dick Johnson			Preparing
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						Lincoln 2120
Louis B. Mayer Productions. (Metro release).						
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Vic Schertzinger	All-Star	Karl Struss	Joe Yohalem	Art Printzlau	"The Boomerang"	Preparing
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Virginian"	4th Week
Cashier	All-Star	Karl Struss	Joe Yohalem	Art Printzlau	"Maytime"	1st Week
METRO STUDIO. Romainc and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Oscar Apfel	Viola Dana	John Arnold	Chas. Watt	Taylor	"The Social Code"	5th Week
Harold Shaw	All-Star		Nat Watt	Winifred Dunn	"Held to Answer"	2nd Week
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	16th Week
Hunt Stromberg Productions. (Metro Release).						
Edward Sloman Productions.						
Edward Sloman	All-Star	Geo. Rizard	Leigh Smith	Winifred Dunn	"Eagle's Feather"	9th Week
Jackie Coogan Productions, Inc.						
Victor Schertzinger	Jackie Coogan	Frank Good	McDermott	Mary Rob. Rinehart	"Long Live the King"	9th Week
NEVA GERBER PRODUCTIONS. 6735 Holly Blvd.						
Dearholtz-Dillon	Neva Gerber	Hutchinson	Wilbur McGough	Dillon	"Sante Fe Trail"	10th Episode
NATIONAL STUDIO. 1116 Lodi St.						Holly 4470
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	G. W. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	Preparing
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						Holly 2806
Eddie Cline	Bowers-De la Mott	Ned Van Buren	Geraghty		"When A Man's a Man"	5th Week
Al. Goulding	Langdon-Keener	Smith	Harry Langdon		"The New Mail Man"	2nd Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						Holly 7780
Individual Productions. (Film Booking Offices.)						
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Long Live The Ring"	3rd Week
Jas. W. Horne	All-Star	Dubray-Collins	Art Flavin	E. M. Engleton	"Alimony"	5th Week
Wm. Worthington	Johnnie Walker	Wm. O'Connell	Mel Brown	Loring-Lighton	"The Worm"	3rd Week
Emory Johnson	Ralph Lewis	R. Fisher	Blystone	Emilie Johnson	"The Mail Man"	3rd Week
Chester Bennett Productions.						
Chester Bennett	Jane Novak	Jack MacKenzie	Doug S. Dawson	Loring-Leighton	"The Lullaby"	4th Week
JEAN RILEY STUDIO. E. G. Walker, Mgr., 6701 Santa Monica Blvd.						579-440
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-721
Hal Roach Comedies (Pathe release).						
Howe-Cedar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
	All-Star	Harry Gerstadt	C. Morehouse		"Our Gang"	Schedule
Jeske-Pembrook	Stan Laurel				1-Reel Comedy	Schedule
Roy Clemens	Edna Murphy	Bobby Doran	McBurney		"What Should a Girl Do?"	8th Week
Lon Powers	Dippy Doo Dads	Hank Kohler	Bert Currigan		Animal Comedy	Schedule
Chas. Parrott	Will Rogers	Bob Dorrin	Chas. Oelze		2-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						Holly 2176
Phil Rosen	All-Star	Kurrle-Broening	Al. Davis	Francis Marion	"Life of Abraham Lincoln"	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945-6
B. D. Russell	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
Lehman-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Schedule
SENNETT STUDIO. 1712 Glendale Blvd.						Wils. 1550
Mack Sennett Comedies. (First National Release).						
F. Richard Jones	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	16th Week
Roy Delruth	Ben Turpin	Wagner	Joe Bordeau	Mack Sennett	"Ten Dollars or Ten Days"	1th Week
Elmer Del Lord	All-Star	Wagner	Fox	Mack Sennett	Comedy	5th Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Frank Borzage	All-Star	Chester Lyons	Lou Borzage	Kenneth Clarke	"Against the Grain"	6th Week
Edwin Carewe Productions. (First National release).						
Edwin-Carewe	Holbrook Blinn	Sol Polito-Storey	Wallace Fox	Finis Fox	"The Bad Man"	4th Week
Joseph M. Schenck Productions. (First National release)						
Heerman	Constance Talmadg	Glen McWilliams	E. Brophy	Willard Mack	"The Dangerous Maid"	2nd Week
Sam E. Rork Productions.						
Donald Crisp	All-Star	Paul Perry	Jas. Ewens	Chas. Logue	"Ponjola"	2nd Week
First National Productions.						
Lynn Reynolds	All-Star	Jas. Vontrees	H. Welfer	Wm. Dowlin	"The Huntress"	7th Week
Joe De Grass	All-Star	Boise	Perry Vrekroff	Wm. Dowlin	"Lord of Thundergate"	6thWeek
M. C. Levee Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott Beal	Fred K. Myton	"Two Little Vagrants"	Preparing
UNIVERSAL STUDIO. Fred Datig Casting.						570-081
Universal Film Manufacturing Co. (Universal Release.)						
Wm. Parke	Herbert Rawlinson		Tinling	Harvey Gates	"Upside Down"	2nd Week
Ed. Segwick	Hoot Gibson		Myers-McCulley		"Rambling Kid"	4th Week
Lloyd	All-Star		Lamson		"Six-Fifty"	2nd Week
Brown	All-Star	Balbino	Dorian		"The Acquittal"	4th Week
Robt. Hill	Wm. Desmond		Dodds		"Sentenced to Soft Labor"	Schedule
Wm. Craft	Mower-Sedgwick	Howard Oswald	Taylor	Jefferson Moffit	"Daniel Boone"	Schedule
Chainbaud	Priscilla Dean		McCarey-Wyler		"The Storm Daughters"	Preparing
Jake Worne	Little-Thomson	Wm. Nobles	McDonough	Bertram Millhauser	"Eagles' Talons"	Editing
Harry Follard	Reginald Denny		Harry Webb	Staff	Leather Pushers	Schedule
Peg Baggott	Baby Peggy		Joe Barry		"Who's Baby Are You?"	Editing
Stetson	Neely Edwards		Holland		"Own A Home"	Schedule
Herbert Blache	Gladys Walton		Sullivan	Hugh Hoffman	"The Wild Party"	3rd Week
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	10th Week
Hobart Henley	Virginia Valli		Arthur Smith	Marion Fairfax	"Lady of Quality"	12th Week
Wm. A. Seiter	Baby Peggy		Wright		"Editha's Burglar"	Preparing
Marchant	Pete Morrison		Pummel		2-Reel Western	Schedule
Lumley	All-Star		McDonough		"The Hog"	1st Week
Robt. N. Bradbury	Edmund Cobb		Nordlinger		2-Reel Western	Schedule
Leon Lee Productions. Leon Lee Manager.						
Dicky Dean Productions. Lew Lipton, Production Manager.						
Andy Gump Productions.						
Johnnie Aubrey Productions						
W. Hayes	Aubrey		Zimmerman		"Buttinsky"	2nd Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Dave Smith Productions.						
Smith	All-Star	S. Smith, Jr.	Wm. Caldwell		"The Pioneer"	4th Week
Harry Semon Productions.						
J Davis	Semon-Sedgwick	H. Koenekamp	J. Basil	Semon	"The Cook"	Last Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Wm. Beaudine	Wesley Barry	Dupar	Roth-Webster	Julien Josephson	"The Country Kid"	1st Week
Harry Beaumont	All-Star	Abel	Strayer	Grant Carpenter	"The Gold Diggers"	4th Week
Sidney Franklin Productions.						
Sidney Franklin	Lenore Ulric	Chas. Rosher	Wm. McGann	Edmund Goulding	"Tiger Rose"	Preparing
Ernest Lubitsch Productions.						
Ernest Lubitsch	All-Star					Preparing
Harry Rapf Productions.						
Chet Withey	All-Star			Sada Cowan	"Lucretia Lombard"	Scheduled
	All-Star			Edmund Goulding	"Broadway After Dark"	Preparing
WILNAT STUDIO. 6070 Sunset Blvd. Al. Brandt Mrs.						Holly 7940
Le Saint	Rich-Percy	King Gray	Geo. E. Reehm	Evelyn Campbell	"Yesterday's Wives"	2nd Week

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NEWS FROM NEW YORK

(Continued from Page 6)

Pathe. The court ruled that the company had no right to discharge the actor under his contract, before the picture was finished even if his scenes had all been taken. This decision is of importance in that it affects the employment of all film actors. The ruling of the court is that it was not the fault of the plaintiff that he was called on to act scenes of their proper sequences in the story. It seems the closing scenes were shot first as frequently happens. When the last scenes were taken Oland was discharged. It took six weeks longer to complete the rest of the picture. Oland sued for six weeks salary.

Earl Carroll, independent producer, is making an attempt to produce on Broadway, a non-Equity show. Louis Mann tried this two years ago without success. It is generally believed that the Carrol move was instigated by those producing managers who are hostile to Equity, who are using the "boy producer" as a cat's paw to discover just what attitude the stage hands and musicians' unions will take on the question. "Vanities of 1923" has been in rehearsal two weeks.

New York City Streets are the scenes of much controversy these days. It's like this. Everything in and around New York has turned pro-Nile or pro-King Tutankhamen, so of course Egyptian words are being juggled from the pulpit, stage and side walks. This of course causes every thinking person to delve into the depths of Egytology reading everything that Encylcopedia Britannica can decipher. Now along comes a lot of thinkers who argue that they are an incarnation of the old king himself. I did however, meet one old actor who compromised, sorta met me half way so to speak, and admitted that he was, after all, only Pharaoh IX. But I promised not to tell anyone.

Rudolph Valentino, in his country-wide tour, never loses an opportunity to say a good word for The Actors' Equity Association. In Atlantic City he said; "This is indeed a strenuous life, doing eighteen weeks of one-night stands, and dancing every night. When I am through with this trip I shall go to Europe for a rest, then come back and fight the picture corporation. There is one organization that I believe in whole heartedly. The A. E. A. is for the down trodden actor."

"Some men are held up as examples. Others for what they've got in their hip pocket." Garry Odell, who has just finished the part of Spike Louis in the Richard Thomas production of "Scarlet Shadows," was heard to make this remark.

Bennie Zeidman is cutting his Principal Pictures release, "Bright Lights of Broadway," featuring Lowell Sherman

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COMPOSING MUSIC
(Continued from Page 5)

Theby and Alan Hale, the "heavies" in Jackie's cast. For the scenes dominated by Robert Brower, as the dying king, grandfather to the Crown Prince—played by Jackie—Schertzinger has written a new Father Song, which will doubtless achieve as great popularity as his "Just An Old Love Song" heard with the presentation of the "Robin Hood" film.

And so on, through the long list of different scenes, Director Schertzinger has contributed these original melodies appropriate for the action and the players throughout the story, which has resulted in far greater feeling in their work. When "Long Live the King" is played in the first-run houses of America, Schertzinger's music will be the accompanying orchestration.

SCREEN KIDDIES ARE SMART.

The great majority of children acting in motion pictures are intellectually above normal.

Notwithstanding the fact that children of the acting profession have the reputation, in other spheres of life, of being impudent and spoilt, it is quite the contrary, says Bertha Wiley Wynne, a teacher assigned by the Los Angeles Board of Education to tutor youngsters working on picture sets.

"I taught in the public schools for many years," says this teacher, "and my work during the last year with the children at the studios has given me a chance to compare the children in public schools and those in the studios."

Miss Wynne, who is tutoring Bruce Guerin, Turner Savage and "Red" Ruben between "shots" of Frank Borzage's latest First National release, temporarily titled "Dust in the Doorway," believes that acting in pictures sharpens the intellect and teaches the children such intensive and instantaneous concentration that they are able to absorb knowledge with remarkable rapidity.

The educational statutes require that the picture children be given three hours instruction daily if there are three or less youngsters of school age on the set. If there are more than three the lew requires four hours of instruction. In both cases the studies must be identical with the texts which the children would have if they were actually attending public school.

Each teacher must have the sanction of board of education and the hours of instruction must be terminated by four o'clock in the afternoon. The teacher receives her pay from the picture company.

Little Frankie Lee, one of the best known children in pictures, and Mary Jane Irving, almost equally as well known, are members of the cast of "Dust in the Doorway." These have their private tutors, who also comply with the state, county and city laws.

Frankie not only has a private teacher but a private school as well. Producer Arthur H. Jacobs permitted Frankie to place a clause in his contract calling for the erection of a private school room adjacent to the picture set. Here he spends every spare moment between scenes in which he is required to appear.

"I believe," says Miss Wynne, "that the discipline maintained on the set has much to do with the brightness of these children. They are accustomed to obeying instantly and their constant association with older people helps to advance their minds.

"It is amazing how quickly a child can leave a scene and delve immediately into his studies without being bothered by the noise of the set, or the orchestra which is usually playing while a scene is enacted.

"It is true that once in a great while a motion picture child is below normal, or is impudent, but that is very much out of the ordinary. The average child in the studios is quick to learn and has almost faultless manners."

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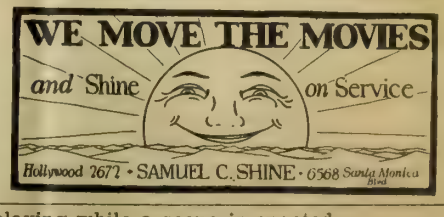

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Flashes from Frisco

(Continued from Page 6)

and has had his O. K., so will leave to motor South within a few days. Fanny Midgley has gone to her home in Glendale for a few days visit, but will return as she has a couple weeks more work in the picture. The present cast now working includes Hughie Mack, Dale Fuller, Eric Von Ritzau, and four or five local actors who play small parts, besides the leads Zasu Pitts, Gibson Gowland, and Jean Hersholt.

Joseph Jackson, director of publicity at the Goldwyn Studios, and Jack Jungmeyer of the N. E. A. Service, of Los Angeles, came to San Francisco on Friday to spend a few days getting a personal look at the making of "Greed," by Eric Von Stroheim, and the company under his direction.

George Archainbaud was here last week hunting a New England village to be the scene of part of Pricilla Dean's next picture. He found what he wanted down in the neighborhood of Half-Moon Bay, and will return in the near future with a company from Universal to film part of the story here. Cecil De Mille is also coming to San Francisco in a week to do a modern sequence in "The Ten Commandments," and Fred Niblo is coming here with a company from Louis B. Mayer Production, so it really looks these days in the lobby of the Plaza Hotel, which is movie headquarters, like a part of Hollywood.

Mrs. Wallace Reid addressed a gathering of Government medical officials, and patients at Letterman Hospital last Thursday, and by special arrangement the film of "Human Wreckage," still playing at the Century Theatre, was also shown at the hospital, as a great lesson on the effects of dope.

Jack Hoxie and his cowboys have galloped through the Universal western star's feature at Universal City.

Production has closed on "Where Is This West?" a rapid action satirical drama of the "old west." The play was adopted from an original story by George C. Hull of the Universal scenario department and directed by George H. Marshall.

Mary Philbin, the little Chicago beauty who was cast for the role of the little hand-organ girl in "Merry Go Round," directed by Rupert Julian, and in which she is said to have displayed unusual emotional ability, plays the feminine lead opposite Hoxie.

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From the Editorial Observatory

Speaking of cold facts, it's been pretty hot lately!

Well, now that the Fourth of July is over, you may begin thinking about Christmas once more.

If it is true the world is getting its peace in pieces, it's a cinch it had better get it in full ere long, or else the world is liable to go to pieces.

The popularity of divorce is said to be on the wane. What newspapers does whoever ventures this statement read? Sure can't be any of the Hearst sheets.

It is difficult to understand how the Germans are getting along these days without their beloved Lubitsch, who seems all set to remain in Hollywood the rest of his life.

Most all classes of pictures are returning profits nowadays, which is the best answer to those censors who have done everything in their power to thwart the cinema art in its irresistible progress. One of these fine days censorship will be abolished by popular acclmation.

The Motion Picture Exposition opened auspiciously despite the fact that there were some who regarded it suspiciously. The amount of good it may do in behalf of the industry cannot be measured as yet of course, but here's hoping many mighty long yard-sticks will be required to do that measuring.

Another one of the unsolved mysteries is, what has become of the old-fashioned photoplay fan who used to fill the magazines with ravings over the beauty of the hero's moustache or the heroine's booful blue eyes of "such sweet innocence." And, just think, even Mary Pickford has grown up in her latest starring vehicle, "Rosita."

Here's some good news of benefit to the whole industry—Charlie Chaplin is going to star himself in a new series of comedies of feature length, according to a statement just issued. Charlie may like to direct, but the public likes to see him act instead and the more satisfied the fans are the better it will be for motion pictures in general.

Whenever you are not sure of what kind of an evening you are liable to have, you can always go to a picture show and this is just as good a prescription for the picture people as anyone else. Of all the people who should patronize cinema emporiums, the people who make them should be among the most habitual.

There need be no alarm over the partial shut-down of Universal City. Such curtailment of production activities during the warmer months is a part of that company's annual policy and in September there will be a resumption of the full-blast film-making. Meanwhile the Universal exchanges are loaded to the guards with plenty of new pictures awaiting release and also meanwhile, the scenario and other departments will be kept busy preparing for the fall schedule, which, it is reported, will be unusually extensive.

Men with violent ideas continue to infest the face of the earth, but thank the lucky stars, they are decidedly in the minority and are confined mostly to European countries. The chance to be the greatest benefactor humanity ever had in all history is within reach of that man who can discover some sort of a gland which will convert violent men into mild-mannered ones. The chap who could find a way for perfect distribution of the product so that all human beings needing it would get it, could qualify as the foremost circulation manager in the world.

Prohibition daily becomes the most ridiculous farce in the whole history of the United States. The supply of liquor is increasing amazingly and the army of boot-leggers is gaining more recruits now than at any time. Meanwhile the rest of the world is laughing at us and also meanwhile the one panacea is to legalize the manufacture and sale of light wines and beer. Anyone who needs any convincing on this point should take a run up and down the boulevard any night and see how scornfully some of our best citizens flout the Eighteenth Amendment and how brazenly the rum-runners conduct their illicit business.

One well-informed man who has just returned from a tour of various European countries declares there would be practically no competition in film-making from abroad if American artists, directors and producers would discontinue going over there and helping foreign concerns make their pictures. He says most all European producers crave American cinema genius and most of them show little disposition to be very ambitious with some assistance from sons of Uncle Sam. It's all very interesting, but it is more interesting to contemplate the positive proof that every one who ever goes over comes back in due course of time. As long as this survives as the general rule, Europe will not be able to make any great inroads on America's supremacy as the foremost producer of photoplay entertainment. And, zat's zat for a cinch.

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in
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Mission Play

with
Monroe Salisbury

Exposition

Motion Picture Revue

Tally's Broadway

"What a Wife Learned"

FOR BOOTLEGGING CRABS, HE'S ARRESTED

EUREKA, CALIF, July 4.—One of the strangest cases in the history of California law developed today when James Cruze was arrested for bootlegging crabs.

Cruze is on location at Eureka shooting the famous Harry Leon Wilson story, "Ruggles of Red Gap." The locations for this Paramount Picture are far between; consequently when he finishes work each day he is tired and hungry. He loves crabs — especially the giant crabs caught off Eureka. These crabs were so delicious that he decided to let his friends in on the feast and so several hundred of the sea delicacies were packed for shipment to the Lasky studio in Hollywood.

Right here was where Jimmy Cruze crashed head-on against the most unique law in California. Humboldt County law does not permit crabs being taken across the line. To ship them in large quantities would soon deplete the supply. Mr. Cruze did not know that such a law existed until Acting Police Chief, Frank Cloney, arrested him for bootlegging — bootlegging crabs. It was some little time before Mr. Cruze was able to obtain his release. In the meanwhile production was at a standstill.

Tonight Cruze was conspicuous by his absence in the hotel dining room. He was extremely crabby over the fact that Edward Kerton, Ernest Torrence, Lois Wilson, Fritzi Ridgeway, Charles Ogle and Louise Dresser, featured players in this forthcoming Paramount Picture, continually phoned his room to inquire if they should have some crabs sent up.

The police chief made Cruze eat most of the intended shipment as a lesson that Humboldt County crabs are to stay in Humboldt County.

"OLD SOL WILL SUPPLY MAKE-UP FOR PLAYERS

Consternation reigns amongst candidates for the cast now being chosen for Douglas Fairbanks' forthcoming production, "The Thief of Bagdad," owing to the fact that the parts call for a light brown skin, the color of the natives of the Orient.

It is expected that each member so far chosen will hie to some secluded beach or a very private island and procure a coat of tan which must needs carry further than the face and arms on account of the style of the costumes. A bathing suit cannot be worn as the tan must be an even blend all over.

Realism! Realism! That's the cry of the public, and Douglas Fairbanks is going to give it to them, which is why Raoul Walsh demands this genuine "make-up"

SCREEN COMEDIAN SCORES HIT IN DRAMA

Jumping from work as a comedian to the portrayal of strong emotional roles in dramatic features is a task that is not always successfully accomplished by the average motion picture actor. There have been many who have attempted to make the grade but their lack of expression and emotion have forced them, for the present at least, to abandon all thought of becoming a dramatic actor.

One of the latest artists from the old school of comedy to try his hand at dramatic work is Garry Odell, who made his screen debut with Mack Sennett back in the old Keystone days and who later played the "heavy" for a number of the screen's foremost comedians. Laying aside his comedy wardrobe, false mustaches, et cetra, he undertook to find an engagement with a dramatic company. His first opportunity came in the Richard Thomas production of "Phantom Justice," in which he was given the part of "Spike Louis," a grewsome underworld character, to portray.

As a result of the engagement, Richard Thomas, the director and producer, declares the actor's performance is one of the high lights of the entire production and so impressed is he with his work that he has already engaged the actor for one of the principal roles in his forthcoming picture. Having made such an auspicious start in dramatic pictures it is doubtful if Odell will ever return to comedy roles, unless it is to play the comedy relief in dramatic features.

$7,500,000 WORTH OF TALENT GETS TOGETHER

Over Seven and One-Half Million Dollars worth of theatrical and movie talent celebrated one of the biggest All-Star Nights ever given at the Ambassador Summer Grove last Tuesday evening. Seldom in the history of Los Angeles have so many famous stars danced under one roof, and movie fans from out of town were busy during the evening securing autographs on menus of the hotel.

Among those present were: Lenore Ulrich, Mae Busch, Ruth Chatterton, Lew Cody, Fannie Brice, Tom Mix, Carmel Meyers, Larry Semon, Ray Griffin, Mr. and Mrs. Rupert Hughes, Lew Brice, Harold Goodwin, Clara Horton, Mme. Balzac, Sylvia Breamer, Herbert Rawlinson, May McAvoy, Blanche Sweet, Henry Miller, Bessie Love, Alice Lake, Claire Windsor, Earle Williams, John Steele, Billy Dove, Sophie Tucker, Eileen Percy, Bennie Fields, Ford Sterling, Art Hickman, Carlos Sebastian, Julanne Johnson.

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in
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"The Covered Wagon"
with
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Mission

Douglas Fairbanks
in
"Robin Hood"

Clune's Broadway

Jackie Coogan
in
"Daddy"

Symphony

Rudolph Valentino
in
"The Shiek"

Screen Imitations---The Danger

The showman is today in danger of harming himself, and of damaging the industry, by booking pictures of unscrupulous fly-by-night producers who try to cash in on the enterprise and prestige of others. This is the statement made by H. M. Warner, of Warner Brothers, following a study of a phenomenon which is preying, parasite fashion, on the vitals of the motion picture industry.

"The greatest harm is done to those who have big investments," he emphatically says "in the motion picture business and those who at all times cater to the advancement of the industry, by people trying to put over their wares dishonestly. They wait till a celebrity is signed for a big production, or a famous novel procured for the screen. Then they get busy, and flood the market with inferior work produced years ago and now resurrected. They rope in the exhibitor by a "just as good" product, and the lure of a big name.

"An instance of this came to my notice the other day. Now that we have secured the personal services of Belasco to produce his pictures, everybody is trying to pick up and exploit anything with Belasco's name on, even though made long ago. They are injuring the great work we accomplished in bringing Belasco to the motion picture fold. In one western city I recently noticed advertising on first premiere showings of Belasco pictures.

"The producers will try to give the exhibitors the impression that they are getting the real article, Belasco Productions, when, as a matter of truth, all they will be getting is the name of Belasco and nothing else, not even something David Belasco knows anything about. The name happens to be the same, that is all, and it is exploited falsely.

"It was the same when we produced "Why Girls Leave Home," immediately the market was flooded by spurious imitations.

"Everybody who lacks originality tries to imitate. But the exhibitor who takes the imitation is kidding himself. He is putting his good money on the wrong horse. In the first place, he ruins the industry by palming off inferior stuff. In the second place, he antagonizes his patrons, who will be getting old stuff rehashed as new. And when the exhibitor sees the success of the genuine pictures and wants to play them, he will find himself nowhere, for the interest will have been killed by the inferior wares. He won't be able to interest his patrons, nor will they want to risk a second disappointment. In every way it's a bad business, and he loses."

A SON OF ADVENTURE

There is probably not another motion picture director who has led as adventurous a life as has Donald Crisp, who will direct "Ponjola," the Sam E. Rork production for First National release.

Cynthia Stockley, author of "Ponjola," is said to have a wider knowledge of South Africa, the locale of her story, than any other living writer, but Crisp knew the South African veldt long before this writer had eyes on it.

He knows every foot of it almost; he's personally acquainted with the trails and kopjes and he's done a lot of "soldiering" through Rhodesia.

While still a youngster of only sixteen years Donald decided he would look well in the flaming uniform of the Tenth Hussars. So in London he joined the colors and was assigned for service against the Boers in South Africa before he could get his regimentals.

Fighting "Oom Paul" Kruger, Villejoen and De Witt, earned three medals for the adventurer—the last being the D. C. M., or Distinguished conduct medal, at the battle of Tungula Heights.

Having gone through the Boer campaign and the World War in safety Crisp joined the British intelligence department and flew in and out of Russia twice a week for five months and evaded capture by the Bolsheviks each time.

THE WISDOM OF WHISKERS

Whiskers, like whiskey, improve with age! Thunder Face, the full-blooded Mission Indian who appeared in Edwin Carewe's "The Girl of the Golden West," and who is now playing the part of a bad hombre in the present Carewe production, "The Bad Man," attributes his film success to his whiskers.

"It's not their beauty," says Thunder Face, whose English makes one suspicious that he is a Carlisle graduate, "but it's their versatility."

"With their assistance I am a Mexican one, a Hindu, an Arab, Egyptian, a Moor, Saracen or Turk and I've just finished a role as a child of Israel fleeing across the Red Sea.

"If I shave and feel comfortable my artistic career is ruined and if I don't shave my mood disposition will soon be a total loss.

"I'm wearing them for art's sake—and a monetary consideration!"

Eugenia Feiner, who recently completed an engagement at Universal City, opposite Lloyd Hughes in a feature temporarily titled "Grandpap," and who is heralded as one of the most beautiful of the screen's new faces, and who is also being highly praised as the possessor of one of the most charmingly attractive personalities recently discovered... A brilliant future of stardom is predicted for her, because in addition to her natural cinema ability, she is highly talented as a dancer.

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL., July 2.—J. Eliason, director for the World Educational Films, and a party of six arrived in San Francisco by motor on Saturday for a stay of several days. Included in the party are Baby Betty, just two years old, one of the youngest stars of the silver-screen, Wampus mascot for the last two years, and a most lively and charming bit of a girl. Also Yale Boss, who was the first kiddie star back in the days of two-reelers, but who grew out of short trousers and off the screen several years ago, to return recently to the movie world as a good-looking young man. He has, by the way, just finished playing with George D. Baker in the Goldwyn production, "The Magic-Skin." Their stop here is part of an extended motor trip through central and northern California, looking for locations for the next picture of the organization, "The Forty-Niner," in which Baby Betty will be starred.

Elmer Dyer, cameraman with the Stenoscopic Productions, has left that organization and returned to Los Angeles on Friday. The next picture of the company will not be started for another month owing to a little uncertainty in regard to their releasing arrangements. Patrica Palmer, who was costarred in their last picture, is also leaving the organization, but Director Walter W. Bell, and Ranger Bill Miller, the leading man, will continue with the company. Joseph Gonyea, signed as assistant director, is for the time being at least, working in the south.

The Golden Gate Productions, with Jack Dewey as production manager, since their move to the Pacific Laboratories at 331 Turk Street, are very busy making advertising, industrial, and commercial films, while they get their capital together, and everything in shape to begin the production of feature pictures, which they hope to do in the very near future.

Harry MacKenzie of the Kenmat Productions returned from New York last week. While there he arranged a release for the first picture made by the company. It will be released in August by Pathe. Its present title is "Tipped Off," but there is a possibility that that may be changed. Mr. MacKenzie has gone to Los Angeles for a few days, and will announce the future production plans of the company on his return.

Barbara Caselton, film star from New York, spent several days in San Francisco last week.

Carl Laemmle has telegraphed to Mayor Rolph that owing to wide-spread objections from San Francisco certain scenes in the feature film, "The Shock," have been cut out. The picture is a story dealing with the San Francisco fire, but so many of the scenes were over-drawn that numerous organizations objected on the grounds that the film in places was "Untruthful and Libelous," on its showing in this city a few weeks ago. Hence the official protest to Mr. Laemmle.

Day by day the cast working in Eric Von Stroheim's production of "Greed" grows smaller and smaller. Frank Hayes has finished his part, and left for the south by motor last Wednesday. Fanny Midgley also done, and released. Dale Fuller h only to be murdered this week, and th she will be through. Jean Hersholt h finished his work in this part of the pictu and as he does not appear in the sequenc to be made at Colfax, he will go to Los A geles until it is time for his scenes in t very end of the picture, to be shot in t desert at Death Valley. Of course Za Pitts and Gibson Gowland are still hard work, also Hughie Mack, who adds mu to the bulk of the company. If the prese plans work out the company will leave f Colfax to do the mine sequences about t 24th of July.

A most amusing pre-view was given t other night of a picture made at a six day frolic given by the Alameda Sciots at Co tage Baths Beach lately. Harry F. Sheeha well-known to the film world, was supe vising director, and Louis Jacobs directe the actual filming, with Bud Hopper at th camera. Of course it was a comedy and th title, "Yes, We Have No Bananas Today," a fair description of the plot, but som clever work was put over by the cast, all o whom were members of the Alamed Sciots, although several had had professio al experience, and the picture had a laug every minute.

Max Graf, head of the Graf Productions has left New York, enroute for San Fra cisco via Chicago and Los Angeles. On hi return the company will again go into pro duction, with first, a big sea picture, the "The Grain of Dust," as earlier announced

IS THE CHANGING THE SECRET OF A CAREER'S LONGEVITY?

As they come, so do they go—in veritable droves—but, Owen Moore seems destined to go on forever as one of the screen's foremost stars. Ever since the days of earliest infancy so far as the motion picture industry is concerned, Mr. Moore's has been a "biggest name," and today it is generally conceded to be a "bigger biggest name" than at any time. Just now it is being predicted by certain wiseacres of filmland that "Thundergate,' in which he is now appearing at the United States Studios, will serve to even enhance his popularity due to the fact that he is drawing a characterization entirely different from anything he ever attempted before—that of the son of a Chinese lord, although earlier in the story he is a debonair, go-getting American. His performance before the battery of cameras has become quite the talk of the town even before the picture is completed owing to the enthusiastic remarks of those who have watched the production.

For three years Mr. Moore has starred most triumphantly in a series of feature comedy hits under the banner of Selznick, and many had come to regard him as fundamentally a light comedy star, forgetting that for years prior to his entrance into this field, he was the foremost interpreter of romantic drama. Now in "Thundergate" he will be seen in something different again, a heavily dramatic interpretation and one most difficult, too, for he must be convincing as a young Chinese or else the whole effect of the story would be lost.

Is it not logical to presume that the secret of Mr. Moore's ability to be a perpetual star is his talent for doing something radically different constantly?

Casts of the Week

Joseph M. Schenck presents
Constance Talmadge
in
"THE DANGEROUS MAID"
Adapted from Elizabeth Ellis' novel,
"Barbara Winslow, Rebel"
Victor Heerman, Director
CAST

Constance Talmadge	Conway Tearle
Willard Mack	Marjorie Daw
Tully Marshall	Charles Gerrard
Kate Price	Arthur Rankin
Lou Morrison	Phi'ip Dunham

Kenneth Gibson

Warner Brothers present
"TIGER ROSE"
Adapted from David Belasco's play
Sidney A. Franklin, Director
Supervised by David Belasco
CAST

Lenore Ulric	Forrest Stanley
Claude Gillingwater	Joseph Dowling
Anders Randolf	Sam De Grasse

Andre de Beranger

"BAD MEN AND GOOD"
Chas. R. Seeling, Director
George Crocker, Cameraman
John Nateford, Scenarist
CAST

Big Boy Williams	Lew Meehan
Doris Dare	Frank Alexandra
Billy Quinn	Frank Heskett

Jay Marchant, formerly an assistant director at Universal City, has been directing short western pictures there for some time and is proving himself a capable handler of western atmosphere.

HOW TIMES HAVE CHANGED SINCE THE DAYS OF DANTON

"Would you be so kind," requested Louis XVI, turning to the huge, rather unkempt man on his right, "as to permit me to borrow a match?"

"Certainly, king, your slightest wish is my greatest pleasure," and forthwith George Jacques Danton produced a small sulphur tipped slip of wood and passed it to the pompous gentleman with the aquiline nose.

"The longer I live the more sure I become that the tobacco we get nowadays is nothing more or less than ground up cabbage leaves." This remark was proffered by Maximilien Robespierre,

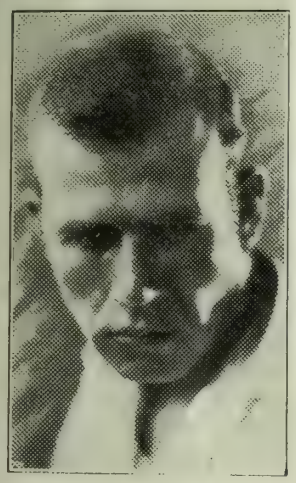
"Well, and that's not all," said Le Chapelier, the president of the National Assembly "Take actors, ball players, ham sandwiches and almost anything else you might mention Everything is on the downgrade except rent and taxes."

At this point the Marquis de La Tour d'Azyr broke into the conversation.

"A lot of things have slowed up, all right," he said, "but there's one thing that's better than ever and that's my yacht

The discussion ended when an assistant director called them on the set where Rex Ingram was directing a scene for "Scaramouche," his Metro picturization of Rafael Sabatini's famous novel. The historical characters mentioned above are portrayed in the screen production by the following artists: Louis XVI, Lorimer Johnston; Danton, George Siegmann; Robespierre, Curt Furberg; Le Chapelier, Bowditch "Smoke" Turner; Marquis d'Azyr, Lewis Stone. Others who have leading roles in "Scaramouche" include Ramon Novarro, Alice Terry, James Marcus, Edith Allen, Lloyd Ingraham, Julia Swayne Gordon, Otto Matieson and William Humphrey.

The Evolution of Economoteligianis



Mike Tellegen

Spiros Economoteligianis was a great violin artist. His countrymen said he was one of the finest musicians Greece had ever brought forth, and he was very popular, for most of his concerts were given for the benefit of the poor children of the land. He used to travel throughout Europe and Asia Minor playing in the big cities—Athens, Cairo, Constantinople, Vienna, Paris, Moscow and Budapest, and always the proceeds of these recitals, aside from his actual living expenses, went to charity, for he played for love of his art alone, not for monetary gain.

In 1891 he came to America, making his home in Chicago, where he played in the big theatres of the inland metropolis. It was not long after that Mike came to increase the number in the family. When he was a little tad he used to take him to the theatre with him, and while he played on the stage Mike used to stand before a mirror backstage and enact little dramas and comedies of his own imagination. Spiros noticed this and said that the boy would be a famous violinist when he grew up for he had the spirit of the true artist within him.

The years passed and Mike grew into a sturdy youth. At last, in 1912, the father told him he was going to take him to Europe to see the great old-world cities, the centers of art and culture. Together they traveled over the same route the father had traveled many years before and again Spiros played before the audiences of gay Vienna and Paris.

After their long trip they came back to Saloniki and they had hardly passed through the city portals when the call to arms was issued and immediately Spiros, not yet of age, joined the Greek forces preparing for the march to the front. Saloniki was the eastern base of the Allies and here they were concentrating all of their crack troops, British, French and Italian as well as Greek, for the big drive at the German rear. Mike's regiment was sent to Dramas in the tobacco country where they intrenched opposite a strong detachment of Turks. On the night of September 12th, 1913, during a fierce skirmish he was shot through the left hand and struck in the face by flying shrapnel. The concussion of the big guns, coupled with the pain of his wounds, made him deathly sick and he dropped to the ground unconscious.

The next day he awoke in the base hospital in Saloniki. They were checking over the wounded and due to the fact he had been stripped of all identification they did not know whether he was a Turk or a Greek. He told them he was an American citizen, and it happened that at the time there was an American refugee boat captain in the place who, after a short conversation with Mike, verified his claim. He said that he was returning to the States with a boatload of Americans, and would be glad to take him back inasmuch as the boy was too seriously wounded to take any further active part in the war. Mike accepted, saying that he would work his way home as cabin boy, and this he did as best he could in his impaired condition.

Upon arriving in New York he took the first train for Chicago, where he recuperated until the following spring when he rejoined the captain who was now plying his boat on the Great Lakes as a government freighter, it having been condemned as too light for further sea duty. It was here that they served their country during the rest of the war, taking a big part in transporting supplies to the east coast. After the armistice was signed Mike, in conjunction with a few friends, formed a vaudeville act and played small time throughout the middle west. This did not satisfy him, however, and he decided to try his luck in the movies at Hollywood.

When he arrived he found his name too

The Same Mike in Action

cumbersome for screen purposes, and changed it to Mike Economan, only to later change it to Mike Tellegen, which name he is known by today. It was no take-off on another actor by the same name, who is of far greater calibre, but simply an abbreviation of his own cognomen.

It was a long, hard fight before he attracted any kind of attention, but eventually, through his willingness to work hard and his natural ability, he began to get a footing, and today he is rated as one of our most promising heavies and slated for the leading heavy in a series of ten dramatic productions to be made by one of the foremost directors in the industry, and featuring one of the established actors.

To date he has appeared in "The Green Temptation," "The Hunchback of Notre Dame." "The Queen of Sheba," and several comedies. Recently he completed a bit with Charles R. Seeling's "The Tango Cavalier," starring George Larkin. While nothing he has done has been of any great importance, he has done his work conscientiously, and has thus achieved recognition.

The little Mike who used to mimic before the mirror backstage did have the spirit of an artist and is going to carry on the traditions founded by his father. One the violinist, the other the actor; both artists.

FOOLING OLD-TIMERS

It isn't often that a person is mistaken for his or herself.

The other day Tony Gaudio, major domo of the Norma Talmadge photographic force, was talking on the United lot with Myer Epstein, a United Studio lieutenant. Up the studio street came a stunning young girl, slender, graceful and radiant.

"Some good-looker," opined Epstein, a connoisseur on feminine allurements.

"Gosh, she looks an awful like Norma Talmadge," sail Tony.

"Say, doesn't she, though. Must be some girl that's coming out to ask if they need a double for Norma. I heard there was a girl in town that looked just like her."

The object of all this speculation drew alongside. She turned upon them a smile that intensified her radiance. The two men gasped. Was she flirting with them! Then she spoke.

"Hello, boys!"

Gaudio and Epstein gasped again. It was Norma Talmadge herself!

LOW DOWN ON NEWS HIGH SPOTS

By Buster Keaton

Harding administration saves $200,000,000 in year. Congressmen celebrate by taking $1,000,000 trip on Leviathan.

* * *

Voice on phone at Ambassador Hotel asks to speak to Henry Ford. Told he was not registered. "Oh, yes," was the answer, "he's there; I saw his car out in front."

* * *

Premier Stambouliski killed in Bulgarian uprising. Linotype operators breathe first sighs of relief since Battle of Pryzemyslx passed into discard.

* * *

Something is wrong in Hollywood. Boys of thirteen are wearing long trousers and men of fifty are wearing knickers.

* * *

Report from Great Falls is that Dempsy will wed following fight with Gibbons. At this rate he's bound to take the count one way or the other.

A NEEDED BOON

The motion picture industry in Hollywood should take advantage of the discovery of scopolamin, the truth-serum which recently has proven effective in persuading prisoners at the county jail to tell their right names.

This is the belief of Richard Travers, motion picture star, who is at present enacting one of the leading roles in Universal's "The Acquittal."

Mr. Travers suggests the administration of scopolamin to:

Scandal-seeking visitors to Hollywood, who, if they find their quest of the questionable vain, draw upon their imagination for reports of wickedness to carry back to the old home town.

Editors of periodicals who believe that the muck-rake is mightier than the pen.

Oil promoters who know their best chance of striking petroleum is at a gas station.

Big Changes are Predicted for Theatres

A complete change in the management and presentations of motion picture theatres throughout the country, is predicted by Maurice Tourneur, director of M. C. Levee-First National Pictures. The change will establish every theatre in the public's mind by the type of entertainment offered, as evidenced in "legitimate" theatres.

"The time is not far distant when motion picture theatres will be classified as are the 'legitimate' theatres today," said Mr. Tourneur. "Just as theatres are established as burlesque, vaudeville, stock, dramatic or musical comedy houses today, so will motion picture theatres be divided in a definite and distinctive manner, each offering the type of entertainment in which it specializes.

"There is every indication that sooner or later, motion picture theatre owners will adopt distinct policies in the form of particular types of entertainment. In certain districts there will be theatres devoted solely to the presentation of melodrama. On another street there will be a theatre devoted exclusively to the 'high-brow' type of picture which the critics have been clamoring for but which to date have been found poor commercial investments. There are bound to come theatres in which subjects for children will be the policy.

"At present the public goes to a movie theatre with little appreciation of just what it is going to see. With the new order of things, pictures will be made for definite classes rather than attempting to make them productions that will hit the bull's eye for every race, creed, color and age—an impossibility.

"When we make a picture today we must keep in mind that it must be so simple that it will appeal to the seven-year-old child as well as to the college professor. A picture that will have equal entertainment value to the stenographer and the art student. A picture that both the boilermaker and the tired business man will enjoy.

"The producer of burlesque on the stage would not attempt to write his plot for the benefit of the patron of the Little Theatre. Yet, this is what film producers are trying to achieve. This is an age of specialization and classification. I personally would like to make a certain type of picture. Under present conditions this type of picture would not be found commercial. If there were established throughout the country a certain number of theatres showing this form of entertainment exclusively I could concentrate on this one type of play and not attempt to entertain those people who would not enjoy this class of entertainment.

"When the time comes that producers can profitably concentrate on definite forms of film entertainment and not attempt to give satisfaction to the whole world of picture-patrons with one and the same film, great strides in increasing the number of photo-play devotees will be evident, and still greater strides in the progress of the film play as an art will be assured."

The Most Cosmopolitan Army

"Dukes' sons, cooks' sons, sons of millionaires!"

The movie "extra" list gets them all.

From all corners of the world they come, representing every walk in life. And they all have but one desire—to win fame and fortune before the camera.

Cooks' sons are common; sons of millionaires not so common, but now and again Hollywood gets the rarest of them all—a duke's son.

The latest duke's son to buck the "extra" list is the Earl of Glandore, now playing a "bit" part in "Ponjola," a picturization of Cynthia Stockley's famous story of South Africa which Sam E. Rork is producing for First National.

The Earl, or Major Maurice Talbot, as he would rather be addressed, is a "type" in the eyes of the casting director and therefore has little difficulty in getting a job, paying him $5 to $7.50 a day, in pictures of British or Colonial atmosphere.

In "Ponjola," he fills the role of one of the flotsam and jetsam, the broken-down sons of British nobility and wealth, that have flocked to the Rhodesian gold fields.

Playing a nobleman's part is not at all hard for a man who comes of several generations of land gentry and peers.

The Earl's peerage is one of those titles that went out of being with the inception of home rule in Ireland. For generations his family had their ancestral home at Ardford Abbey, County Kerry, Ireland. Then in 1903—the Irish land bill—and much of the family estate was given up.

As the oldest son, and heir to the title the Earl naturally followed the course that is laid out for all oldest sons of the nobility—the army. For twenty years he served with the colors, in England, in India and in the Boer War.

The world war found him on the retires list. He "joined up" the day war was declared and was recommissioned major. With the Royal artillery he again saw active service in France, in Mesopotamia and Palestine.

He was wounded and gassed four times in France and then in Palestine commanding the first British battery to cross the River Jordan, he was wounded for the fifth time, a wound that incapacitated him from further service.

Back to Ireland, the war over, the Earl "put up" for parliament from the Cork district. He was defeated by the Sinn Fein candidate and then on returning home, found that his home, Ardford Abbey had been burned to the ground, possibly by radical nationalists.

As the Earl puts it "Ireland was then no place for a peer and so I decided to come to California, where I might live a quiet life."

And there he is today, in Hollywood, eking out his army pension with a day's work now and again as a movie extra.

Governor John H. Bartlett, first assistant United States Postmaster General, and former chief executive of the state of New Hampshire, headed a notable list of visitors during his official inspection of the Universal City post-office, Governor Bartlett, with his wife and son, P. P. O'Brien, postmaster of Los Angeles, and Thomas G. Patton, personal representative of Will Hays, former postmaster general and now dictator of filmdom, headed the party.

Besides visiting the post-office, the notable visitors were escorted by Julius Bernheim, general manager of the big studios, and William Koenig, assistant general production manager, on a tour of the big lot. They visited the gigantic "Hunchback of Notre Dame" set, where they posed for motion pictures of the group, watched William Desmond and Charlotte Merriam filming scenes from "Sentenced to Soft Labor," and Virginia Valli working in the Hobart Henley production, "A Lady of Quality."

The postal executive went over the Universal City post-office in detail, and listened to the usual plea for "a larger post-office" from General Manager Bernheim and the local postmaster.

From U to You

In the official party were Governor and Mrs. Bartlett, P. P. O'Brien, Calvin Bartlett, Thomas G. Patton, Mr. and Mrs. Gerald Fitzgerald, Lois Gerstle of New York, Julius Bernheim, William Keonig, Charles Van Ronkel and Abe Frank of Los Angeles.

The visit to Universal City is a part of the coast itinerary of the postal executive, who left Washington two months ago on a tour of the nation's postal system.

Wallace Worsley works now, regardless of rain or shine. In directing the spectacular filming of Hugo's "The Hunchcack of Notre Dame," several-thousand-dollar a day overhead were spent on the big unit, and if the weather was bad or anything, production was held up. That meant hours of worried idleness, so far as shooting was concerned.

Now, with Perley Poore Sheehan and Edward T. Lowe, literary guides of the story, he is spending full time and some more with Edward Curtiss of the editorial department, supervising and cutting the film. Lon Chaney, the star, frequently drops in and watches the work. "The Hunchback of Notre Dame," is the first spectacle film cut apace with shooting. It was in twenty-four reels the day the last shot was made.

Claire Adams, one of the most promising of the younger screen actresses, has beeen entrusted with the feminine lead in Herbert Rawlinson's latest starring vehicle at Universal City.

"Upside Down," a comedy drama by H. H. Van Loan, is the title of the Rawlinson production, now being filmed under the direction of William Parke.

Miss Adams recently played the feminine lead in "Legally Dead," a Universal scientific mystery drama featuring Milton Sills. She had hardly finished with her role in that production when she was chosen by William Parks, who directed it, for the lead in Rawlinson's picture, although this is the first announcement.

Robert Ellis is repeating former Universal successes in the leading role opposite Gladys Walton in "The Wild Party" at Universal

(Continued on Page 20)

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, JULY 7, 1923

FORMER KING VIDOR STUDIO TO BE ENLARGED AT ONCE BY SOL LESSER INTERESTS

Principal Pictures Corporation's studios in Hollywood are to be greatly enlarged immediately. This information comes from Sol Lesser and Michael Rosenberg of that organization.

The Principal Pictures land consists of some fifteen acres directly adjoining that of the Douglas Fairbanks-Mary Pickford studios. When it was purchased some months since by Lesser and associates, it was known as the King Vidor studio. Vidor made individual productions at the plant prior to its sale.

Among the chief additions that will take form at once, is another huge enclosed stage. It is the plan to equip this new stage with every modern device for picture making. One of the world's largest generators has been installed and complete reorganization of the electrical department is now under way.

Two new buildings will be erected which will house the many artists scheduled to appear in forthcoming Principal Pictures productions. Under the supervision of Norman Manning, the Principal Pictures studios are gradually undergoing a complete and new building schedule. It is estimated that half million dollars will be expended in the immediate future on the plant which is necessary to accommodate the many companies planned for the near future.

Here the Harold Bell Wright series of features will be made. The first "When a Man's a Man" is now in the final production stage with "The Winning of Barbara Worth" scheduled as the second of the Wright series. Harry Langdon, the well known vaudeville comedian is hard at work on the first of a series of twelve feature comedies. Two other units are scheduled to start in the near future.

Sol Lesser is now devoting the major part of his time to the production end of the film game. His time is practically consumed in organizing companies, conferring on scripts, scenarios, and attending to the many details that come under his supervision.

The distribution of Principal Pictures products is in the hands of Irving M. Lesser in the Principal Pictures New York offices. All distribution is made from the eastern end with production activities confined exclusively to Los Angeles and Hollywood.

The production schedule for the coming year in so far as Principal Pictures Corporation is concerned, is a big one. Twelve features are on the new season's schedule in addition to the series of Langdon comedies.

YOUNGEST LEADING LADY SIGNED BY JACK

Lucile Ricksen, 16-year-old leading woman, whose rapid rise to fame has few equals in the motion picture realm, has been signed by Jack Pickford as leading woman for his next picture, it has been announced.

In supporting Jack in his original story of the Kentucky mountains, Miss Ricksen will enact the role of a carefree, barefooted little maiden of the hills. As a typical little girl of the mountains, with curls flowing down her back, the young motion picture star will have the greatest role of her varied career of eight years.

Scores of leading women were interviewed and given screen tests by Jack and his director, George Hill, in an effort to secure a perfect type, which would be symbolic of youthful abandon closed behind the barriers of civilization in the Kentucky mountains. Miss Ricksen was chosen unanimously as the perfect type.

Hollywood's youngest leading woman has had a varied career from the time she played her first bit as a Cupid in a Henry B. Walthall picture back at the Essanay eight years ago. Recently she has had leading roles in two of Marshall Neilan's greatest pictures, "The Strangers' Banquet" and "The Rendezvous."

The young leading woman first began commanding public attention when she played the part of the lovely little girl in the Edgar Jones-Booth Tarkington series at Goldwyn. Then a year or two went by and she began growing up a bit, playing bigger parts in such pictures as Rupert Hughes' "The Old Nest," and "Look Your Best," "The Married Flapper," and "The Girl Who Ran Wild."

COMEDIAN REMEMBERS OLD PALS WITH BIKE

Al. St. John, Fox funster and erstwhile lifeguard at Long Beach, has been elected an honorary member of the Balboa Branch, American Red Cross Volunteer Life Corps.

This honor was conferred upon the stellar comedian recently following the presentation of a specially equipped sea-going bicycle to the Balboa lifeguards by St. John who has not forgotten the by-gone days when he patroled a stretch of beach in search of swimmers in distress.

The bicycle given by Al to the Balboa crew is a model machine with numerous attachments designed to aid in the work of resuscitation. The wheel will be employed in regular service at once.

LUBITSCH TO FILM MONTMARTE STORY

Ernest Lubitsch, who a couple of years ago gained world-wide fame through his motion pictures "Passion" and "Gypsy Blood," and of whose work since that time such examples as "Deception," "One Arabian Night," and "The Love of Pharaoh" were shown on the American screen, is about to start his second American production. It is to be a Warner Brothers screen classic.

Since he came to this country last year, Ernest Lubitsch has directed Mary Pickford in "Rosita," a dramatic Spanish tale of the Napoleonic period, which is not only the first spectacular costume play Miss Pickford ever did, but also shows her in a highly emotional part, greatly varying from many of her former roles, and resembling them only in so far as it is interspersed with much delicate, subtle humor.

For his second American production Ernest Lubitsch has signed a contract with Warner Brothers under which he is to make a modern, continental comedy-drama with a small all-star cast. This picture will be somewhat in the order of "Montmartre," Lubitsch's last European production of the 1860 period with Pola Negri. It presents an intimate love story and plays in the milieu of continental society.

This coming Lubitsch production is arousing much interest among those familiar with the costume pictures of Lubitsch, as it will give the American public its first chance to see a modern photoplay of the celebrated director.

BATTLES FIRE TO SAVE $2,500 AN HOUR

Smoke from the burning sump holes in the vicinity held up production on Jackie Coogans picture "Long Live the King," this week. It is the practice of various companies which receive oil in tank cars, to empty the residue into a sump hole, and this material is burned regularly. Through an unfortunate shift in the wind, the thick black smoke drifted over on the Coogan set, and had the effect of a minor eclipse. Since Jackie was working with about two thousand extras on his big street scene, this occurence was costing the Coogan company at least $2500 an hour.

Director Victor Schertzinger sent for E. A. Biby, studio manager of the Jackie Coogan Productions, but was informed that he had already left for the fire and within fifteen minutes the smoke ceased to roll over the set, which was bathed thenceforth in the justly famous California sunshine. Biby had immediately proceeded to the sump holes, where he organized a volunteer fire department and, assisted by a group of workmen from the Southern Pacific and the Southern California Edison organizations, the fire was immediately checked.

This was the first time in many years that the sump hole fires have interfered with open air shooting of motion pictures, but in order to make sure that this would not occur again, Biby has made arrangements with the two companies mentioned to light their fires at five o'clock in the evening instead of nine in the morning.

Theby in "The Eagle's Feather"

Although Rosemary Theby was engaged in portraying one of the leading roles in support of Jackie Coogan in "Long Live the King" at the Metro studios, arrangements were made for her to also play an important part in "The Eagle's Feather," a Metro all-star special, which is being filmed under the direction of Edward Sloman. Crauford Kent has also been added to the cast of this unusual picture of the west, the complete roster of prominent players including such popular favorites as Mary Alden, James Kirkwood, Elinor Fair, Lester Cuneo, George Siegman, William Orlamond, Charles McHugh and John Elliott.

LATIN COUNTRIES ANXIOUS FOR "BAD MAN"

Edwin Carewe's "The Bad Man," which is now being filmed at the United Studios, will be hailed as the greatest picture America has ever produced, in Mexico, Central America and South America, according to General Manuel Perenz Trevino, Chief of Staff in the army of President Obregon of Mexico.

General Trevino was Carewe's guest at the studio and watched several scenes in which Holbrook Blinn portrays the character of a border "bad man." General Trevino evidenced such an interest in the production that Carewe permitted him to read the film version of the story.

"Undoubtedly," said the General, "this production will be acclaimed the finest picture the Latin-American countries have ever seen. It is a picture that the Mexicans, Central Americans and South Americans will love. They will delight in Mr. Blinns characterization."

Extensive efforts are already being made to exploit "The Bad Man,' through the entire south. In all probability the distribution plan will be as comprehensive in Mexico, Central America and the South American countries as it will be in the United States and Europe.

WARNER BROTHERS SIGN FAMOUS PHOTOGRAPHER

John Ellis, credited with being one of the best-known pictorialists in and out of the industry, has been engaged by the Warner Brothers to photograph the many high-lights in the organization's forthcoming series of eighteen classics of the screen.

Mr. Ellis has the distinction of having photographed all official Washington, in addition to having served a number of years with the Columbia Stock Company, Washington, D. C. During his sojourn in the Capitol city he is said to have taken special photographs of Woodrow Wilson, Champ Clark, scores of prominent senators and representatives and many New York celebrities of the political and theatrical world.

While with the Columbia Stock Company, Mr. Ellis appeared in a number of well-known theatrical plays with such players as Charlotte Walker, Guy Standing, John Mason and Julia Dean. Shortly after leaving the Capitol city, he became identified with Thomas Ince and First National, and is reported to have photographed "Omar the Tentmaker," "Peg o' My Heart," "The Famous Mrs. Fair," "Trilby," and many other screen productions.

ASHTON DEARHOLT WILL HEAD HIS OWN UNIT

Filming of the initial Ashton Dearholt production is scheduled to commence this week under the direction of Jack Hatton.

Dearholt, for the last four years, has served as production manager for the Ben Wilson Productions. He will continue to serve in this capacity as well as to personally supervise the producing of his own features which will be made at the Ben Wilson studios.

The new organization has contracted to film twelve five-reel features of the western variety during a period of one year, and they will be released through the Arrow Releasing Company.

This series of photoplays will serve as a "come-back" for pretty Helene Rosson, who will be remembered as the star in American and Mutual pictures made several years ago at the Santa Barbara studios. Miss Rosson will be starred in the entire series and will be supported by Edmund Cobb, who will interpret the leading male roles.

Wilbur McGaugh, who scored a personal triumph for his characterization in Roy Stewart's "One Eighth Apache,' has been engaged for supporting roles and will also assist in the matter of direction. McGaugh has been affiliated with the Ben Wilson Productions for the last two years, both as an assistant director and character actor.

E. R. Hickson, in charge of the art direction for all pictures filmed at the Wilson studios, will personally supervise the art direction for the Dearholt productions and J. C. Hutchinson, veteran cameraman, has been engaged for the series.

"GOLD DIGGERS" ONE THIRD FINISHED NOW

"The Gold Diggers," David Belasco's noted stage success which is being produced by Warner Brothers, with Hope Hampton in the leading role, will be approximately one-third completed today.

Up to the present Miss Hamp ton has been engaged almost exclusively in interior scenes. There still remains some interior work to be shot. In the near future the exterior scenes, most of them surrounding fashionable streets and beautiful homes will be taken.

From the preliminary view of the "takes" so far, "The Gold Diggers" promises to be one of the outstanding pictures of the year. Miss Hampton is reported to be doing the finest work of her career in this production.

BERNIE IS MEMBER OF THE A. C. C. NOW

Arthur Bernstein, the energetic production manager for Principal Pictures Corporation, arrived home after having spent two months in Prescott, Arizona, with the "When a Mans a Man" Company.

"Bernie," whose smile is sometimes as scarce as rain in August, had a grin from ear to ear as he hopped off the train. The reason for this smile was soon discovered. In respect for the work accomplished by Principal Pictures Corporation in conjunction with the recent Hopi Indian dance celebration staged in Prescott this month, the citizens of that community have elected Bernstein a member of their Chamber of Commerce.

Now when one of the studio attaches wants an "O. K.' on a bill he has to visit Bernie's official secretary and make an appointment with the film executive-civic worker.

BOY SCOUTS IN UNIQUE TRIP SEE MOVIES MADE

A group of fifteen Boy Scouts are today "seeing America first" from the quarter-deck of an auto-truck in what is said to be one of the most novel motor tours ever undertaken by members of this big juvenile organization.

The trip is in charge of Arthur E. White, deputy scout commissioner of Ensign District, Salt Lake City, and the first leg of the journey was from Salt Lake to Hollywood where the boys watched movies in the making at the Pickford-Fairbanks Studios. After watching preliminary work for "The Thief of Bagdad," Douglas Fairbanks entertained the Scouts with an abbreviated field day which finished up with a plunge for them in the star's famous studio pool.

After leaving the studio the Scouts started north. The remainder of the tour will include San Francisco, Portland, Ore., a trip up the Columbia riven, then a look-in on Boise, Idaho, from where they will turn south toward Salt Lake City again. Mr. White said they expected to be gone at least a month.

"Bull" Montana in Special

"Bull" Montana, the screen's original cave-man comedian, suffered bitter disappointment when he was forced to cancel his intended trip to Great Falls, Mont., where he had planned to help Jack Dempsey wind up his training siege.

The cauliflower-eared screen player will enact the sympathetically humorous role of a reformed crook in "Held to Answer," the second of Metro's new series of all-star specials. Although "The Bool" is still under contract to Hunt Stromberg, who stars him in two-reel comedies, he was loaned to Metro especially for this part during the absence of Mr. Stromberg in New York,

DECIDES TO STICK TO ORIGINAL TITLE

"Ashes of Vengeance," the title of the H. B. Somerville novel from which Norma Talmadge's recently completed romance of 16th century France was adapted, will be retained as the name of the film, it was announced by Producer Joseph M. Schenck. This supplants "Purple Pride," to which the title was changed a few weeks ago.

After three months of production had elapsed, Mr. Schenck consented to a change from "Ashes of Vengeance" to the shorter name of "Purple Pride." The strength of the original title, however, asserted itself. From many sources the producer received declarations in praise of "Ashes of Vengeance. With the film well along in the stages of cutting and titling the decision to revert to the book title was made.

"Ashes of Vengeance" is being cut under the supervision of Director Frank Lloyd. It is Lloyd's last production with Norma Talmadge, as the famous director has signed with another organization to make his own production. The picture will be in ten reels, and is portrayed by the greatest array of stars ever assembled in one production, including Conway Tearle, Wallace Beery, Courtenay Foote, Betty Francisco, Andre de Beranger and Josephine Crowell.

TRAVERS FINISHES ONE AND CONTINUES ANOTHER

Richard Travers has completed his role in Marshall Neilan's "The Rendezvous" and now is engaged in enacting one of the leading parts in the Universal-Jewel production of "The Acquittal."

This leaves Travers in what is for him a comparative state of idleness, for when he came to Hollywood recently he undertook the portrayal of the two parts at once.

"The Acquittal" is a photo-dramatization of George M. Cohan's stage success, written by Rita Weiman. The direction of the film version is by Clarence Brown.

Moranti Writing Stories

Milburn Moranti of the Milburn Moranti Comedy Company, and Joe Kane have retired to a corner of their office and put their noses to the grindstone for the purpose of writing stories for future situation comedies. Work will begin as soon as they have completed their stories. Morris Schlank, President of the Anchor Film Distributors, Inc., who is distributing the comedies, is out on the road with the first three now.

THIS FAN COULD CAST PICTURE O. K.

Every screen favorite receives an mail. But few of the letters eceived by the movie stars can e considered really construc- ve.

Generally they follow the same end. The writers tell the play- s how they liked such and uch a picture "in which you ere simply grand." When the tters usually close with a re- uest for an autographed photo- raph.

One of Anna Q. Nilsson's fans, n old lady in Kansas City, who as been writing to her since er old Kalem days, writes let- rs that are really worth while.

A few weeks ago Miss Nilsson eceived a letter from this fan elling her how pleased she was read that her favorite actress as to play the leading feminine le in "Ponjola," a screen ver- ion of Cynthia Stockley's fa- ous story, which is to be pro- uced by Sam E. Rork for First ational.

"When I read the book," the orrespondent wrote, "I told my usband that it offered wonder- l material for a motion picture, specially if the part of 'Des- ond' were to be played by you."

Later in the letter she men- oned that she had enjoyed Miss ilsson's acting with James irkwood in "The Heart of a ool" and in "Pink Gods" and losed by saying, "I shall be ery glad to hear that Mr. Kirk- ood is to play 'Druro' in 'Pon- la.'"

By a strange coincidence the an letter was received by Miss ilsson on the same day that irkwood signed a contract to lay that part in the picture.

Which leads Producer Rork to emark that Miss Nilsson's fan ould make a most excellent asting director.

Miss Negri Recovers

All traces of the severe bruise which Pola Negri received in he filming of Herbert Brenon's roduction for Paramount "The Spanish Dancer" in which the olish actress is starring, have isappeared and she has re- umed work. Miss Negri was ccidentally struck in the face y a heavy seventeenth century oot during the making of one f the scenes of this adaptation f the popular novel "Don Cae- ar de Bazan" by Adolphe D'Ennery and P. S. T. Dumanoir which June Mathis and Beulah Marie Dix adapted to the screen. Antonio Moreno is featured in his Paramount Picture with Wallace Beery, Kathlyn Wil- liams, Gareth Hughes and Adolphe Menjou in support. Ed- ward Kipling, Dawn O'Day and Charles A. Stevenson complete the cast.

MABEL NORMAND DIFFERENT IN NEW PRODUCTION

There appears to be a well grounded suspicion in the minds of those identified with the production of Mack Sennett's next feature offering to the classics of the screen, that in "The Extra Girl," Mabel Normand's new starring vehicle, a new Miss Normand will be seen.

Heretofore Miss Normand has adhered pretty closely to the portrayals of light dramatic and comedy roles. She is known the world over as a comedienne and will probably stay in that classification for all time to come. Despite this, however, the irresistible personality of this little screen favorite will force itself still deeper in the affections of her admirers, when "The Extra Girl' 'is given to the screen, owing to the fact that she is demonstrating in this new picture her right to be classed among the foremost emotional actresses of the cinema.

In one of the longest scenes shot of "The Extra Girl," Miss Normand shows a dual character which even her most enthusiastic admirers would doubt she was capable of expressing. For several minutes the Normand we all know so well, lively, gay and mischievous, is before us, but almost at the snapping of a finger her bouyancy gives way to an expression of utter despair, when she hears the words that tell of the financial ruin of her parents, and to which she has been an unsuspecting accomplice.

F. Richard Jones, directing "The Extra Girl," claims for Mack Sennett's little star that "regardless of what the producer, the star, or he himself will essay to do in the future, this present production and Mabel Normand's work in it will remain always as a monument to her inimitable versatility."

NOW WE MAY EXPECT A NEW COMMODORE—BEVAN

When in Rome, do as the Romans do,—that old adage was inspiration for guiding Billy Bevan to another plane of more expensive living than he has been in the habit of following. Billy has purchased a power cruising boat. The next thing he will be doing is to doll his family up in yachting attire, while he dons a commodore's cap, white flannals and sneakers.

During the four weeks he was on location at Balboa Beach with Mack Sennett all-star comedy troupe, Bevan was guest on several private yachts. The life of dressed-up ease, the lolling about on canopy-covered decks and talk about regattas, cruises, etc., so strongly appealed to him that he immediately looked about for a good boat buy. When that was accomplished he made application for membership in one of Newport's exclusive yacht clubs.

Now that he has been admitted to the real class of sportsmen, his friends are wondering if he will remain just plain Billy Bevan, or will he insist on being addressed Mister Bevan.

Graf Returning Here

Max Graf, supervising director of the Graf Productions, after an absence of seven weeks from the film colony, has left New York and is hurrying back to Hollywood where he will immediately begin preparations for his next production, "The Grain of Dust," which he has adapted for the screen. Mildred Harris, featured player in the Graf Productions, is the only artist thus far announced of the cast. Mr. Graf plans shortly to have another unit under operation which will doubtless be located at the Metro Studios.

STAR PROPOSES ACTOR COLONY FOR PLAYERS

A colony of actors living apart from the world, with their own government, dedicated to the stage drama, what Tryone Power, famous stage star, now working in Tod Browning's production of "The Day of Faith" at the Goldwyn studios, is planning.

Although the actor admits that as yet he has not been able to find a suitable location for the temple, his plans for the magnificent grounds and auditorium are complete.

All artists the world over, are to be asked to contribute a subject of their art to beautify the temple and grounds. In the halls and the auditorium, great paintings of eminent artists are to be hung.

The actor inhabitants of the proposed temple are to be given life contracts and their families are to be protected by insurance.

An alternating system of appearance has been arranged so that one week a star will be seen in a minor part and the next he will interpret the leading one.

The temple will be situated close to some large city, yet it must be in a beautiful location preferably, near the seashore.

Decorates Cafe Wall

Carl Miller, whose latest work on the silversheet is registered in Chaplin's "Public Opinion" in which he played male lead, is also immortalized in a most interesting portrait, the work of Julian Harrison, which is now exhibited at Levy's cafe, Hollywood, where the decorations were likewise executed by Mr. Harrison. Much color is flaunted in the portrait where the actor is shown in a glowing dressing gown over evening clothes, while the background is lively in blues and greens.

MARGUERITE LOSES ALL FEAR OF SNAKES

Every actress in motion pictures has a fear of some one thing. Perchance it is a mouse; maybe a lion or other wild animal. And it seems always that during her career before the camera, she will at one time or other be called upon to enact a role which brings her in direct contact with the dreaded object.

Such is—or rather was—the case of dainty Marguerite De La Motte, enacting the leading feminine role in Principal Pictures Corporation's "When a Man's a Man."

Marguerite fears—or rather feared—snakes. Who blames her? And lo and behold, when she started making the popular Harold Bell Wright story, her role called for her to be found fondling a pet reptile. Horrors! Try as she would to have the part changed and try as she would to have a double enact this particular episode.—it all fell upon deaf ears in so far as the director, Eddie Cline, was concerned.

"Aw, don't be scared of an old snake," cried John Bowers in soothing tones to Marguerite, as the actress stood some twenty feet away from the crawling thing.

Finally with the assurance of all that the snake was tired out, toothless and, had he been human, probably bald, the film star proceeded with the most difficult task of her entire screen career. She "did her stuff"—with Mr. Snake.

As she watched the film shown in the projection room, a cold chill swept down her back. "I don't know how I ever did it," she exclaimed. "But I DID and now I'm not afraid of anything. Bring on your wild animals, your mice, lions, bears—even your old snakes. I'm not afraid any more!"

LOSES ACROSS-SEAS RACE WITH STORK

Henry King, who has been directing Lillian Gish in the filming of Francis Marion Crawford's "White Sister" in Italy, has lost a race with the stork.

Mr. King is hurrying home on the "Berengaria" in the hope of being able to beat the bird, but the race has already been won by the bird, as Mrs. King will introduce him to a son when he reaches home this week. Mr. King left with Miss Gish for Italy last November and the picture has just been finished.

Miss Gish will return to her native land on the "Olympic."

Mr. King also lost another race, as Richard Barthelmess, whom he directed in "Tol'able David" and several other pictures, became a father two months prior to Mr. King.

BELCHER WINS SECOND BRENNON ENGAGEMENT

Ernest Belcher, who was selected by Herbert Brennon to stage the ballet scene in Pola Negri's latest production, "The Spanish Dancer," has been called back to the Lasky Studios to stage a second dance number.

Belcher's fame as an originator of spectacular and artistic ballets, had reached Brennon while he was in the east and almost his first move upon arriving in Los Angeles to begin the production was to engage Belcher.

The success of Belcher's efforts in the initial presentation has caused Brennon to recall him to present the second ballet number, which will also be a feature of the production.

Belcher students from the advanced classes will be used exclusively in the presentation.

PRESS AGENT PLEADS GUILTY TO AN ERROR

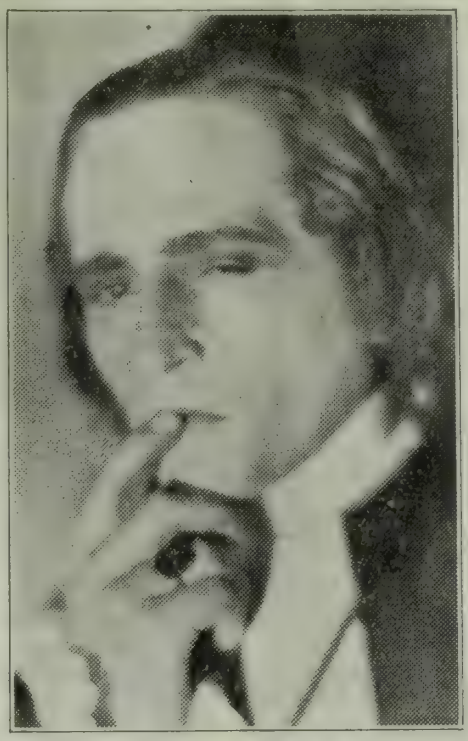
Jay Chapman, Palmer Photoplay Corporation publicity man, wishes to make himself the goat in a matter concerning the inaccuracy of a report sent out on the length of "Judgment of the Storm," the organization's first production, and to apologize to the public and to dramatic editors for an unintentional misrepresentation.

The item stated that nearly 100,000 feet of film had been "shot" for this picture, which would place it in a class with D. W. Griffith's and Von Stroheim's pictures in the matter of film actually taken. As a matter of fact, "Judgment of the Storm" was held down to less than half that, which, considering its completed length and the fact that four or five cameras shot many big outdoor scenes, approaches a record in the opposite direction.

Ince Buys Another

Thomas H. Ince has purchased screen rights for "The Barber of New Orleans," a vividly colorful stage play of a little known period of American history—the period of the Louisiana purchase. Romantic New Orleans is the scene of the play which had a big run for a number of years with William Faversham starring in it. The plot is taken from "The Code of Victor Jallot," a popular novel by Edward Childs Carpenter, who is the author of "The Cinderella Man"; "The Easy Mark"; "The Dragon Fly"; "The Pipes of Pan" and other big stage successes.

Associated Authors have just completed the filming of "Loving Lies," Thompson Buchanan's film adaptation of Peter B. Kyne's sea story, "The Harbor Bar," which features an all-star cast including Monte Blue, Evelyn Brent, Charles Gerrard and Joan Lowell.



An interesting portrait study of Otto Matiesen, noted Danish character actor, as he appears in Rex Ingram's "Scaramouche." He portrays the role of Philippe de Vilmorin, a French clergy scholar who is slain in a duel with the Marquis d'Azyr (Lewis Stone) and those who are equipped to judge say that after this picture has been shown, Matiesen will find his place on the screen with the truly great artists. He has been on the stage practically all his life, and was very popular in Europe as an interpreter of Shakespeare, Ibsen and Washington Irving. He has appeared in several other pictures, and was also seen as Napoleon Bonaparte in "Vanity Fair."

WHEN HIS CAR COULD BE BOUGHT FOR 15 CENTS

Lewis Sargent, who is playing the leading juvenile role in Gladys Walton's latest starring vehicle, "A Wild Party," saw visions of his classy Ford speedster being wrecked a few days ago when the director called upon him to allow Miss Walton to operate the car for scenes in the picture. Knowing that she was used to operating a highly expensive car with a gear shift, Sargent hesitated about letting his car be used by the star for her own safety as well as the safety of the car. However, Miss Walton was confident that she could operate it successfully so he placed it at her service. She started down the road and was to pass the camera at full speed. The first time she tried it she missed hitting another car by less than six inches. Sargent weakened. Then the company decided to film the scene. The star came down the street in the car at break-neck speed, cameras were grinding and as she passed the cameramen and director the car swerved to the left and then to the right, keeling over on two wheels and then righted itself, finally coming to a stop with neither car nor driver injured. "You're a wonderful driver," said Sargent, turning to the star after the scene had been taken, "but anyone could have bought my car for fifteen cents when you started for the second trip down the road."

Wilson Adapts "Three Weeks"

Carey Wilson, associate editor of the Goldwyn studios, will adapt Elinor Glyn's best known novel, "Three Weeks," to the screen. Wilson has written many scenarios for Goldwyn features, both originals and adaptations. Madame Glyn is now at Culver City in daily conference with Wilson. She will personally assist in the production of the picture. The rialto is now teeming with rumors as to who will be cast in the picture, particularly in the role of Paul.

In "Mail Man"

Josephine Adair, who recently finished one of the six featured roles in Frank Borzage's "Children of Dust," is now playing an interesting part in "The Mail Man," which is being made at the R-C studios under the direction of Emory Johnson. This picture stars Ralph Lewis, with whom Josephine also played in "The Third Alarm," and "In the Name of the Law." Josephine is rapidly coming to the fore as one of the most talented of our younger character artists.

ACTOR WRITING BOOK DEFENDING HOLLYWOOD

To combat venomous articles painting Hollywood a modern Gomorrah, James Woods Morrison, popular young leading man, is well under way in the compilation of his personal recollections of the past few years as a motion picture actor for publication under the title, "The Diary of a Leading Man." The book will be distributed all over the civilized world by a well known firm of publishers following the printing of a limited autographed edition which Morrison will present to his associates and friends within the cinema profession.

Morrison, now at Metro in a principal role in "Held to Answer," a screen adaptation of Peter Clark MacFarlane's widely read novel, will tell the world of the real people he met in Hollywood. He recently finished his portrayal of a leading part in "The Unknown Purple" at Goldwyn's.

Di Millo With De Mille

Adonis Di Millo, who recently completed an odd portrayal in Cecil B. De Mille's "The Ten Commandments," is now enacting a part with Jackie Coogan in "Long Live the King," which is being filmed at the Metro studios. He is the footman on Jackie's stagecoach, and has several interesting closeups with the little star.

Judge Henry Neil, known throughout the English-speaking world as Father of Mothers' Pensions, has taken the Foxy Grandpa studio at 1727 Cherokee Ave., Hollywood, formerly occupied by John Schultze, who made the famous Foxy Grandpa newspaper comics of a few years ago. Judge Neil will act the part of Foxy Grandpa in a series of very short movie comics, designed to entertain and inspire children.

Ted Stewart has just returned from a pleasure jaunt to Yosemite.

Earle Close, who specializes in straight juveniles and character juveniles.

SYLVIA AND ENID CROSS PATHS AGAIN

Fate seems to have predestined that the lives and career of Sylvia Breamer, First National picture celebrity, and Enid Bennett leading woman of Edwin Carewe's "The Bad Man," should be interwoven.

A few years ago both of these charming women, natives of Australia, were members of the same legitimate stage company in Sidney .The show was "The Ayle Case," Miss Breamer was leading woman and Miss Bennett the ingenue.

The latter joined the Fred Niblo company, while it was touring the Antipodes and came to America. A year later Miss Breamer followed. In this country they became identified with the legitimate stage and then the picture cameras for both.

In Hollywood they again met and their friendship caused them to reside together in a bungalow nestling in Hollywood's foothills. When Miss Bennet married Director Fred Niblo, Miss Breamer's mother came over from Australia and the two took up their residence together.

Then Miss Breamer signed a contract to appear in First National pictures and was cast in "The Undergate" about the first person she encountered on the United Studios' lot was her friend, Enid, who had been cast in the role of Mrs. Morgan Pell in Edwin Carewe's First National production of "The Bad Man."

MISS DU BREY IS ADDED TO CAST FOR "PONJOLA"

Claire Du Brey, popular screen "vamp," has been added to the cast of "Ponjola," a Sam E. Rork production which is being made for First National, with Donald Crisp directing.

Miss Du Brey, whose mission so far as the movies are concerned—is to lure unsuspecting husbands from their wives, is to play still another "vamp" part in this absorbing story of the African gold fields.

But her vamping in "Ponjola" is a novelty inasmuch as she attempts her wiles on another woman—a girl disguised as a man—a situation which is entirely new to pictures.

Miss Du Brey is to play the part of "Lucia" a frivolous manoeuvring female who picks a target in "Desmond," a "young man" who goes into the gold territory seeking oblivion but who in reality is an English housewoman. This part is to be played by Anna Q. Nilsson.

Bell Henderson, who is at present directing "The Love Edit," has returned to New York from Massachusetts to film the interiors.

HOLLYWOOD GIRL IS RISING TO FILM FAME

Although she has been in pictures less than a year, Margaret Morris, well-known Hollywood girl, who scored a decided hit with her dance creations in "A Midsummer Night's Dream," "Tempest," "Taming of the Shrew" and other plays presented at the Hollywood Bowl by H. Ellis Reid, is making such rapid strides as an actress that it is the opinion of many who have been focusing their attention on her work that before another year rolls around she will be appearing as a star in her own right.

Born in Minneapolis, Miss Morris received her education at Dana Hall and Stanley Hall, private schools in that city. Her great-great uncle was William Henry Harrison, famous Indian fighter and former United States President. Her great uncle was Benjamin Harrison, who also was a President of the United States, and her father is S. V. Morris, formerly a member of the Minneapolis State Legislature and now one of the largest insurance brokers in the country.

Miss Morris' entrance into motion pictures was preceded by a career with the Shubert Stock Company in her home town and with the California Opera Company, appearing in many important plays produced by those companies. Her debut in pictures was brought about as the result of a visit to the Goldwyn studios in Culver City, where she was introduced to Clifford Robertson, the casting director, who became seriously impressed with her personality and offered her an engagement in "The Great Lover," which Frank Lloyd directed.

After that she appeared in two Robertson-Cole productions directed by Christie Cabanne. Her other engagements include "The Whistle," with William S. Hart, "Her First Elopement," with Wanda Hawley, and "The Forbidden Thing," with Allan Dwan.

WASHINGTON'S DEATH NOTICE AT FILM FAIR

When the Motion Picture Exposition opened July Second at Exposition Park in Los Angeles there was offered for sale by Reverend Neal Dodd, known as "The Pastor of Pictures," an age-yellowed copy of an Irish newspaper containing what virtually amounts to "a death notice in verse" of George Washington.

The name of this paper is the Ulster County Gazette. It was published at Kingston, Ulster County, and was owned by Samuel Freer and Son. The issue bearing the "In Memorium" poem concerning General Washington is dated Saturday, January 4, 1800. It was contributed to Father Dodd for his Little-Church-Around-the-Corner bazaar by Edward Knoblock, famous play and photoplaywright who is assisting Douglas Fairbanks in the preparation of his new film, "The Thief of Bagdad." Knoblock purchased the Ulster Gazette about twenty years ago in a little shop in Brighton, England. It was part of his elaborate collection of interesting and unusual publications.

Carmel is a demi-vamp

She's a demi-vamp—if you please. Carmel Myers has coined this new phrase for the relief of all young girls with big brown eyes and raven tresses. For these young damsels daren't roll their eyes or they are called vamps. According to the fair Carmel, the muchly over used word, vamp, should only be applied to those who deliberately cultivate the art of luring, while the girl who unconsciously captivates and combines her attacks on the heart with gentleness, is a demi- vamp. Miss Myers is now playing a provocative role in Balzac's story, "The Magic Skin," at the Goldwyn studios.

NAGEL WILL PLAY LEAD IN "THE MASTER OF MAN"

Conrad Nagel will play the name part in Victor Seastrom's production of "The Master of Man," according to this week's announcement from the Goldwyn studios.

Nagel, one of the most popular of the younger leading men, is ideally suited to the role of the man judge, or deemster. It will be his second part since being placed under long-term contract to the Goldwyn company. He has just finished the leading role in Marshall Neilan's big story of present-day Russia, adapted from Madelaine Ruthven's story, "The Rendezvous."

The cast of "The Master of Man," which is Mr. Seastrom's first American-made picture, includes Mae Busch, Patsy Ruth Miller, Creighton Hale, DeWitt C. Jennings, Evelyn Selbie, Winter Hall, Aileen Pringle and Mark Fenton.

The part for which Mr. Nagel has been cast is the one from which Joseph Schildkraut withdrew after preliminary tests which demonstrated that he is physically unsuited to the role.

Orlamond in "Magic Skin"

William Orlamond, the well known character actor who has just completed a role in "The Eternal Three," has been engaged to play the part of a French nobleman in "The Magic Skin," the Balzac story which Achievement Films, Inc., is making at the Goldwyn studios under the direction of George D. Baker.

As Champrose, Orlamond plays opposite the colorful Carmel Myers.

Jane Thomas is at present in Gloversville, New York, taking scenes for a new Arrow production, in which she plays the leading role.

WARNERS PLAN A WORLD PREMIERE HERE

"Where the North Begins," most recent Warner Brothers screen classic to be completed, is to have its world premiere at the State Theatre in Los Angeles July 28.

This will mark the first Warner picture to have its initial showing outside of New York City and for its presentation in Los Angeles one of the biggest exploitation campaigns of the year has been promised. Showing of the picture on the West Coast is the result of a plea by Harry Rapf, its producer, who is of the opinion that the finished product should first be marketed nearby the place it is made.

"Where the North Begins" was directed by Chester M. Franklin, who is now directing Norma Talmadge. It is a story of the frozen north featuring a wild wolf-dog who takes to himself a master, and in his own way portrays the hero role of the play. The picture was made under the working titles of "Wolf Fangs" and "The White Silence." It is said to be the most costly dog production ever attempted and has for its star the internationally known police dog, Rin-Tin-Tin.

Following the Los Angeles showing, the picture is to play the Warfield Theatre in San Francisco, largest of the chain of West Coast theatres, and then into the New York houses.

A finished print of "Where the North Begins" was shipped to the Warners' home offices in New York this week by Mr. Rapf.

BAGGOTT TAKES FIRST VACATION IN 3 YEARS

After three years of hard work without a vacation at Universal City, King Baggot is enjoying a brief outing at Catalina, taking his first lessons in piscatorial art under the able tutelage of Dustin Farnum, Hal Roach, Zane Grey and other noted disciples of Isaac Walton.

A part of the ambitious vacation program laid out by Baggot includes the landing of a tuna that will tip the scales at more than 100 pounds.

Baggot recently concluded filming "Whose Baby are You?" a Universal-Jewel special production starring Baby Peggy. Upon his return he will start cutting the thirty reels shot down to feature length.

Andrew Leigh, formerly juvenile leading man with the Maddocks-Park Players and who has played the leading role of the stage version of "Smiling Through" and "Friendly Enemies" has just finished an engagement with Henry Otto in the "Temple of Venus" for Fox.

Who's Who and What's What in Filmland This Week

Walter Miller has been engaged by Ray Physico to play the leading male role in his forthcoming production, which will be made in Florida.

Ann Luther has just finished her contract with Fox, having played the lead in their forthcoming production, "The Governor's Lady."

Jack O'Brien, who played one of the principal parts in "Under the Red Robe," will shortly work on a new production.

Cyril Chadwick's waxed mustache is an important part of his trade. Mr. Chadwick, now doing some "heavy" work in "The Social Code," Viola Dana's newest Metro picture, which Oscar Apfel is directing, says he could not manage to appear half as villainous without it.

Lorimer Johnston, who appears as King Louis XVI of France in Rex Ingram's "Scaramouche," built a motion picture studio in Johannesburg, Transvaal, South Africa during the winter of 1915 and 1916, following which he proceeded to make 16 feature productions there.

"The Social Code," Viola Dana's newest starring picture for Metro, is one of the few in which Malcolm McGregor has appeared in which he has not been the bloody but unbowed participant of from one to a dozen fistic battles.

Director Oscar Apfel consulted a city directory to find 200 names to list on a club callboard for use in "The Social Code," Viola Dana's newest Metro picture. It seemed a simple task to write offhand 200 typical names, but Mr. Apfel gave up after he had put down less than 80. "Try it yourself if you think it's easy," he challenged.

Rex Ingram will film the scenes showing the fall of the Bastile in "Scaramouche," his monster Metro production, on July 14, the day on which that historic event actually took place, according to present plans. He "shot" the first scenes of the production on March 17. The only connection the latter date has with the story is that Mr. Ingram was born in Dublin and he believes in four-leaf clovers.

Viola Dana and Malcolm McGregor, principal players in "The Social Code," which Oscar Apfel is directing for Metro, both have Ford "coops." On several occasions Miss Dana has mistaken Mr. McGregor's machine for her own, and vice versa, as Julius Caesar might have said. They were alike even to the dents in the right rear fenders. But the confusion is ended, for Miss Dana's flivver now has a caved-in radiator and a limping headlight as a result of meeting with a small truck.

Arthur Mallette, who has the role of a surgeon in "The Eagle's Feather," a Metro special which Edward Sloman is directing, bears a remarkable resemblance to the late John D. Murphy, famous Chicago specialist.

Thomas H. Ince is transforming the "lot" of his studios at Culver City into a bit of the old Southland preparatory to the filming of "Barbara Fritchie." The studio administration building is copied, architecturally from the home of George Washington at Mt. Vernon and when the sets for the new picture of Civil War days are completed, Ince will have a complete Colonial mansion at his disposal.

Lloyd Ingraham, the noted director, has been signed by Associated Authors, Inc., to direct their third production; Elmer Harris' screen version of Frank R. Adam's Cosmopolitan story, "The Love Hater." Matt Moore, of the celebrated actor-family, will essay the leading male role.

Emmett King, well known character actor, has been added to the cast for Tod Browning's production of "The Day of Faith" being produced at the Goldwyn studios.

Jere Austin has just completed "The Alibi," a special feature in which he will be starred.

Maurice (Lefty) Flynn was forced to abandon his proposed trip to New York as his services are much in demand by the coast producers.

Elinor Fair has just completed her third picture under the Universal banner. She is under a five-year contract.

Alma Rubens, having finished her contract with Cosmopolitan, is considering taking a flying trip to Paris for some new Fall gowns.

Following his remarkable performance in "Success" and "Loyal Lives," Brandon Tynan has been engaged by Murray W. Garsson for a series of special features.

Marie R. Burke, who made such a hit in "The Heart Raiders," has received an offer from England to play the part of a Grand Duchess in a big special production. Miss Burke will shortly announce her future plans.

Jane Novak has portrayed a young mother role for the third time in succession in her latest starring vehicle, "The Lullaby." She was a young mother in "Thelma," also in "Divorce." Fred Esmelton portrays the role of her father.

Fred Esmelton has been selected by Chester Bennett to play one of the principal roles, that of the police judge, in "The Lullaby," starring Jane Novak.

Here's a new one. Ralph Lewis' collie dog got a bad case of Klieg eyes while working with his master, the star in "The Mailman," and work on the picture was held up two days while the Thespian canine was recovering from the inflamed eyes.

Finis Fox has selected Harry Dunkinson to play the important role of the police inspector in his personally directed production, "Bag and Baggage," now being filmed at the Hollywood Studios, Inc., and featuring Gloria Grey, heralded as Finis Fox's latest film find.

Fred Kelsey is playing the role of the Chief of Police in Finis Fox's picture, "Bag and Baggage," now being produced at the Hollywood Studios, Inc., and supporting Gloria Grey.

Al St. John, Fox stellar comedian, starts work on a new comedy this week, for which he prepared the scenario while vacationing in the wilds of Central California. Ben Stoloff will assist in the direction.

"Bill" Beaudine, "the boy director, started this week on his third Wesley Barry special production for Warner Brothers. Beaudine's "Penrod and Sam" is now being released by First National.

Oscar Apfel is finishing "The Social Code," starring Viola Dana, for Metro. The production, an adaptation of Rita Weiman's "To Whom It May Concern" is Apfel's first west coast production since his return from Europe.

Allen Holubar will soon begin actual filming of his initial picture for Metro. He is to make a series of specials to be known as Allen Holubar Productions for Metro release.

Dorothy Phillips is enjoying a long-needed vacation at her home in the Hollywood foothills. The star's plans for the future will be announced in the near future, it is said.

Lois Scott, has just finished in "One Dark Knight," at the Grand Studio, featuring Joe Rock, and has been cast in an African picture featuring Snowy Baker, a Phil Goldstone production ,and will leave this week for location—no, not Africa, Chatsworth.

Little Elizabeth Ann Keever has scored another bulls-eye in the role of the flower girl in the Christie Comedy, "Morning Blues," directed by H. Beaudine, which has just been finished.

Georgie Hickman, who just finished with "Present Arms," a Century Comedy featuring Buddy Messinger and directed by Al Herman, has been cast in the new Constance Talmadge vehicle, at the United, and is leaving for location at Truckee. Figuring Georgie's present speed and adding a few years to his present sixteen gives an answer which will make the other youngsters look well to their laurels.

Universal is looking forward to Virginia Valli's initial starring vehicle, "A Lady of Quality," now in its final stages of production, as one of the biggest successes in their output for the 1923-24 season, with the exception, of course, of "The Hunchback of Notre Dame." A strong cast is appearing in support of Miss Valli, among whom are Coy Watson, Jr., ten-year-old film starlet, and Peggy Cartwright, eight-year-old artist, who are two of the most popular youngsters in the film field.

Reggie Morelli, having completed his work as Robert Lincoln in "The Life of Abraham Lincoln," which is being produced by the Rockett Film Company, has been engaged by Cecil B. deMille to play an important part in his current production of "The Ten Commandments." Meanwhile, he is negotiating with a group of Italian bankers in Los Angeles who are planning to shortly launch a producing company and present him as their featured player.

Following the completion of his current production, "Good Men and Bad," starring "Big Boy" Williams, Charles R. Seeling will present his star in a special feature picture before starting work on a new series of westerns with him. Williams is under contract with Seeling for the next several years and it is the plan of the producer to give him every possible chance to become one of the most popular stars of western pictures.

NOTHER STAR OF "LEGIT" LURED TO SCREEN

Following a long and successful career on the legitimate age in Sydney, Australia, avid A. Dunbar has decided at motion pictures in their esent state of progressiveness fer an actor a greater opportnity than work before the otlights and therefore has derted the stage to become a ember of the Hollywood film lony.

In Cecil B. deMille's production, "The Ten Commandments," which the actor plays four fferent characterizations, his ork was of such quality that irector deMille gave him his rsonal check for a large sum. this picture Dunbar portrays e role of a high priest, the ptain of chariots, a slave and Israelite, which allows him fine opportunity to demonrate his ability as a character tist and his knowledge of ake-up.

Dunbar comes from a noted eatrical family. His sister, ate Dunbar, who has been ith the Coliseum theatre in ondon, England, for the past veral years, has achieved the eatest success as a mezzo prano. Alice Dunbar, his nt, was formerly leading oman in dramatic stock at the ovent Garden theatre in Paris. is father, the late David A. unbar, was a noted artist of ngland and many of his paintgs are draped in the New ork Academy of Arts and in e Academy of Arts in Chelsea, ngland.

While acting as the leading venile player with the Duller ock Company in Sydney, Dunr was offered an engagement William West, director for itagraph, to appear in pictures ing produced by the company Shepherd's Bush, England. e accepted the offer and for ur years played leading roles ith the company in feature picres. He then returned to the age in Sydney only to later nd that motion picture work eld a stronger appeal to him so e came to Hollywood where it predicted he will soon be ving some of the best known tists a close race for stellar nors in the photoplay world.

lynn Film Soon

With the completion of scenes n the big palace set built for e picture, the production of mmett Flynn's spectacle, "In e Palace of the King," goes to its eighth week. Camera ork will be completed within o weeks, acording to Director lynn. Scenes in the big throne om sets are now being made, nd following that, the company ill make a short location trip r battle scenes.

WHEREIN A LITTLE GIRL MAKES GOOD HER THREAT

Ten years ago, a little girl pupil at Ursuline Academy, New York, used to point to Los Angeles on the school map and tell her fellow pupils that some day she was going to that city and be a famous movie star.

Perhaps in the length and breath of these United States thousands of other little girls have done the same thing. Some of them, no doubt, have gone to the "city of picture" but few of them have realized the extent of their desires—that is, to become a star.

Ruth Clifford, however, was one of the exceptions.

This talented young player, who has just been engaged to play a prominent role in "Ponjola," which Sam E. Rork is producing for First National, got her first taste of movie acting, while still a pupil at Ursuline Academy.

The Edison studios were quite close to the school. One day a casting director came to the school and asked for permission to give small parts to some of the scholars in a religious play. Ruth was one of the children who was picked for a part—the part of an angel.

That was the begining of her movie career. A few years later found her in Los Angeles and like the rest of them she had to go through the course of all potential stars, that is ,playing atmospheric and "bit" parts.

For five years she played small parts in Universal pictures and then won stardom in "The Kentucky Cinderella," "Mother O'Mine," and other features produced by that company. She played featured roles in "The Desire of the Moth," "The Beast of Berlin," and "Polly Put the Kettle On" and then going to New York she was featured in a serial "The Invisible Ray," which was produced by the Frohman Company.

In Porto Rico she was starred in a Ralph Ince production "Tropical Love," and since returning to Los Angeles, a year ago, she has played star and leading roles in nine pictures. Among the most important ones were: "The Dangerous Age," a John M. Stahl—First National picture; "The Face on the Barroom Floor," and "Truxton King," Fox specials; "Daughters of the Rich," a Schulberg prodution and "Mothers-in-law," and "April Showers," two pictures not yet released.

Her latest role before playing the part of Gay Liscannon in "Ponjola" was as "Ann Rutledge" Abraham Lincoln's first sweetheart in a picture now in production, "The Dramatic Life of Abraham Lincoln."

THIS COMPOSITE PICTURE TO RULE SCREEN CHOICE

Fifty noted physicians and surgeons from all parts of the United States visited the Goldwyn studios, and were photographed individually, on a uniform scale, from which a composite picture can be made and used as a guide for selection of "city doctor" types from now on.

The visit grew out of a conversation of Marshall Neilan, picture producer, with several members of the American Proctologic Society, now convening in Los Angeles, in which the surgeons criticised the way their profession had been represented on the screen. Mr. Neilan is engaged on a production in which a surgeon is the leading character.

The medical men and their wives were greeted by Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, and other members of Mr. Neilan's cast, and photographed in motion pictures while doing various scenes with the professional actors and actresses, under the direction of Mr. Neilan.

We have a new candidate for presidency. A son was born to Mr. Edwin L. Hollywood, the director, on Sunday, June 17th. The parents have not yet decided whether the son shall become president of the United States or a director, but all odds seem to favor the directorship.

HORNER SIGNS 2 STARS FOR COMING PICTURES

Robert J. Horner Productions signed Geo. Cheesbro to play the lead in the serial, "A Voice from the Air," written by Theo. Wharton, author of "Exploits of Elaine" and "Eagle's Talons," just released by Universal. Miss Frances Arnold will support Mr. Cheesbro in this serial which is twenty episodes in length.

In addition to this serial there is now in preparation a stellar attraction featuring Marjorie Daw, to be released through a national distributor. The title of this vehicle will be "In Spite of All," replete with heart interest.

Other pictures in the making are "The Flame of the Sahara" and "The Midnight Limited" and it is expected that the entire four units will be operating before the middle of July.

This will make Bob Horner Productions one of the biggest independent producing units in the film colony.

Doug, Jr. Preparing

Preparations on the story to serve as the initial starring vehicle for Douglas Fairbanks, Jr., who recently arrived in California to make his debut before the camera are being rushed to conclusion at Paramount's West Coast Studio. Joseph Henabery will direct the thirteen-year-old star as soon as the scenario is ready.

COMEDIENNE GETS CONTRACT WITH METRO

Gale Henry, one of the screen's best known comediennes, has been signed by Metro to play the part of "Sally," the housekeeper, in "Held to Answer," which is being directed by Harold Shaw with an all-star cast.

This contract was brought about largely through the exquisite performance which Miss Henry has given in a number of Metro productions, one of which is "Quincy Adams Sawyer," a picture that brought the comedienne the unanimous praise of photoplay critics.

Hiss Henry is the oldest and yet she is the youngest actress of her type in pictures. She made her debut in pictures thirteen years ago, or when she was only 17 years old, and has since never engaged in any other profession. For some time she was starred by Universal in the old Joker comedies and when she reached the pinnacle of popularity she decided to produce her own pictures. The next three years were given over to work as star and head of her own company, and during this time she produced a total of 138 two reel comedies, a record that has never since been beaten in the comedy field.

She then cast her services with producers of feature length pictures

FILM DOGS IN BATTLE ROYAL ON STUDIO SET

Whether it was because of jealousy or just a family quarrel, "Props," the Great Dane owned by the Warner Brothers studio, and "Buddy," Henry East's trained film canine, who is appearing in support of Wesley Barry in "The Country Boy," started a battle royal on one of the company's stages in Hollywood a few days ago, which as far as excitement is concerned, puts all battles in the fistic arena in the shade.

"Buddy," who is a lightweight, and "Props," a welterweight, had apparently always been on the best of terms until the other day when it is thought "Props" imagined "Buddy" was trying to steal his popularity with the company and decided to take him down a peg.

For the first few rounds "Buddy" managed to hold his own, but when "Props" delivered a few fierce uppercuts about the little scrapper's head, he was finally forced to take the count. "Buddy" suffered a bad cut on his neck and "Props" was given a few bruises to nurse but both have now recovered and, having seen the folly of their quarrel, they are now better friends than ever.

WAGING LEGAL WAR OVER THEIR NAMES

What's in a name? A great deal according to two screen beauties who are taking the matter of their movies names to the courts. And strangely converse are the opinions of these two actresses as to what kind of an appellation is the best for a young lady who is trying to win fame in the flicker world.

Genevieve Berte, screen leading woman, has just petitioned the court for permission to change her name to Peggy O'Day, stating that this name will be more advantageous to her in her film work.

Last week Derelys Perdue also of the films, entered suit against the Film Booking Offices alleging that they wanted her to chance her name to Ann Perdue, and that this would do damage to her screen prestige because of its plainness.

Miss Berte differs with Miss Perdue in the matter of plain names and gives forth the opinion that a simple, everyday appellation is something to be desired by a motion picture aspirant.

"The very reason I am asking for permission to change my name from Genevieve Berte to Peggy O'Day is because I think my own name too fancy, while the latter is so simple that once it is heard it will easily be remembered. Most of our leading screen favorites have plain names and if anything this has helped them in their climb to the top. The simpler the name the better."

The former Miss Berte is already using the name Peggy O'Day in her motion picture work and besides utilizing it in "The Fighting Skipper," a serial which she has just completed, has also been featured by that name in "The Storm Girl," "They're Off" and "Thundering Hoofs." It is to establish a legal right to the name that she has applied to the court.

Melford to Start

Production work on "The Light That Failed," the George Melford production for Paramont of Kipling's famous novel, will start within a few days with a location trip to Catalina Island. A particularly notable cast has been assembled by the producer for this picture. F. McGrew Willis adapted the story and Ralph Block has been entrusted with the production editor's duties on this Paramount Picture.

Irving Cummings, now in New York, is seriously considering filming Jane Porter's "Thaddeus of Warsaw" as a mighty spectacle drama upon his return to Hollywood shortly.

ANNA Q. GETS $9,500 FOR ONE HAIR-CUT

If you were a beautiful young woman——

If your wealth of curly blonde hair was the envy of every feminine eye——

And if you were called upon to name a price to have your hair cut off——

How much would you demand?

Anna Q. Nilsson, famed motion picture actress, asked $9,500.

And that price was paid to fair Anna by Sam E. Rork, producer of "Ponjola," a First National picture.

In this picturization of Cynthia Stockley's famous story of South African life, Miss Nilsson enacts the role of a young woman who masquerades as a man.

The hair was cut off that she could convincingly portray the part.

La Rocque Settled

For some years to come Rod La Rocque, popular young screen leading man will appear exclusively in Paramount Pictures. Cecil B. De Mille announced recently that he had signed the young actor to a long term contract with the Paramount organization to appear in De Mille productions. La Rocque is at present one of the featured members of the cast of the Cecil B. De Mille production of "The Ten Commandments" by Jeanie Macpherson, in which Theodore Roberts, Leatrice Joy, Richard Dix, Nita Naldi, Charles de Roche, Estelle Taylor, Julia Faye, James Neill and Edythe Chapman are also featured.

Clara to Visit Here

Clara Beranger, scenario wrtier for William De Mille production for Paramount, will leave New York City about July 23 for her regular semi-annual visit to Los Angeles and Paramounts West Coast Studio. She will confer with Mr. De Mille on the cutting and editing of "Spring Magic," the Edward Knoblock success "The Faun," which she adapted, featuring Agnes Ayres and Jack Holt, supported by Charles de Roche, Robert Agnew and Mary Astor. Conferences will also be held regarding the next William De Mille production following "Spring Magic.'

Al Assisting Rockett

Al Davis, veteran assistant director, is assisting Phil Rosen in the direction of "The Life of Abraham Lincoln," which is being made at the Mayer studios by the Rockett Film Company. Davis is an assistant from the old D. W. Griffith school and has assisted in the direction of many of the screen's most successful pictures.

King Baggott is busily engaged in editing his most recent Jewel production, "Whose Baby Are You?" starring Baby Peggy.

Dorothy Chase as she appears in Rex Ingram's "Scaramouche." Miss Chase was formerly a publicity writer and since changing her profession to that of acting a few months ago, she has made unusual headway, showing brilliant talent such as has brought her much recognition from producers.

Mickey and Venus

Mickey McBan is finishing his part in "The Temple of Venus" at the Fox studios. This is being filmed under Henry Otto's direction. The little starlet is training for the swimming meet to be held in Los Angeles soon, and between his studio work and his appointments at the aquatic tank is quite a busy young man. He plays one of the important roles in Chautard's "Daytime Wives," which is scheduled for early release, and all in all it seems that he is destined for a steady stream of engagements for many months to come, judging from the popularity he has attained with the directors and producers.

Finishes "Love Trap"

Sidney Franklin, father of Jewish characterization, has just finished another of those soul-stirring parts in Ben Wilson's "The Love Trap," featuring The Washburns. So pleased was Oliver Morosco with Franklin's splendid portrayal of Solomon Levy in "Abie's Irish Rose" in which vehicle he starred for 17 weeks at the Morosco Theatre, he was taken to San Francisco to open the play there.

Meighan Due Here

Thomas Meighan is expected to arrive at Paramount's West Coast Studio within the next fortnight to begin work on George Ade's story, tentatively titled "All Must Marry." Alfred E. Green, who will produce this Paramount Picture, is already on the West Coast. There as a possibility that George Ade will accompany the star to California to personally follow the production work on this story.

Eulalia Jensen is winding up her work in "The Magic Skin," at Goldwyn, under George D. Baker. The popular featured player eagerly anticipates a vacation at its conclusion in the near future.

YOUNG ARTIST I OWNER OF RARE BOOKS

Perhaps one of the choices and most valuable collections books in the local film colony i that owned by Charles Cruz, rising young film actor, who ha just finished a long engagemen in Fred Niblo's current picture "Captain Applejack."

Young Cruz hails from Wich ita, Kans., from a family o wealth and position. He is graduate of Washington Univer sity, where he studied to becom an attorney. For several year prior to his entrance into motio pictures he had a hobby for col lecting books, gathering a vol ume here and there until toda his collection is of such import ance as to be listed in the refer ence files of public libraries i many of the largest cities in the country.

Many volumes were purchase from private libraries where they have been kept for a grea many years. The authors o them have now passed practical ly into oblivion, thus making their works ancient and highly valuable. Of the later and more prominent writers his collection includes the works of such men as Balzac, Fielding, Thackeray Dickens, Mark Twain and others whose names are well-known in the literary world.

Scarcely a day passes but what he receives inquiries from different parts of the country about his books. On many occasions he has been offered an attractive price for volumes in his collection, but he refused then and still refuses to part with any books that are almost impossible to duplicate at the present time.

Young Cruz made his debut in pictures two years ago when he appeared with Bebe Daniels in "You Never Can Tell," which Chester Franklin directed. After that he was engaged by Robert Vignola to appear in support of Marion Davies in "Beauty's Worth." He was then featured in J. P. Mill's production "Black Gold," directed by Milburn Moranti. Since then he has appeared in such well-known pictures as "Blood and Sand," "My American Wife," "Rose of the Sea," and others.

Young Cruz has a strong determination to reach the top rung on the ladder of film success and he is already well on the way to his goal. The characterizations he has drawn in pictures have won favorable mention by dramatic critics and photoplay audiences. He is deeply interested in American boy roles and hopes to excel in the portrayal of this type of role.

Pulse of the Studios

For Week Starting Monday, July 9

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						Holly 3130
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Bill Wilson Productions (Federated release)						
J. Ince	The Washburns	Linden	Turner	N. Blair	"The Love Trap"	Editing
Wilson	All-Star	Linden	Stevens	Cullison	"Other Men's Daughters"	Preparing
BENTWOOD STUDIO. 4811 Fountain Ave.						598-146
BONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						Wilshire 4275
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						Holly 2814
Jack Blystone	Buster Keaton	E. Lessley-Thorp	Rose	Mitchell	"Headin' South"	3rd Week
Louis Anger Productions.						
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						Holly 96
Century Comedies (Universal release).						
Al Herman	Buddy Messinger	Wm. Hyer	Herman		"Lead Pipe Cinch"	Schedule
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Parent Film Company. (United Artists release).						
CHOICE STUDIO. 6044 Sunset Blvd.						439-764
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
H. Beaudine	Neal Burns	Gus Peterson	Ernest Levelle	Conklin	2-Reel Comedy	3rd Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						Wilshire 2115
FINE ARTS STUDIOS. 4500 Sunset Blvd.						
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						Holly 3000
Buckingham	Stock	Sid Wagner		Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff		Comedies	Schedule
Jim Summerville	Stock	Jay Turner	Arthur Cohn		Comedies	Schedule
Lambert Hillard	Tom Mix	Dan Clark	Eugene Forde	Zane Grey	"Lone Star Ranger"	7th Week
Erle Kenton	Lew Brice		Max Gold		Comedies	Schedule
Henry Otto	Phylis Haver	Joe August	Hollinghead	Carr	"The Temple of Venus"	7th Week
Jack Ford	John Gilbert	Schneiderman	Ed Feeny	Lee	"Cameo Kirby"	Editing
Dunlap	Chas Jones	Don Short	Horace Hough	Harvey Gates	"Snow Drift"	Editing
Roland V. Lee	All-Star	Post	Dan Case		"You Can't Get Away With It"	3rd Week
Jas. Flood	Wm. Russell	Jos. Brotherton	Walter Mayo	Dorothy Yost	"The Best Man Wins"	3rd Week
	Dustin Farnum	Turner	Ed. Bernoudi	Dorothy Yost	"A Man"	3rd Week
Wm. Wellman	Buck Jones	Don Short	H. Hough	Chas. Kenyon	"Second-Hand Love"	1st Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						Holly 2632
Rocky Mt. Production Co.						
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Wild & Wooley"	6th Week
CARSON STUDIOS. 1845 Glendale Blvd.						Wilshire 81
Metro Release.						
COLDEN WEST STUDIO. 4011 Lankershim Blvd.						Lankershim 132-J
Jaques Jaccard	Wallace Beery	J. J. Pasztor	H. Breaumond	H. Breaumond	Power of Darkness"	4th Week
COLDSTONE STUDIO. 1426 Beechwood Dr.						
Phil Goldstone Productions. (State Rights release).						
Jack Nelson	Snowy Baker	Edgar Lyon	Harry Tenbrook	Staff	"Dark Faces"	2nd Week
COLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStroheim	"Greed"	17th Week
Charles Brabin	All-Star	John Mescall	A. L. Raboch	Ouida Bergere	"Six Days"	Editing
Tod Browning	All-Star	Wm. Silden	Earl Taggart	Kavanaugh	"The Day of Faith"	8th Week
R. West	All-Star		R. Ross		"Wild Oranges"	Preparing
Geo. D. Baker	All-Star	John Boyle	A. C. Eddington	Whittaker	"The Magic-Skin"	8th Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"Master of Man"	7th Week
Emmett Flynn	All-Star	Lucien Andriot	Ray Flynn	June Mathis	"In the Palace of the King"	Editing
Cosmopolitan Productions.						
Colos Productions.						
Roland West	All-Star	Oliver Marsh	Robt. Ross	Paul Schofield	"The Unknown Purple"	7th Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						Holly 162
Monte Banks Productions, Inc.						
Herman Raymaker	Monte Banks	Bill Williams	Leslie Goodman	Staff	"Hot Sands"	2nd Week
H. Edwards	Monte Banks	Bill Williams	L. Goodman	Staff	"A Concrete Mixup"	Editing
Sid Smith Productions, Inc.						
Archie Mayo	Sid Smith	Ken. MacLean	Chas. Lemont	Mayo	"Don't Play Hookey"	Editing
Lamont	Sid Smith	Ken. MacLean	Rollie Asher	Lamont	"Hollywood Bound"	2nd Week
Joe Rock Productions, Inc.						
Reggie Morris	Joe Rock	Jerry Ash	Murray-Rock	Morris	2-Reel Comedy	2nd Week
Gillstrom	Joe Rock-Billy Rhodes	Jerry Ash	Murray-Rock	Gillstrom	"Some Nurse"	Editing
INTERSTATE PICTURES CORPORATION. Jean Burt Calvert, Casting. Culver City, Cal.						
J. B. Calvert Productions.						
J. B. Calvert	All-Star	Joe Campana	Frank Cameron	Belmont-Woodhouse	Drama	Preparing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr.						**Holly 14**
Harold Llloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Finis Fox Prod. R. R. Beaty, Gen. Mgr.						
Finis Fox	All-Star	Hal Mohr	Wm. Dashiell	Lois Zellner	"Bag and Baggage"	3rd Week
Richard Thomas Productions.						
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
Victor B. Fisher Productions.						
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
Supreme Art Productions. Chas. J. Hall						
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. Monte West, Studio Mgr.						**4387**
Horner	All-Star	Geo. Meehan	Middleton	Horner	"Midnight Limited"	Casting
Horner	All-Star	Meehan	Middleton	Horner	"Flame of the Sahara"	Preparing
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Big Boy Williams	Geo. Crocker	Chas. DeLong	J. Nateford	"Bad Men and Good"	Editing
Seeling	Geo. Larkin	Elmer Dyer	Chas. DeLong		"Mysterious Goods"	1st Week
Hercules Film Productions, Inc. P. Andrews, Mgr. 1442 Beachwood Drive.						
	Arthur Paul	J. Charles	L. Feldman	Staff	"Fighting Blood"	Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**7617**
Palmer Photoplay Productions.						
Cortland Productions						
Trimble-Murfin Productions.						
Murfin-McCloskey	All-Star	King Gray	Thompson	Jane Murfin	"The Sign"	Editing
Laurance Trimble	Stro[illegible]heart	G. B. Dreyer	Cyril Gardner	Donna Barrell	"Phantom Pack"	20th Week
Assoc. Authors, Inc.						
W. S. VanDyke	All--Star	Joe Walker	R. L. Selander	Thompson Buchanan	"Loving Lies"	7th Week
Lloyd Ingram	All-Star			Elmer Harris	"Nobody's Dog"	1st Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						**Holly 24**
Paramount Pictures. (Famous Players-Lasky Release.)						
Herb. Brenon	Pola Negri	Jas. Howe	Harold Schwartz	Mathis-Dix	"Spanish Dancer"	5th Week
Wm. DeMille	All-Star	Guy Wilke	Geo. Hippard	Clara Beranger	"Spring Magic"	3rd Week
Jas. Cruze	Featured	Karl Brown	Vernon Keyes	Tom Geraghty	"Ruggles of Red Gap"	3rd Week
Cecil B. DeMille	Featured	Bert Glennon	H. Tate	J. McPherson	"The Ten Commandments"	7th Week
Geo. Melford	All-Star				"The Light That Failed"	1st Week
Al. E. Green	Thos. Meighan				"All Must Marry"	Preparing
Jos. Henabery	Doug. Fairbanks, Jr.	Chas. Schoenbaum	Dick Johnson			Preparing
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 21**
Louis B. Mayer Productions. (Metro release).						
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Vic Schertzinger	All-Star	Karl Struss	Joe Yohalem	Art Printzlau	"The Boomerang"	Preparing
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Virginian"	5th Week
Gasnier	All-Star	Karl Struss	Joe Yohalem	Art Printzlau	"Maytime"	2nd Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 44**
Oscar Apfel	Viola Dana	John Arnold	Chas. Watt	Taylor	"The Social Code"	Editing
Harold Shaw	All-Star	Andre Barletier	Nat Watt	Winifred Dunn	"Held to Answer"	3rd Week
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	17th Week
Hunt Stromberg Productions. (Metro Release).						
Edward Sloman Productions.						
Edward Sloman	All-Star	Geo. Rizard	Leigh Smith	Winifred Dunn	"Eagle's Feather"	Editing
Jackie Coogan Productions, Inc.						
Victor Schertzinger	Jackie Coogan	Frank Good	McDermott	Mary Rob. Rinehart	"Long Live the King"	10th Week
NEVA GERBER PRODUCTIONS. 6735 Holly Blvd.						
Dearholtz-Dillon	Neva Gerber	Hutchinson	Wilbur McGough	Dillon	"Santa Fe Trail"	14th Episode
NATIONAL STUDIO. 1116 Lodi St.						**Holly 44**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	G. W. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 79**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	Preparing
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 28**
Ed. Cline	Bow[illegible]-De la Mott	Ned Van Buren	Geraghty		"When A Man's a Man"	5th Week
Al. Goulding	Lee Moran-Keener	Smith	Harry Langdon		"The New Mail Man"	2nd Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 77**
Individual Productions. (Film Booking Offices.)						
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Long Live The King"	4th Week
Jas. W. Horne	All-Star	Dubray-Collins	Art Flavin	E. M. Engleton	"Alimony"	Editing
Wm. Worthington	Johnnie Walker	Wm. O'Connell	Mel Brown	Loring-Lighton	"The Worm"	Editing
Emory Johnson	Ralph Lewis	R. Fisher	Blystone	Emilie Johnson	"The Mail Man"	4th Week
Chester Bennett Productions.						
Chester Bennett	Jane Novak	Jack MacKenzie	Doug S. Dawson	Lenore Coffee	"The Lullaby"	5th Week
JEAN PILEY STUDIO. E. G. Walker, Mgr., 6701 Santa Monica Blvd.						**579-4**
Ryan Larson	All-Star	Bill Severin		Piley	"Light of the World"	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-7**
Hal Roach Comedies (Pathe release).						
Howe Cedar	Paul Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
	All-Star	Harry Gerstadt	C. Morehouse		"Our Gang"	Schedule
Joske-Pembrook	Stan Laurel				1-Reel Comedy	Schedule
Roy Clemens	Edna Murphy	Bobby Doran	McBurney		"What Should a Girl Do?"	Schedule
Len Powers	Dippy Doo Dads	Hank Kohler	Bert Currigan		Animal Comedy	Schedule
Chas. Parrott	Will Rogers	Bob Dorrin	Chas. Oelze		2-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						Holly 2176
Phil Rosen	All-Star	Kurrle-Broening	Al. Davis	Francis Marion	"Life of Abraham Lincoln"	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945-6
B. D. Russell	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
ogan-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Schedule
ENNETT STUDIO. 1712 Glendale Blvd.						Wils. 1550
ack Sennett Comedies. (First National Release).						
F. Richard Jones	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	17th Week
Roy Delruth	Ben Turpin	Wagner	Joe Bordeau	Mack Sennett	"Asleep at the Switch"	5th Week
Elmer Del Lord	All-Star	Wagner	Fox	Mack Sennett	Comedy	6th Week
Campbell	Jackie Lucas					1st Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
NITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
ouis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
rank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Frank Borzage	All-Star	Chester Lyons	Lou Borzage	Kenneth Clarke	"Against the Grain"	7th Week
dwin Carewe Productions. (First National release).						
Edwin-Carewe	Holbrook Blinn	Sol Polito-Storey	Wallace Fox	Finis Fox	"The Bad Man"	5th Week
oseph M. Schenck Productions. (First National release)						
Heerman	Constance Talmadg	Glen McWilliams	E. Brophy	Willard Mack	"The Dangerous Maid"	3rd Week
am E. Rork Productions.						
Donald Crisp	All-Star	Paul Perry	Jas. Ewens	Chas. Logue	"Ponjola"	3rd Week
irst National Productions.						
Lynn Reynolds	All-Star	Jas. Vontrees	H. Welfer	Wm. Dowlin	"The Huntress"	8th Week
Joe De Grass	All-Star	Boise	Perry Vrekroff	Wm. Dowlin	"Lord of Thundergate"	7th Week
laurice Tourneur Productions.						
NIVERSAL STUDIO. Fred Datig Casting.						570-081
niversal Film Manufacturing Co. (Universal Release.)						
Wm. Parke	Herbert Rawlinson		Tinling	Harvey Gates	"Upside Down"	3rd Week
Ed. Segwick	Hoot Gibson		Myers-McCulley		"Rambling Kid"	Editing
Ross	All-Star		Lamson		"Six-Fifty"	3rd Week
Brown	All-Star	Balbino	Dorian		"The Acquittal"	2 Week
Robt. Hill	Wm. Desmond		Dodds		"Sentenced to Soft Labor"	Editing
Wm. Craft	Mower-Sedgwick	Howard Oswald	Taylor	Jefferson Moffit	"Daniel Boone"	Schedule
Archainbaud	Priscilla Dean		McCarey-Wyler		"The Storm Daughters"	Preparing
Harry Pollard	Reginald Denny		Harry Webb	Staff	Leather Pushers	Editing
Watson	Neely Edwards		Holland		"Own A Home"	Schedule
Herbert Blache	Gladys Walton		Sullivan	Hugh Hoffman	"The Wild Party"	4th Week
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	11th Week
Hobart Henley	Virginia Valli		Arthur Smith	Marion Fairfax	"Lady of Quality"	3rd Week
Wm. A. Seiter	Baby Peggy		Wright		"Editha's Burglar"	2nd Week
J. Marchant	Pete Morrison		Pummel		2-Reel Western	Editing
Edw. Lumley	All-Star		McDonough		"The Hog"	Preparing
eon Lee Productions. Leon Lee Manager.						
inky Dean Productions. Lew Lipton, Production Manager.						
ndy Gump Productions.						
mmie Aubrey Productions						
W. Hayes	Aubrey	Lyons	Zimmerman	Staff	Comedy	1st Week
ITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
ave Smith Productions.						
Smith	All-Star	S. Smith, Jr.	Wm. Caldwell		"The Pioneer"	5th Week
arry Semon Productions.						
T Davis	Semon-Sedgwick	H. Koenekamp	J. Basil	Semon	"The Cook"	Editing
VARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 418
arner Brothers Productions.						
Wm. Beaudine	Wesley Barry	Dupar	Roth-Webster	Julien Josephson	"The Country Kid"	2nd Week
Harry Beaumont	All-Star	Abel	Strayer	Grant Carpenter	"The Gold Diggers"	5th Week
dney Franklin Productions.						
Sidney Franklin	Lenore Ulric	Chas. Rosher	Wm. McGann	Edmund Goulding	"Tiger Rose"	Preparing
rnest Lubitsch Productions.						
Ernest Lubitsch	All-Star					Preparing
arry Rapf Productions.						
Chet Withey	All-Star			Sada Cowan	"Lucretia Lombard"	Scheduled
	All-Star			Edmund Goulding	"Broadway After Dark"	Preparing
VILNAT STUDIO. 6070 Sunset Blvd. Al. Brandt Mrs.						Holly 7940
Le Saint	Rich-Percy	King Gray	Geo. E. Reehm	Evelyn Campbell	"Yesterday's Wife"	3rd Week

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Herbert Blaché, Directing
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FROM U TO YOU
(Continued from Page 8)

City. In "The Dangerous Little Demon" and other Universal pictures Ellis gave exceptional performances and is generally rated as a dependable artist.

"The Wild Party," an original story written especially for Miss Walton by Marion Orth, is being directed by Herbert Blache, with Jack Sullivan assisting him. Freeman Wood, Lewis Sargeant, Esther Ralston and Dorothy Valerga.

Others in the "Upside Down" cast are Claire Anderson, Margaret Campbell, William Irving, Frank Farrington and Herbert Fortier.

Some aeroplane views of Universal City, producing center of the Universal Pictures corporation and other companies, recently taken from a plane piloted by Al Wilson, reveal the colorful studio city as a kaleidescopic jumble of Arabian Nights wonders spreading in wild profusion over six hundred acres of varied land. The views were taken by John Bunny of the Universal art title department and have a decidedly "Caligarian" aspect. Giant sets twisting in grotesque shapes and outline make the pictures interesting and give one a new "slant" on the Laemmle film city.

Filming of "Whose Baby Are You?" Baby Peggy's first Universal-Jewel production, has been completed at Universal City.

The tiny screen actress has been lifted from the ranks of "comedy kiddies" and has been made a featured star of big production. Her next Universal feature will be "Editha's Burglar."

The picture just completed was written

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FROM U TO YOU

by King Baggot, who also directed the production, and Raymond L. Schrock, head of the Universal scenario department.

In "Whose Baby Are You?" Baby Peggy was supported by a cast made up almost entirely of character actors and some of the best known players of the screen appear in the production. The cast includes H. Turner, Jack Quinn, Betty Francisco, Anderson Smith, William Conklin, Junior Coughlin,

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A rocky Arizona range, not far from Phoenix, is the locale of Hoot Gibson's new picture "The Ramblin' Kid," being filmed by Universal under the direction of Edward Sedgwick. Carrying a complete camp, tents, portable power plant, portable laboratory and every other adjunct to a studio, the company left Universal City for the desert location for an extended stay to film the outdoor and riding scenes.

Besides Gibson a notable cast accompanied the camp to the Arizona location. Among those appearing in the new picture are William Welsh, W. J. McCully, Charles K. French, Harold Goodwin, G. Raymond Nye, Laura La Plante, Carol Holloway, George King and John Judd.

A carload of horses were taken to Arizona with the cowboys to appear in the riding scene, the camp including an entire Universal City unit.

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Mickey McBan

That publicity is a vital factor in motion picture progress is evidenced in the rapid strides Mickey McBan has made within the past few months. This four-year old player is champion swimmer over all comers in his class on the Pacific Coast, and the world's youngest member of the Amateur Athletic Union. He has appeared in thirty-nine GOOD pictures and works continuously. He has real publicity value and that he may be properly publicized I am devoting my time and efforts to him exclusively insofar as boy actors are concerned. I know Mickey McBan will make good.

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BRINGS POPULARITY TO BEACH RESORT

In the usual underground and mysterious manner that so many pieces of news gathers and travels, word got around that Balboa Beach was being patronized daily by a group of beautiful young ladies in the most attractive bathing attire ever seen in those parts. This rumor resulted in fishing trips and motor parties being postponed in favor of beach parties, much to the displeasure of Elmer Del Lord, the Mack Sennett director on location at the well known resort.

Del Lord claims the crowd of visitors have become so great that he finds it difficult to get the best work out of his troupe of bathing beauties, who have become the hit of the town. These girls under the direction of the Sennett director have been on location for two weeks, shooting exteriors for the new water comedy for Pathe release.

Attracted by the natural beauty and charm of the group of Mack Sennett mermaids who have been on location at Balboa Beach for the past week, shooting scenes for a forthcoming water comedy for Pathe release, Jack Ward, factory representative and coast manager for the Miller Rubber Company in Akron, Ohio, suggested that he be permitted to equip the troupe with bathing belts, hats and caps, also shoes. Mr. Ward claims they are the prettiest girls he ever saw and far more attractive than those he could ever expect to engage as models for the displaying of his rubber goods.

Such expression and commercial offer is but another recommendation for the ability of the Comedy King to choose from the thousands of aspirants, those young ladies whose beauty appeals.

Filming of "Men in the Raw," Jack Hoxie's latest starring vehicle for Universal, has been completed, and Jack's cowboys are now decorating the top rail of a corral fence at Universal City, waiting for his next production.

The Hoxie picture is a screen version of the popular novel of the Montana cattle country by W. Bert Foster. It was directed by George E. Marshall, who directed Hoxie in his two previous western dramas for Universal, "Don Quickshot of the Rio Grande" and "Where is this West?"

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[The Digest of the Motion Picture Industry]

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"Camera!"
[The Digest of the Motion Picture Industry]

ESTABLISHED 1918—A FILM MAGAZINE AND A FILM NEWSPAPER IN ONE
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In Plain Editorial Words

Roscoe (Fatty) Arbuckle is making a big hit as a vaudeville star back east. It looks like a hit which might make possible his hitting on the screen once more. He is certainly demonstrating that the general public likes him about as much as ever.

The motion picture exposition is proving more successful than most people anticipated. There is no doubt but what it will benefit the industry considerably. But, if there is another similar affair given next year, it is certain it can be made more beneficial by simply profiting by what has been learned in this first attempt.

Hollywood again has its symphony under the stars. Emil Oberhoffer opened his summer season in the Bowl most auspiciously and it seems a foregone conclusion the film colony is going to support the better music he offers most generously. It would do a lot of good if all the muck-rakers who dote on defaming the local film industry could see how picture people flock to the Bowl to hear the symphony concerts.

Freedom from the sieze of censorship," is what the modern motion picture needs most. It is to be hoped some method can be discovered for arousing the public of the whole country to the menace and farce of most censorship. Public clamor is often very effective in bringing justice and the screen of today does need justice.

When President Harding visits Los Angeles next month and proceeds to officially inspect local motion picture studios, it would be a fine idea to impress upon him just how dependent this vast industry is upon helpful treatment from the federal government. Prior to the World War the screen got little recognition from official Washington and even now it is being overlooked in many ways.

There is much to be grateful for in the present situation as it obtains among motion picture exhibitors. Most of them are showing aptitude in the matter of learning on a sure scientific basis just about what their picture-going patrons want and in turn they are letting the producers know with the result that features are being made more and more to order. This is the one real way to avoid making films which fail because they do not measure up with popular demands and it is to be hoped it will become the universal custom for the creators of the film fare to thus work along such safe lines.

According to recent numbers of the trade papers, all of the releasing concerns are better supplied with new pictures than at any time since the cessation of the World War and those who have been fortunate enough to see pre-views of many of the features agree the quality is away above the average. In fact, there is every indication of the better-pictures movement having its greatest momentum right among the majority of the producers, although there are a few picture-makers seemingly with more ability as blunder-makers. In time the process of natural elimination will remedy all situations this latter class cause. So, once again, there is no occasion for pessimism.

It begins to look as if the real start in the making of honest-to-goodness super-production is just being made. 'Tis whispered by those with inside information that Douglas Fairbanks' "The Thief of Bagdad" will actually dwarf "Robin Hood" in all comparisons, including the size of the production. Meanwhile Rex Ingram is completing "Scaramouche," which will prove one of the biggest pictures ever exhibited. Then Jackie Coogan is also completing one of the record-breakers in point of extraordinary qualities and Eric Von Stroheim's "Greed" is bound to be so big as to beggar description. Besides, it is rumored Mary Pickford is seriously considering the making of at least one film which will rival any of them and Charlie Chaplin seems to be well along with plans to star himself in one of those awe-inspiring masterpieces of cinema extravaganza. It is logical to expect much in the way of truly big photoplays from this time on and don't be surprised if someone at present unknown steps forward with still another one.

If there ever was a time when motion pictures producers in general should concentrate on filming original stories written expressly for the screen and meeting all the requirements the average best-seller misses so pathetically, that time is right now—this minute, and, for all the minutes of the next year. There are a thousand good reasons for this, but it certainly suffices to mention only one of them, to-wit: the public demands it! This thing of being unable to recognize the stories on the screen as having anything to do with the published book has long since started to pall on audiences. And yet it is unavoidable to inject "picture values" into the scenario even though it does alter the whole idea of the work from which the adaptation was made. Many of the books purchased at fancy prices do not contain enough picture material to make two reels of action film. It is being proven that the mere use of a famous title is not worth all producers pay for it. There is much delusion about exploitation values of a popular title alone. Meanwhile every original from the brain of the competent writer who knows and understands the scope and limitations of the camera is invariably replete with picture "stuff" only and consequently better cinema art results from them. It is safe to conjecture that if the fans were given a chance to vote on this question, the original story built for photoplay purposes exclusively would win by a tremendous majority. Those producers who still doubt this might do well to try taking a vote on it. It would pay to spend many dollars on this, ascertaining the facts in a vital proposition. It might avert the decline so inevitable if no real enduring screen literature is not created soon.

Morosco
744 So. Broadway

"Dulcy"

Mason
127 So. Broadway

Dark

Egans
Pico and Figueroa

"Getting Gertie's Garter"

Hippodrome
320 So. Main

Vaudeville and
Norma Shearer in
"The Devil's Partner"

Orpheum
630 So. Broadway

Vaudeville

Pantages
Hill at Seventh

Vaudeville and
Gladys Walton in
"Sawdust"

Hillstreet
Hill at Eighth

Vaudeville and
Katherine McDonald in
"The Beautiful Liar"

Burbank
Main near Sixth

Musical Comedy

Majestic
845 So. Broadway

Ivan Miller in
"The Man of Action"

Mission Play
San Gabriel

with

Monroe Salisbury

Exposition

Motion Picture Revue

Tally's Broadway
833 So. Broadway

"Westbound Limited"

SOME CURRENT PICTURE HIGH-LIGHTS

A unique and speedy mixture of American pep and English dignity, with Jack Holt as the star and Sigrid Holmquist, the beautiful Swedish actress and Paramount's newest screen find, as leading woman, is the diagnosis of "A Gentleman of Leisure," the feature attraction at Grauman's Metropolitan Theatre this week.

Some daring and artistic feats on the ice are presented by Elsie and Paulsen, said to be the champion ice skaters, and who have just completed an engagement of two seasons at the New York Hippodrome.

Another of the H. C. Witwer "Fighting Blood" comedies, Jimmy Osborne the youthful Los Angeles soloist, and two special novelty features arranged by Sid Grauman are also on the program. Herman Heller conducts the Metropolitan Orchestra and Henry Murtagh plays a second edition of his organ novelty, "Mental Telepathy."

One of the most famous of the long list of novels by Emerson Hough, author of "The Covered Wagon" and others depicting American life is "The Man Next Door" which comes in picture form to Grauman's Million Dollar Theatre Monday, July 16.

The story deals with life on a Wyoming ranch and amid society in the city. The contrast in background and environment offered by these two distinctly different locations, gave Director Victor Schertzinger the broadest scope for elaborate production, the sets showing the mansion in the city being most lavish in architecture and furnishings. Alice Calhoun, the star, has opportunity to prove her versatility first as a tom-boy and western girl in the early scenes of the picture, changing to a belle of society when her father becomes a millionaire and moves to the city.

The brilliant cast further includes James Morrison, David Torrence, Adele Farrington, Bruce Boteler and Frank Sheridan.

The music surrounding the feature is especially interesting with Grauman's Symphony Orchestra, Maurice Lawrence conducting, rendering in four concerts daily, a fantasy from Wagner's "Tannhauser" and Edward House at the Wurlitzer playing the popular ballad "Carolina Mammy."

Mrs. Wallace Reid's production, "Human Wreckage," at Grauman's Rialto, takes its place as the greatest moral play ever conceived. The story itself is constructed, not for the purpose of reproducing the life of any individual but rather planned to put over forcefully as many salient truths as could be logically included in the film without injuring its value as entertainment.

It does offer entertainment, not a light, frothy sort of momentary relaxation, but it has the power to tell of interesting things in a forceful manner. After all, people are most entertained when they see a picture from from which they gather new information.

Mrs. Wallace Reid in the leading role, gives a marvelous performance the dominant note of sincerity permeating every scene, while James Kirkwood's characterization is among the finest this splendid actor has given the screen literature. Bessie Love, George Hackathorne, and Harry Northup are other prominent members of the cast.

"LICHEY" OPENS PUBLICITY OFFICE

"Purveyors of Publicity To Their Majesties the Kings and Queens of Movieland" is the way the Howard Lichtenstein Company announces the opening of their new offices in Hollywood. Old boy "Lichey" himself will be in personal charge of this new bureau and he has surrounded himself with a staff of competent newspaper writers who will be able to turn out original copy about the movie stars that should make exceptionally fine reading matter.

For the past number of years Lichtenstein has been manager of publicity and exploitation for the William Fox Corporation throughout the central states and he knows personally more motion picture and city editors than a score of press agents put together. Under the byname of "Lichey" he writes exclusive copy for a number of regional trade papers and in addition his articles are syndicated throughout the country by one of the best daily newspaper syndicates in existence.

Years ago when many of the present film celebrities were playing in stock along the local rialto, Lichtenstein was a press agent—names like Frank Lloyd, then a leading man; Gale Henry, then a musical comedy comedienne; Francis White, then a soubrette; Blossom Seeley, then a prima donna, and many others too numerous to mention. Mr. Lichtenstein sponsored Carmel Myers and made her God Mother of the Fortieth Division at Camp Kearny during the World War. Later he became a member of the Stars and Stripes, the official newspaper of the A. E. F. in France, joining the Selznick Pictures Corporation upon his discharge from the army, and later the Fox Film Corporation as an exploitation and publicity representative.

"Lichey" will be glad to see all of his old friends at his new office in the Conlon Building.

California
Main at Eighth

Clara Kimball Young
in
"The Woman of Bronz

Miller's
Main at Ninth

Harold Lloyd
in
"Safety Last"

Metropolitan
Sixth at Hill

Jack Holt
"A Gentleman of Leisu

Loew's State
Seventh at Broadway

Francis Bushman
Beverly Bayne in
"Modern Marriage"

Rialto
Broadway near Eighth

Mrs. Wallace Reid
in
"Human Wreckage"

Kinema
Grand near Seventh

Rosemary Theby and
Willard Mack in
"Your Friend and Mine

Million Dollar
Third and Broadway

Alice Calhoun in
"The Man Next Door

Alhambra
731 South Hill

Grace Darmond in
"A Dangerous Adventu

Hollywood Egypti
Hollywood Blvd. and McCadden
"The Covered Wagon
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Douglas Fairbanks
in
"Robin Hood"

Clune's Broadway
Broadway near Fifth

"Down to the Sea
in Ships"

Symphony
Broadway near Sixth

Buster Keaton in
"Balloonatic"

Now Comes Microscopical Pictures

A deal was closed in picture circles this week that promises to bring Los Angeles to the attention of every institution of education in the world and, in the opinion of the principals to the deal, will open up a new era in educational methods.

The Principal Pictures Corporation, through its president, Sol Lesser, has closed with the Louis H. Tolhurst laboratory forces whereby the entire equipment and microscopical processes, invented and developed over a period of eight years by the scientist will be taken over for the production of "non-theatrical" a swell as theatrical pictures for world-wide distribution and for co-operation in educational advancement with institutions of learning everywhere.

Moving pictures of microscopical life have long evaded the screen and eluded scientist. A multitude of problems involving the science of optics, the lighting of the tiny living objects without killing them in the heat of the light-rays, and the adjustment of picture cameras with microscopical apparatus were but a few of the baffling problems that have at last been solved, and the first picture reveals the fact, according to Sol Lesser, that a new and marvelous door has been opened in the world of education leading into a hitherto untouched field of picture exploitation—the world that is uncovered and opened by the microscope.

Efforts will be made, according to Mr. Lesser, to interest leading educators in the preparation of material for screening. Already Professors Bennett M. Allen and Lee Miller, of the Department of Biology of the University of California, Southern Branch, and Ernest C. Moore, Director, have approved in the highest terms the authentic results of Tolhurst's applied science and have volunteered their enthusiastic services to further the cause of visualized instruction as it has been developed by Tolhurst.

"This promises to bring to Los Angeles," says Sol Lesser, "not only added prestige as a center of picture making, but as a center of education second to no city in the world."

The first motion picture to be completed under the perfected processes developed by Mr. Tolhurst, is one on the Bee. It might be termed a screen version of Maeterlinck's great and popular volume, "The Life of the Bee," though it is not liable to excite the scientific doubts with which the mystical Belgium sometimes shrouded his subject. This picture has been made in two versions, one for regular motion picture presentation, and appealing to the popular mind to awaken curiosity and wonder at the amazing miracles met on every hand in a study of the bee. The other version is more scientific in treatment and is designed for classes in biology in high schools and colleges.

A second production is now being made by Mr. Tolhurst in which the spider is the hero and still another is under way dealing with the ant.

"It is up to the screen," says Mr. Lesser, "to make good its educational boasts. It is not functioning as the great blessing we believe it is to mankind if it seeks no other purpose than that of entertainment, important as that is. I believe with every ounce of my being that we are about to give to the world the most important thing that has been developed in connection with the picture industry since moving pictures became a fact. Instruction is carried to the behoder in the terms of exciting, thrilling and sometimes sensational entertainment. Life in its origins is seen stirring in the larvae of the bee; instincts almost majestic in the self-sacrifice they imply are revealed magnified. The world of life is disclosed in a drop of water; the ant hill becomes a citadel in which move mighty hosts; the footprints of a germ-laden fly are disclosed in all their potential menace to human life; the marvels of the circulation of the blood are uncovered infinitely magnified; the range of the world's enlightenment and vision is infinitely extended and the hidden processes of nature brought to light decorously and majestically. In my poinion it is of tremendous importance that this perfected process of motion microsccpic pictures will bring to the civilized world perfectly understandable images of life in its smallest forms. The sting of the bee, for instance, in operation, is magnified on the screen millions of times its size. Various problems that have vexed scientists concerning insect life are solved by the possibility of magnifying the images to such size as to permit a thorough study of their anatomy.

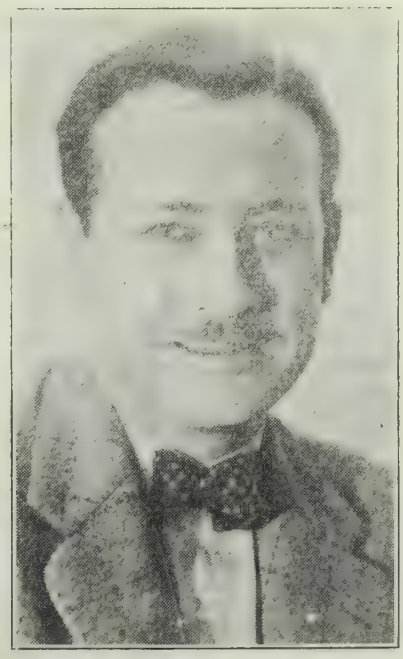
"Since nothing under the microscope is ever loathsome or ugly, the pictures carry an extraordinary fascination. Even the spider assumes the stature and role of a hero—when he destroys man's enemy, the fly.

"Our Bee picture is all ready for exhibition and will soon be in the classrooms of several of the larger eastern institutions of learning, while the theatrical version will soon be released to the theatres of this country and Europe," says Mr. Lesser.

Philo McCullough in Villainous Pose

Philo Progresses

Philo McCullough, who is one of the photoplay stars of yesterday and today—one who seems to have about doubled his popularity in the last year—has just finished a leading role in "Yesterday's Wife," which bids fair to be one of the picture sensations of the coming autumn season. For several years Mr. McCullough has divided his time between being one of the most brilliant villains of the screen and one of the most popular of leading men. Some of the producers consider him a good bet as a director, too, and he has had his fling at commanding things cinema from behind the megaphone, having been responsible directorially for several screen hits. According to advance reports, the versatile Philo has given one of the most notable performances of his long career as Taffy in Richard Walton Tully's production of "Trilby." Another high-light in his recent achievements has been scored in the Palmer play, "Judgment of the Storm." He also played the villain in the Finis Fox production of "The Man Between."



McCullough With His Leading Man Smile

HOW (NOT) TO GET INTO PICTURES

"How can I get into pictures?"

Here's the burning question that is fired at the stars in fifty per cent of their mail from fans.

Helene Chadwick, popular film star, is not one of those who offers "inside tips" on how to break in. She does, however, offer some suggestions on how NOT to attempt to become a movie star. Here are a few:

Do not say you are an expert swimmer, rider or marksman.

The Pacific beaches have more swimmers than will ever be used in pictures for eighty-six years—even if they were all undersea pictures.

There are more riders waiting for Walter Cameron to put them to work than Bill Hart could use if he made sixteen pictures a week.

As to marksmen—Los Angeles has its quota. See local papers.

If you want to get acquainted with a di-

(Continued on Page 21)

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL., July 9th.—The "Ruggles of Red Gap" company, with James Cruze directing, and a long roster of well-known names, arrived in San Francisco from Eureka on the morning of the Fourth, spent the day, and went on to Los Angeles that night. They certainly didn't seem to have found location work in Eureka a bed of roses, for Jimmie Cruze himself was hobbling round with an injured knee, and the members of the cast and crew were all dirty, tired and unshaved, and very glad of the comforts of the Plaza Hotel.

J. N. Gawane, director of locations with the Joseph M. Schenck Productions, and his wife, spent last week in San Francisco on a little holiday trip and vacation.

Max Graf, head of the Graf Productions, returned last Saturday from an extended business trip to the East. He will begin work at once on preparations for the actual shooting of the company's next picture, which will be a big sea story, with an all-star cast, and the title is "Half-Dollar Bill."

Madge Bellamy spent the week-end in San Francisco to make personal appearances with the opening at the Tivoli Theatre of "The Soul of the Beast," the big circus picture in which she was starred. Oscar, the elephant in person, was also promised to the public, but for some reason he wasn't present.

Richard Tucker, well-known leading man of both the stage and the silent drama, arrived in town last Thursday to play with Marjorie Rambeau, star of the New York stage, during one of her rare trips to the coast. Miss Rambeau and her all-star company will open at the Capitol Theatre on July 15th in "The Goldfish," her great Broadway success of lost season, to be followed by the trial of a new play, "The Valley of Content," which if it comes up to the expectations, will be her next season's vehicle in New York. Mr. Tucker has just finished playing a most important part in the Fox production of "Cameo Kirby."

Wayne Mack, big, good-natured production manager with the Pallas Film Corporation, is very ill at the Holland Hotel with a general nervous break-down.

Francis X. Bushman and Beverly Bayne, popular both on the screen and stage, were in town for a week making personal appearances at the Warfield Theatre with their picture, "Modern Marriage." They are using an idea that although it is not absolutely new has at least been so seldom seen as to be pretty much of a novelty. In the midst of the picture just before one of the big scenes, the lights fade out, and in place of the picture the living actors appear, and play out the scene to its climax. Three other actors are also employed, and the bit of a play within a picture is meeting with a warm reception.

Jack Holt was among the week-end guests at the St. Francis.

The production of "Greed" under the direction of Eric Von Stroheim, is making most satisfactory progress. Dale Fuller was duly murdered last week, and the "remains," and the cameras, got a wild ride to the Emergency Hospital in an ambulance, but for a person who has so recently had her throat cut Dale seems pretty lively, and expects to finish, and return to the Sout the very near future. Jean Hersholt's pected departure has been delayed on count of the necessity of one or two takes.

Charles Ruggles completed his very cessful six weeks' engagement at the cazar last Saturday. On account of a g popular demand, the last week, he gave the second time in the run, the new, amusing comedy, "The Nervous Wre which he expects to use as a starring v cle on Broadway next winter.

Lawrence Grant, long a screen favo and Roland Bottomly came to San Franci last week to be here several weeks as m bers of Marjorie Rambeau's company at Capitol Theatre.

Allen Connor, for three years a juve with the Lasky stock company, and bef that an assistant cameraman and direc but with little stage experience, has recognition for himself by the very beaut performance he is giving in Margaret glin's production here of "The Woman No Importance." In spite of lack of exp ence on the spoken stage he is playin difficult role in the Wilde play, and play it so well, that Miss Anglin regards him a great find.

The Duncan Sisters opened on Sun night before a delighted audience at the cazar Theatre in "Topsy and Eva," a mu al version of "Uncle Tom's Cabin." It very gay, and a very modern "Uncle To Cabin," however, with no blood-hounds, no ice for Eliza to cross, but with so good songs, and on the whole very amus

HERE'S A VOTE FOR THE CREATIVE WRITER

The writer, who creates stories for the screen, has a great advocate and champion in Chester Bennett, well-known director and producer.

Bennett contends that the writer who writes directly for the motion picture screen and keeps its possibilities always in mind, will give the director better material to work with than the literary light who disposes of the motion picture rights to his fiction stories after they have been published in book or magazine form.

"The literary man must be more or less a descriptive writer," states Bennett, "while the writer for the screen has to dwell only on plot building and characterization of the individual players." He continued, "Some of the greatest of the screen successes have been made from the efforts of original stories for the screen. D. W. Griffith's great picture, 'Hearts of the World,' was the work of a practically unknown screen writer. Some of De Mille's most artistic pictures are the original work of authors who write only for the silver sheet."

Bennett continued, "My little screen play, 'Divorce,' starring Jane Novak, which is having quite a record run throughout the country, was an original screen story by a practical motion picture author."

"The picture I am now making," added Bennett, "'The Lullaby,' also starring Miss Novak ,is the creative work of an author who writes only for the screen."

"Give the screen writer a chance" is Bennett's slogan.

Casts of the Week

Metro announces the following cast and organization for "Held to Answer," a special production with an all-star cast headed by House Peters.

"HELD TO ANSWER"
By Peter Clark MacFarlane
Adaptation and Continuity By
Winifred Dunn
Directed By Harold Shaw
Photographed By Andre Barlatier
Art Director, J. J. Hughes
CAST

John Hampstead	HOUSE PETERS
Marien Dounay	Grace Carlyle
Hiram Burbeck	John Sainpolis
Bessie Burbeck	Evelyn Brent
Rollie Burbeck	James Morrison
Mrs. Burbeck	Lydia Knott
"Red" Lizard	"Bull" Montana
Maid	Gale Henry
Judge	Thomas Guyse
Organist	Robert Daly
"Spider" Welch	Charles West
Dist. Atty. Searle	Charles Mailes

"THE MYSTERY TRAIL"
Denver Dixon, Director
Jack Fuque, Cameraman
Wm. Lester, Scenarist
CAST

Kathleen McGuire	Pete Morrison
Virginia Warwick	Wm. McCormick
Les Bates	Madge Bates

Paramount presents
Pola Negri in
"THE SPANISH DANCER"
From the novel, "Don Caesar de Bazan"
By Adolphe D'Enerry and P. S. T. Duman
Adapted by June Mathis and
Beulah Marie Dix
Herbert Brenon, Director
CAST

Pola Negri	Antonio Moreno
Wallace Beery	Kathryn Williams
Gareth Hughes	Adolphe Menjou
Edward Kipling	Dawn O'Day
Chas. A. Stevenson	Elvira Ortiz

From U to You

William B. Davidson, New York st player of considerable note, who played pictures in the East occasionally and cently on the west coast in "Salomy Jan will have one of the leading roles suppo ing Priscilla Dean in "The Storm Daught Leete Renick Brown's original story, wh George Archainbaud will direct as a U versal-Jewel feature.

Other members of the cast so far cho are Tom Santschi, Pat Hartigan, C Chadwick and Owen Gorine.

Cyril Chadwick, excellent English type actor who appeared in several of the teresting pictures released during the p year, has been chosen by Fred Datig, ca ing director at Universal City, and Geo Archainbaud, for one of the principal ro in the next Priscilla Dean vehicle under Universal-Jewel banner, "The Sto Daughter," which Archainbaud is to dir Tom Santschi, William B. Davidson, Hartigan and Owen Gorine are ot players chosen so far for the producti Leete Renick Brown wrote the story of

(Continued on Page 20)

Enter: Ye Merrie Laugh-Spotter

the great onward and upward trend of on pictures a new type of genius has evolved. It is that of the "laugh-spot- Although he, or she, deals solely in y for the screen, the job is a harrowing For the laugh-spotter must detect laughs in comedy, melodrama, news s and what-not, tabulate these laughs on the basis of the tabulation, a final sion is made as to whether the picture orth while.

here are three degrees of laugh-spotters: (1 the spotter who sits in the cold, dark my projection room and solemnly re- s pictures with laughs in them; (2) the ter in the motion picture exchange who reports from Spotter No. 1, makes his tabulations on the laughs and trans- his findings to the sales force. (3) spotter who sits in the theatres and ob- es the laughs in the audience.

some cases, as those of First National the Ince Studios, the laugh-spotters are ials of the company. Therefore, their are not in danger, but they are sub- ed to criticism if they fail in any part of r work. Ince himself, for instance, is of the laugh-spotters for his studios; eral Manager Richard A. Rowland and retary-Treasurer H. O. Schwalbe act as h-spotters for First National. Mack nett is a laugh-spotter for himself, and liam Fox is the most serious-looking h-spotter in the industry, ably abetted V. R. Sheehan.

"Crowding laughs into a picture is the most serious work in the world," says R. A. Rowland. "It is so difficult that, even after a picture has been completed, it takes an expert to tabulate the laughs. The man who directed the picture might believe he had failed utterly and then find that the public goes into an uproar over it."

When "The Hottentot," a screen adaptation of William Collier's play was filmed, at Culver City, the knowing ones said it would fall flat. They declared the situations in it would not appeal to the public. A private showing took place, at which one hundred persons and two laugh-spotters were present. Mr. Ince was one of these spotters. Three hundred laughs were recorded. The report seemed incredible. Next the picture was shown in Chicago. The spotters that attended the opening performance there reported 450 laughs! Mr. Ince declared that during the steeplechase race scene he had lost much of the effect because the audience became "too hilarious."

This one incident emphasized the value of the laugh-spotter. If the word of the pessimistic ones had been taken after the filming of the picture it might have been made over at great expense and the laugh-provoking scenes in it lost.

"Laughter," says H. O. Schwalbe, secretary-treasurer of First National, "is closely related to tears. Violent laughter is a form of hysteria and so is violent grief. The man who laughs hilariously at anything has lost complete control of his emotions. The man who smiles inwardly is an expert on humor, because he retains self-control and while enjoying himself is able to observe the effect on others. That type of man makes the ideal laugh-spotter."

This statement is borne out in the case of Charlie Chaplin and Harold Lloyd. Chaplin is always serious in his action and when he does smile it seems forced. Lloyd smiles as if he had to do it.

The laugh-spotters scored a triumph in the case of "Bell Boy 13," which was shown at the New York Strand with fair success and afterward swept the entire country. When the first prints of this comedy were brought to New York the laugh-spotters said it would prove an excellent box office attraction—that is, it would draw crowds and be talked about. After the Strand showing the laugh-spotters were told their reports had been too optimistic. But three weeks later, as reports on the picture began coming in from various parts of the country, the laugh-spotters found that they had been completely vindicated.

Anyone who desires to study the art of laugh-spotting is advised to attend a movie show determined not to smile but to observe the smiles, chuckles and laughs from others —to count them and then form an opinion as to the laugh-drawing power of the picture if it is a comedy, and the "comedy relief" in it if it is a melodrama.

Re-Visiting a Studio

By DONALD H. CLARKE

ictor Seastrom, the Swedish director had ju begun to make his first American pic- tu , "The Master of Man," from Sir Hall C he's story of the same name. He came o he set in his shirt sleeves. No cap with vi r shading the back of the neck, adorned h head; no megaphone decorated his m th; no puttees encircled his legs. He g down to business immediately. A visi- t , who had not been in a studio for sev- e years, remarked that the distinguished f igner looked very little like a director. "Where are his megaphone, and his cap a his puttees " the visitor inquired.

nd thus was called to the mind of those w o hadn't noticed the change, so gradual h it been, that directors nowadays have g n up dressing for the part. An immedi- a canvass of the Goldwyn studio revealed t Charles Brabin, then engaged on Elinor G n's "Six Days," was the only director w o was wearing a cap, and he was wearing it n the ordinary way, instead of reversed. N ne of the directors were clad any differ- e ly from the other studio officials. Any o of them might have stepped in front of t camera and portrayed the role of mod- e business man without change of cos- t ne.

The visitor of the day also noticed some- t ng else that puzzled him. Lambert Hill- y , directing "The Spoilers" called "Going!" i tead of "Camera!" when, after necessary r hearsals he ordered the cameraman to be- g d grinding.

Hillyer was glad to explain that.

"We noticed that actors were likely to be- c ne self-conscious when they heard the w rd 'Camera! which informed them that t e picture was being made," he said. "In fact, some of them were so affected that they forgot the action in which they had just been rehearsed. So, some of us adopted the word 'Going!' I've found that is is a much better signal than the old one. Perhaps some psychologist can explain why, although it starts the cameraman cranking just as well ,it doesn't bother the players so much."

Stuart Paton, popular director, who may lose his eyesight as a result of being hit by a silver dollar tossed into the ring at the Hollywood Legion Stadium after a boxing contest.

At about this juncture a hoarse voice called "Griffith! Griffith!"

"That's the radio call boy," was explained to the curious visitor. "It sounds like Tod Browning calling for Raymond Griffith right now. The radio call boy consists of five loud speakers operated from the executive offices. It covers the sixty acres occupied by the studio in a moment.

"There's another point that would not be noticed even in a visit of several days," the informant continued. "That is the unit system of making pictures. The director here has full charge of his production, so that it really is a one-man work, stamped with the director's full individuality. The old system of conferences, with the old criticism that it aroused that 'too many cooks spoil the broth' has gone into the discard along with other traditions of the movies."

After this particular visitor had finished a day of sightseeing, and had remarked among other things, upon the big, office-like discipline with which the studio was run, he was asked what had impressed him most.

"Well," was the reply, after a moment's thought, "what impressed me most here and in the other studios wasn't any one of the changes in styles of dressing, or of doing things, it was the contagious spirit of comraderie and enthusiasm that seems to animate every one engaged in this fascinating industry.

"And, of course, I never saw so many pretty girls in one place at one time in my life before. And I don't expect to again until I make a return trip."

INCE BUNGALOW IS FILM EXHIBIT FEATURE

One of the most interesting exhibits of the Motion Picture Exhibit which opened here this week is the Thomas H. Ince bungalow. Furnished in colonial style in keeping with the architecture of the studios at Culver City, the walls of the bungalow are hung with pictures of old Inceville where some of the most famous productions of the industry were made and also with pictures of "Ince-Made Picture Stars" and "Ince-Made Directors."

Included in the gallery, which numbers some of the most famous names of the industry, are: W. S. Hart, Dorothy Dalton, Sessue Hayakawa, Tsuru Aoki, Enid Bennett, Enid Markey, Bessie Barriscale, Howard Hickman, Charles Ray, Frank Keenan, Clara Horton, Madge Bellamy, Douglas MacLean, Doris May, Lloyd Hughes, Louise Glaum, Sylvia Breamer, George Beeban, H. B. Warner, Robert McKim, Mildred Harris, Bessie Love, Olive Thomas, Billie Burke, Gladys George and William Desmond. All of these stars made their first "big" pictures with Thomas H. Ince and were started by him on the road to stardom.

Included in the list of directors who got their initial training under Mr. Ince are John Griffith Wray, Rowland Lee, Frank Borzage, Del Andrews, Lambert Hillyer, Jerome Storm, Fred Niblo, Reginald Barker, Walter Edwards. All of these men are known nationally today as leading directors of the picture world.

FITZMAURICE GETS FILM UNDER WAY IN ROME

Filming of "The Eternal City," Samuel Goldwyn's first George Fitzmaurice-First National production, is under way in Rome, Italy, according to cables from Mr. Fitzmaurice.

The company arrived at the Italian capital June 14th and within four days were organized and on the fifth day began "shooting."

Ouida Bergere, responsible for the screen continuity for Sir Hall Caine's famous story, is completing her work at Arnold Bennett's Italian villa near Rome.

The entire cast, including Barbara La Marr, Richard Bennett, Lionel Barrymore, Montague Love and Bert Lytell, are now located at the Grand Hotel, Rome. The technical staff, consisting of four laboratory experts, two cameramen and a boss carpenter, arrived last week via Naples.

First National's European offices are co-operating with Mr. Goldwyn's Italian staff.

BEAUTY CONTEST WINNER SIGNS 5-YEAR CONTRACT

Two months after entering moving pictures by the beauty contest route, Muriel Reynolds has signed a contract for five years with Director Fred Caldwell. She will be farmed out while not employed in Caldwell productions. Miss Reynolds has just completed a very clever part, a comedy characterization with Henry Lehrman at Robertson Cole's. She will be remembered as Cinderella in the play of that name lately at the Hollywood Bowl and the Philharmonic Auditorium.

Mr. Caldwell chose her from five hundred aspirants in a beauty contest a few short months ago.

MONTAGUE GLASS HIT IS NOW A PHOTOPLAY

Samuel Goldwyn's screen production of Montague Glass' classic, "Potash and Perlmutter," was this week completed under the direction of Clarence Badger at the Fort Lee studios.

In addition to Barney Bernard, Alexander Carr and Vera Gordon, the roster of players includes Martha Mansfield, Hope Sutherland, Ben Lyons, Lee Kohlmar, Eduard Durand, De Sacia Mooers and Jerry Devine.

Twenty-four beautiful models wearing next "winter's advance" fashions, were supplied by Mme. Frances and Anna Tappe. Other novelty effects were secured by Mr. Goldwyn.

"Potash and Perlmutter" will be an early September release through Associated First National Pictures, Inc.

Ricketts in Lee's Cast

Thomas Ricketts has been added to the cast of Rowland V. Lee's production for Fox, "You Can't Get Away With It," a Gouverneur Morris story. This veteran actor, who incidentally was one of the first directors of motion pictures, has the part of an elderly gallant. He has in the photoplay, a notion of winning one of the beauties in the notions. Mr. Rickett's characterization of J. A. Lamb in Mr. Lee's recently released picturization of "Alice Adams" was considered memorable by the critics.

A. A. Signs 'Em Fast

Madge Bellamy has been signed by Associated Authors to handle the leading feminine role in Elmer Harris' screen version of Frank R. Adams' Cosmopolitan story, "The Love Hater," production commencing this week. Kathleen Clifford, who portrayed the role of Queen Berengaria in "Richard the Lion Hearted," the Frank Woods production for Associated Authors, has also been engaged for this picture. Lloyd Ingraham is directing under the personal supervision of Elmer Harris.

FORMER EDITOR OF "THE DIAL" NOW IN MOVIES

Michael Dark, formerly editor of "The Dial," the liberal periodical issued in New York, is to be seen, on the screen in Rowland V. Lee's production for Fox, "You Can't Get Away With It." Mr. Dark or rather Mr. Johnson for Michael Dark is a literary alias, came to California some time ago for his health which had suffered from the stress of editorial duties. He could neither bear the tedium of complete idleness nor risk for a time engaging in the strain of writing, and so undertook acting as an occupation so novel to him as to be refreshing.

SHRIEK-ESS FINISHES "PRINTER'S DEVIL"

Kathryn McGuire, who is co-featured with Ben Turpin in "The Shriek of Araby," has just finished her latest engagement as leading woman in Warner Brothers' production of "The Printer's Devil," with Wesley Parry and Harry Meyers. Although a small town girl herself, the pictures in which Miss McGuire has played have always been laid in big cities, except for the one in which she is now appearing and the one she has just finished. "The Crossroads of New York," "The Silent Call," "The Bronze Woman," "The Flame of Life," "Playing with Fire"—these are some of the dramatic productions in which Kathryn McGuire has played since she left the Sennett lot. Miss McGuire is, incidentally, one of The Wampas Stars of Tomorrow, 1922 Edition, and recently won first prize in a national beauty contest conducted by a group of eastern fan magazines in which she was the only winning motion picture player.

Burns Supports "Wes"

Edward Burns of "East is West" fame has been engaged for a leading role in Wesley Barry's latest starring picture, temporarily titled "The Country Kid." Burns will be remembered for his stellar work in several recent screen successes. "The Country Kid" is being produced by the Warner Bros. at their West Coast studios under the direction of William Beaudine. It is an original story by Julien Josephson of the Warners' scenario staff.

Eddie Phillips, well-known juvenile, whose last picture was Jane Murfin's "The Sign," is working nights and sleeping days. The reason is that when William Randolph Hearst was in Hollywood, he saw "The Daughter of Mother McGinn" and decided to add considerable to this Cosmopolitan feature. As several of the principals were tied up in other pictures, it was necessary to do the work nights. Paul Powell is directing the added scenes in "Mother McGinn."

FREAK COLONY I KEATON'S NEW HOBBY

A library of human freaks! Barnum made a fortune on He called it a "side show" a charged a dime admission. B ter Keaton is going to start o but he's going to donate it Hollywood.

The need for "atmosphe players creates strange deman in the Hollywood movie cam Dwarfs, giants, men and wom with physical idiosyncrasies countless variety, in every sha or size, are at some time other needed for screen purpos And, when needed, it is gener ly at a moment's notice.

Buster Keaton is going solve the problem of this ne Already his studio staff is work on a complete catalogue the freaks of Hollywood. time the records of this fre bureau are to be enlarged catalogue any known charact in any part of the world. A one with a pet physical dist tion he wishes capitalized is liberty to send his registratio with complete description a accompanying picture, to t Buster Keaton Studios, Holl wood, California.

Here is a chance for some o to make a fortune. In the co edy field, especially, there is wide field for human anomalie And Buster says his bureau w not be reserved exclusively f Keaton Comedies, but will b available for any Hollywoo producer.

VON STROHEIM FINSHES ON "GREED" SEQUENC

What is said to be the smal est four-wall set ever used f such an important sequence o cupied the attention of Eric von Stroheim, the Goldwyn d rector, and the cast of "Greed for the past week in San Fra cisco.

Almost the entire week wa spent in one small room, an owing to the fact that the wall and ceiling were built for othe purposes than motion picture it was something of a photo graphic and technical feat t record the action on the film.

A-Glitter With Stars

The United Studios in Holly wood, where most of the inde pendents make their picture has never in its history house such a roster of stars as ar now working there. Among th more popular luminaries appea ing before United cameras ar Norma and Constance Ta madge, Co'leen Moore, Anna Q Nilsson, Owen Moore, Jame Kirkwood, Marjorie Daw, Lloy Hughes, Harry Myers, Ernes Torrence, Tully Marshall, Hol brook Blinn, Matt Moore, Bryan Washburn, Blanche Sweet an others.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, JULY 14, 1923

ULVER CITY STUDIO OPENS; TO OPERATE ON LEASING BASIS TO INDEPENDENTS

The motion picture industry general and independent pro- cers in particular will be in- rested in the announcement ade this week of the opening the Culver City studio in lver City, which, according to lph DeLacy, a well-known d popular figure in the motion cture world who has assumed e management of the plant, ll be operated strictly on a sing basis and cater exclu- vely to the independent pro- cer.

Ideally located on Venice ulevard with the Thomas H. ce, Goldwyn and Hal Roach udios almost within a stone's row from it, the studio is mpletely equipped and offers ery facility for the successful d economical filming of pic- res. It has light and airy essing rooms, beautiful execu- e offices, still room, projec- n room, direct current light- g and, in fact, everything sential for the production of e highest quality films.

Mr. DeLacy is one of the old- t technical directors in the otion picture business, having en associated with D. W. riffith during the production of ntolerance," "The Clansman" d his other immortal photo- ays and who for the past three ars was technical director for e Fine Arts studios in Holly- ood.

In taking over the Culver City udio he aims to give indepen- nt producers the benefit of s knowledge in the construc- on of sets and to otherwise co- erate with them in every way ssible. The policy of the udio is to give the producer me-like quarters with maxi- um service at minimum cost d those acquainted with Mr. eLacy are certain that he will ake the greatest success with is new venture.

The studio is located at 6529 enice boulevard and beginning onday Mr. DeLacy will be on and at the studio to welcome roducers who would care to in- pect the plant.

Camera work will soon be tarted on "My Mamie Rose," niversal-Jewel, in which Mary hilbin is to have the principal ole. Lenore J. Coffee is com- leting the adaption of the wen Wister novel to terms of he screen.

DEXTER IS SIGNED FOR "FLAMING YOUTH"

Elliott Dexter, screen favorite who has appeared as lead in some of the most noteworthy films of the last year, including the Cecil De Mille production "Adam's Rib," is to play a prominent role in "Flaming Youth," a First National picture, directed by John Francis Dillion, which goes into production next week.

"Flaming Youth," is an adaptation of Warner Fabian's widely read novel of the same title, which caused a sensation when published two years ago on account of the manner in which it treated life as lived among a certain class of wealthy, pleasure-seeking Americans.

The play centers about the loves and lives of a modern mother and her three daughters. Dexter enacts the dramatic role of "Dr. Bobs," the one man who is the confidante of the mother and the three girls and, as a member of their household, plays a prominent part in shaping the destiny of the three unconventional sisters.

The part is ideally suited to Dexter, whose career both on the stage and before the motion picture camera has been an extensive one.

"Flaming Youth," is to be interpreted to the screen by a brilliant all-star cast. The other screen celebrities who have already been announced to play in this highly dramatic picture, are Colleen Moore, who will enact the leading role and Milton Sills, who will be seen in the principal male part.

Stars Give Party

On the completion of her work in Elinor Glyn's "Six Days" which Charles Brabin directed at the Goldwyn studios, Corinne Griffith was given a party at the Ambassador by Bessie Love and Carmel Myers. Guests present included Mae Busch, Blanche Sweet, Katherine and Marjorie Bennett, June Mathis, Mr. and Mrs. Fred Niblo, Walter Morosco, Raymond Griffith, Herbert Howe and Kenneth Hawks.

FANS GET CHANCE TO "SHOOT" HUGHES

Movie fans who go in for snapshots of movie stars were given an opportunity to try their kodaks on Lloyd Hughes, popular leading man in Mary Pickford's "Tess of the Storm Country" today.

At the Motion Picture Exposition in front of the Owl Drug Store exhibit, Lloyd Hughes put on his make-up and posed for amateur photographers. For the best amateur snapshot of Mr. Hughes, the Owl Drug Store awarded a handsome kodak. Other prizes were awarded for the next best snapshots.

Promptly at two o'clock Mr. Hughes appeared and placed himself at the disposal of amateur photographers. The contest was free. All were invited to bring their cameras and try their skill on the handsome face of the young leading man.

Mr. Hughes' appearance opposite Mary Pickford in "Tess" made him one of the most popular leading men in films. He has just completed his engagement opposite Colleen Moore in First National's "The Huntress."

WARNERS BUILD ODD HUT FOR PICTURE EXPOSITION

A simple hut constructed with logs from California redwoods and prettily dressed in an atmosphere of the open north represents Warner Brothers studios at the American Historical Revue and Motion Picture Exposition being held in Los Angeles this month.

The Warner exhibit is entirely different than those offered by other studios, inasmuch as simplicity marks the beauty of the display. The hut used is a reproduction of the one built for the recently completed "Where The North Begins," which is to have its world's premiere showing in Los Angeles just before the exposition closes.

Rin-tin-tin, world famous police dog who is starred in this picture of the north is the only living being exhibited by the Warners at the exposition. He proudly parades the little hut every day and night to the pleasure of interested spectators. As a special offering the Warners have arranged with Lee Duncan, owner of the dog, for Rin-tin-tin to attempt to break his high jump record of eleven feet.

BEN WILSON HAS PLAN FOR BIG PICTURES

The future production plans of Ben Wilson, who is engaged in making a series of special features for release by Grand-Asher, contemplate some of the most elaborate settings and effects obtainable for screen offerings, without entering into a program of wasteful extravagance. In a word, while there will be no effort to hold down the pictures to their detriment, everything concerned will be carefully watched to eliminate waste and to get the most possible out of everything employed. Thus, to create a number of important interior scenes for some of his productions, Mr. Wilson bought outright the interior fittings of the old Botsford mansion in Los Angeles, consisting of wonderful panneling, grille-work, doors, windows, etc. These can be used in a number of ways and will be far more effective than anything that could be built to order. Some of the fittings will be seen in "Other Men's Daughters," his third production just starting at the Berwilla studio.

"I am inevitably favorable to wholesome, human interest stories," says Mr. Wilson, "and all of my pictures will be of the sort that appeals to the great majority of picture-goers. I am not striving for outre or bizarre effects. I want naturalness and humanness above all else."

Bryant Washburn and Mabel Forrest are featured in the first three pictures; "Mine to Keep," "The Love Trap and Other Men's Daughters." Cast of latter pictures are not yet chosen.

In a short time the production by Mr. Wilson for Grand-Asher of the first of Bille Rhodes' special features will be started. It is from an original story by Adam Hull Shirk and is called "Leave it to Gerry." Miss Rhodes will be surrounded by a competent cast and her role is one in which her proclivities for lively action, almost Tomboyish in character, will have full play.

Lillian Leighton Home

Lillian Leighton, interpreter of that most most famous of western heroines, Ma Pettingill, has returned from Eureka, where she has been locationing with the "Ruggles of Red Gap" company for two weeks. Ma will continue her way to the film public at the Lasky plant under the supervision of Director James Cruze.

MRS. JACK PICKFORD REFUSES STAGE OFFERS

Strange as are the adventures recorded on the screen of today, Director Donald Crisp, who is making "Ponjola," which will be presented by Producer Sam E. Rork through First National, has experienced a few real thrills that will compare most favorably with anything ever caught by a camera.

Crisp has been managing a big American studio in England during the last two years and quite incidentally he knew the ins and outs of Scotland Yard. When the British Intelligence Department desired to get some first-hand information regarding conditions in Russia, Crisp was assigned for extremely dangerous espionage work which carried him into the nest of Bolshevism.

Twice a week for more than five months he flew across the German border into Russia. And twice each week an airplane crossed in the darkness, picked him up and whirled him back to a spot where he could communicate with London.

"Moscow," says Crisp, "being the show place of Russia, does not indicate the decaying influences of the red terror. But Petrograd and points in the north are almost a nightmare. Dirt and disease everywhere; danger on every side and nothing strong enough to attempt to stem the tide of terror which the Bolsheviks have introduced."

Crisp won three medals in the South African war against the Boers, one being the coveted Distinguished Conduct Medal, which he earned at the battle of Tulgula Heights.

His wide knowledge of South Africa will be invaluable in the filming of Cynthia Stockley's story of that locale.

Completes Continuity

Bradley King has completed the scenario of "Anna Christie," Pauline Lord's latest hit, which had such a tremendous run in New York and is now playing with the original cast to packed houses in London. John Griffith Wray, who directed Mrs. Wallace Reid in "Human Wreckage," has been selected by Thomas H. Ince to make this picture, which is now being cast. It is expected that actual shooting will start within a week or ten days.

The prop room at Grand-Studio is rapidly becoming one of the most complete in Hollywood. The immense amount of so-called trick props used in comedies adds constantly to the supply and a glance behind the scenes of the plant is like looking at the back stage of a big extravaganza of the good old "Black Crook" type.

WHEN IGNORANCE AND SUPERSTITION CLASH

The conflict between ignorance and superstition on the one hand and modernism on the other—a conflict which has been in full force in China for many generations—forms the background for "Thundergate," described as a thrilling drama of Chinese and American life and which is now being filmed at the United Studios under the direction of Joseph De Grasse.

The story of "Thundergate" is based on the striking resemblance of an American, to the son of a Chinese lord, the head of forces using every means to hinder the erection of modern bridges by a construction firm which the American represents. Through circumstances the young American is forced to masquerade as the son of the Chinese lord and discovers in this way ,not only that some of his American associates were in the pay of the reactionaries, but also that the girl to whom he is engaged to marry was plotting his downfall.

Owen Moore, debonair and dashing as ever, enacts this central and most important role and around him the whole plot revolves. It is the first time he has essayed a Chinese characterization and according to statements issued by those who have seen his work, he is a veritable revelation in the episodes in which he does his masquerading. In fact, it is predicted this characterization will go down in cinema history as one of its greatest achievements. In some of the scenes wherein he is reduced to the lowly and unenviable station of a derelict, it is said his artistry is at its zenith of power.

Inasmuch as Mr. Moore has been starring in light comedy features for the last three years and has established himself as one of the greatest straight comedians the screen ever had, it will be difficult for many to believe that in "Thundergate" his work is entirely dramatic, just the reverse from anything he has done in recent years. Of course originally he was the foremost exponent of romantic drama on the screen—back in the earliest days of motion pictures—but many people of this day have forgotten that. It is freely predicted they will be reminded of this popular star's exceptional versatility when they see him in the principal role in "Thundergate," which First National promises as one of its foremost releases in the early fall.

LEGION STADIUM IS IMPROVED

Last Friday night Roy Marshall, manager of the Hollywood Legion Stadium, announced that the Legion Post was going to show its appreciation of the large attendance at the regular Friday night boxing shows in a "concrete manner."

To the writer, who witnessed the activities around the stadium, the boys are most certainly making good on Roy's statement.

The entire reserved section of the stadium has been excavated to make the grade of seats four times what it was when there was only the dirt floor to rest pedals on. The whole floor has been concreted, each row of seats being on a step. The aisles are inclined, making it easy for entrance and exit. Each seat has been staggered and raised that every one will have an unobstructed view of every foot of the floor of the ring. This should be good news to all of the Hollywood fans, as the shows have become so popular that one has great trouble securing seats closer than the tenth row unless they have a season reservation. The bleacher seats, which have always been good, are bettered by the changes. This should be good news for the gallery gods.

Another improvement, which, while probably not as noticeable as some others, will add greatly to the enjoyment of the shows is the installment of ventilators. A system has been installed which will completely change the air in the stadium every ten minutes. This will be particularly appreciated by the ladies who attend the shows in such great numbers.

Roy Marshall announces that the main event for the opening show, July 20th, will be Bobbie Harper and Sailor Ashmore. The semi-windup will be a return match between Jimmy Hackley and "K. O." Kelly. Hackley won from Kelly on their last appearance and this was the first bout which Kelly ever lost. Incidentally Kelly has promised to reverse the decision.

Joe Medina has also asked for an opportunity to make good for the decision he lost to Lewis. This request has been granted and these two good boys will be in the fifth bout on the occasion of the re-opening show.

June Celebrates Birthday

They say it takes a busy man to write a letter. So it takes a busy woman, perhaps, to have a birthday. Even if June Mathis, Goldwyn Editorial Director, had been tempted to ignore the one she just had, it was not allowed to pass unnoticed by members of her staff, who gave her a luncheon party in the studio commissary. Present were Carey Wilson, Katherine Kavanaugh, Tom Miranda, Harriet and Mildred Morris, Maron Frances Lee and Vivian Newcomb, to say nothing of creamed chicken, American Beauties, bonbons and bon mots.

CRISP, WAR HERO, PUTS THRILLS IN "PONJOLA"

Marilyn Miller Pickford, wife of Jack Pickford, who is spending a vacation with her husband in Hollywood, has turned down several offers to appear in vaudeville and special acts while away from Broadway, it has been learned. Marilyn, before departing for the coast, signed a new three-year contract to star in another Zeigfeld show. When she reached the coast she was swamped with offers to appear in vaudeville and special shows.

The Orpheum Circuit was one of the first to make an attractive proposal for her services but she refused "because I want to have a real vacation." Sid Grauman, theatre magnate of Los Angeles and Hollywood, has been the most recent to offer an attractive engagement. Yesterday, Mrs. Pickford refused an offer of $5,000 to play at Grauman's Metropolitan Theatre in Los Angeles for one week.

The story is better told in the two telegrams which follow:

The telegram from Sid Grauman to Mrs. Jack Pickford:

"Understand you are going to spend a few weeks' vacation in Los Angeles. Would you consider play one week's engagement at Grauman's Metropolitan? Agree to pay you $500 for said one week and would only want six to eight minutes at each performance your engagement to open at your option within next three weeks. Would consider it great favor if you will wire me at once if you can see your way clear to accept. Sid Grauman."

Mrs. Pickford's telegram, sent yesterday to Sid Grauman:

"I want to thank you for your kind offer but wish to decline as I am having my first real vacation since 'Sally' opened in New York three years ago. I want to be with Jack while he makes his picture and will leave with him on location in a few days. Thanking you very much indeed for your lovely offer and with best wishes for your continued success. Marilynn Miller Pickford."

Jack left the middle of last week on location for his new picture, tentatively titled, "Valley of the Wolf," which George Hill is directing.

Production work has started on George Melford's production of "The Light That Failed," Rudyard Kipling's classic, with Jacqueline Logan, Percy Marmont, Sigrid Holmquist, David Torrence, Luke Cosgrove and Mabel Van Buren featured in the cast. F. McGrew Willis adapted the story to the screen and Ralph Block has been named as production editor for this Paramount Picture. The initial scenes of the story were filmed at Catalina Island.

NCE BUYS RIGHTS TO HISTORICAL NOVEL

Following the announcement at Thomas H. Ince will pro-ce "Anna Christie" and "Bar-ra Freitchie," for First Na-nal release, now comes word at he had purchased the motion ture rights to "The Barber New Orleans," which had a ccessful run as a stage play th William Faversham as the r, and which was adapted m the popular novel, "The de of Victor Jallot," by Ed-rd Childs Carpenter. Mr. rpenter is the author of "The nderella Man," "The Easy rk," "The Dragon Fly," "The pes of Pan," and other big ge successes.

Mr. Ince has purchased the tion picture rights to "The rber of New Orleans," which ll also be a First National pic-re, in line with his policy of tting out screen productions th big dramatic moments in em, written by playrights of ven merit. Mr. Carpenter, o is President of the American matists' Society, has never t cut out a play that has failed public approval.

"The Barber of New Orleans" als with a period in American story when the Louisiana Pur-ase was made, and the scene laid in the Crescent City. All the picturesque atmosphere of ivalry and loyalty to high als is brought out in the story. e hero, Victor Jallot, is Admirable Crichton—barber, ncing master, duelist, surgeon, n of letters, musician beloved ke by women and men.

One of the biggest scenes in e play is the formal ratifica-n of the Louisiana Purchase. is took place at New Orleans d consisted of the raising of e American flag and the lower-g of the French colors.

In novel form "The Barber of w Orleans" had a tremendous le, running through two edi-ns. Mr. Carpenter, in discuss-g the story, said the idea of it me to him from letters which re written in New Orleans at e time of the Louisiana Pur-ase. From a historical point view the narrative is accurate every detail, Mr. Carpenter ving been aided in the pre-ration of his material by John ach McMaster,

"In those days there was no ore picturesque spot in the orld than New Orleans," said r. Carpenter. "The people were gh-spirited, courteous, hospit-le, generous to the degree of ving their all to aid friends in stress. Their customs were aint, mediaeval. The barbers that time were men of much portance. Besides performing nsorial tasks, they were men miliar with surgery and were ale fellows, well met,' who new all the gossip of their com-unity."

TO REDUCE FOOTAGE IN FEATURE FILMS

That all future productions bearing his name will be somewhere within the five and six reel footage, and will never exceed this number, is the statement made by Harry Rapf, in charge of a production unit for Warner Brothers. The departure in policy follows an exchange of correspondence with hundreds of exhibitors and deep study of the situation. It is also the result of the continuous controversy that has been in the foreground of discussion apropos short versus long features.

"I intend to reduce the footage, and thus fall in line with the demand of the exhibitors," Mr. Rapf says. "From querying them, I have come to the conclusion that they demand pictures within these limits, and do not take to the seven, eight and nine reel features.

"It is quite difficult to tell a story in such a short number of reels, but it done must be in the exhibitors interest, and I shall work to this end. As the best means to further this, I shall spend a lot of time with the scenario writer eliminating the superfluous, and shaping the continuity so that when the picture is cut it will not hurt the continuity. This means that a great deal of very hard work and time will be needed before the picture is shot."

Mr. Rapf is earnest in assuring the exhibitors of his intention to provide them the same high-class product they have had in the past. While improving on each picture, he means to keep in mind the footage which he considers an important factor in entertainment.

His latest production, "Brass," adapted from Charles G. Norris' novel of marriage and divorce, has been receiving favorable comment from many exhibitors. Sidney Franklin directed it, and Monte Blue and Marie Prevost co-starred in it.

McRAE RETURNING HERE FROM THE ORIENT

Henry McRae, American motion picture producer, and member of his camera expedition into the Orient, have sailed from the Far East, after several months in quest of out-of-the-beaten-path scenes.

News of the beginning of the return to Hollywood of this party was cabled this week to Mr. McRae's representatives here by Dal Clawson, chief of the producer's camera staff upon the expedition. The wire was sent from Bangkok, Siam.

In the course of the McRae exploration of the Orient the party journeyed through Japan, China, South India and Siam. From the reports from McRae from time to time the amount of footage taken during the sojourn in the Orient is close to a half-million feet, and from remarks by the head of the unit, the objective of the unusual has been fully attained.

Dix is Realistic

Richard Dix believes in realism. In C. B. DeMille's "Ten Commandments," Dix plays a carpenter. He purchased a new jumper and went into the Lasky carpenter shop with it on to trade for a used one. The trade was easily made and as Dix left the shop he spilled some nails from the pocket of his old jumper. "Pick 'em up," shouted the foreman of the shop as Dix kept on going. So back came Dix and "picked 'em up." So good was his make-up that the boss carpenter thought Dix one of his hired hands.

CARPENTER FALLS AND HAS TO BE EXTRICATED

While working this week in the Fox Studios above one of the giant hollow pillars which are seen in the big department store setting for Rowland V. Lee's production, "You Can't Get Away With It," one of the studio carpenters missed his footing and plunged twenty feet down in the great tube.

The crash of the fall, which was broken by braces on the interior of the pillar and several unprintable remarks uttered by the carpenter during the descent, brought assistance in the form of a block and tackle.

He was hoisted back to safety unhurt except for a few scratches.

Dan Keefe, Mr. Lee's assistant, was disposed not to regard the incident as singular.

"When we strike the set," he said to the director, "I'll bet we find a lot of 'em down in those posts." The diameter of the pillars is about that of a hogshead.

The recent decision of the Warner Bros. to hold the world premieres of all future Warner classics of the screen in Los Angeles has resulted in a change of positions for members of the studio publicity department. Charles E. Kurtzman leaves the post of studio publicity director to become manager of exploitation of the finished product. Harold B. Wallis, assistant, will relieve his fellow p. a. of the studio duties and will be given support in his new capacity by another member of the Warner's eastern staff who is due here soon.

TAKE FIRST SHOTS ON DOUG'S NEW PICTURE

Approximately one year and three months since the time he started "Robin Hood," Douglas Fairbanks began work on his new picture production, "The Thief of Bagdad," which is well under way today. The first shots were taken with a small group of people on the glistening set that will dominate architecturally as did the feudal castle in "Robin Hood."

No definite time has been scheduled for the completion of the feature, because many important considerations of magical photography are involved which may cause unforseen delays. That the picture will be ready for showing before the close of the year is undoubted.

It took Doug about four months to produce "Robin Hood." Consequently nearly a year has elapsed during which he has made preparations for his new picture. For a time he was seriously contemplating doing a pirate story, but later abandoned this when Edward Knoblock offered the suggestion of the legendary theme.

"The Thief of Bagdad" will undoubtedly be one of the most enchantingly artistic and entertaining pictures ever made. It will disclose all the latest advances in photography, and perhaps many unsuspected innovations. It promises to revive the mood of fantasy on the screen.

The leading roles in the picture besides that of Fairbanks are played by Julanne Johnston, Sadakichi Hartmann, Brandon Hurst, Charles Belcher, Schnitz Edwards and others. Raoul Walsh is directing, and Arthur Edeson is in charge of the photography.

BLANCHE SWEET ENDS NEW GOLDWYN FEATURE

Blanche Sweet, who for the past month has been portraying the leading role in Goldwyn's "In the Palace of the King," has concluded this characterization. This marks Miss Sweet's first appearance in a costume part for some years and is said to present her at her best in the colorful character of the quaint old Spanish Princess.

Miss Sweet, since her return to the screen, has been besieged with contracts by producers. She is at present holding off all engagements until the production plans of "Tess of the D'Ubervilles" are completed. She is to portray the part of "Tess" under the direction of her husband, Marshall Neilan. Another producer is anxious to have her star in an adaptation of a famous stage play. If it is possible to postpone "Tess," she will start work in this film immediately.

Marguerite La Mont

Leads Heavies
Characters

Vermont 5780

MARY OVERLOCK

Ingenues

Holly 3053

SUSANNA THOMAS

Terpsichorean and Dramatic Artist

567-322

MADOLIN SCOTT

Ingenues—Dancing—Characters

Drexel 0967

ICKFORD CAST IS NEARLY ALL COMPLETE

Three more players were added this week to the cast of "alley of the Wolf," Jack Pickford's forthcoming production, ming of which will be begun thin a few days.

The players cast were Frank igh, Ralph Yearsley, and ammy" Peters. Miss Peters ll portray the role of a colored ammy" in this story of the ntucky hills. Leigh has been st as the heavy and Yearsley ll enact the role of a stupid untry boy.

Lucille Ricken, one of the ungest leading women of the een, has been engaged to play e romantic feminine lead opsite Jack.

The Pickford Company will ve this week for Boulder eek Canyon, where the exior scenes for the picture will taken. The picture will be de almost entirely out of ors as there are only a few erior scenes.

Harry Oliver, art designer, o built the sets for "Behind e Door" and "Below the Surce," and other screen succsses, is designing the sets for ck's new picture. George Hill, o made Jack Boyle's "The ughter of Mother McGinn" for e screen, will direct Jack. In dition to the cast and production staff, Jack will be accomnied on location by his wife, rilyn Miller.

RECTOR USES PLANE TO TRANSPORT ACTORS

The first use of airplanes to rry actors to and from work, s inaugurated Monday by Edn Carewe, who is now directg "The Bad Man," from First tional.

Because Holbrook Blinn and harles A. Sellon, who are aparing in the stage version of e play at a local theater, had be back in Los Angeles each ening, Carewe is utilizing two rplanes daily to take them to d from location south of kersfield.

Every morning at 7:30 o'clock arewe, Blinn and Sellon in two anes "hop off" from the gers Airport and land just uth of the mountains near kersfield. They return each ening about 5:30.

Next week flights will be ade to the Mojave desert.

onfusion in Names

Camera! was in error in a rent issue when it stated that ed LeBerthon had been apointed press agent for Rainw Valley, a new sub-division w enjoying a realty boom. It as not Ted at all, but instead is J. L. LeBerthon, who is ery efficiently handling the blicity relative to this attracve land deal.

COLLEGIANS VANQUISHING BRAINLESS FLAPPER

The day of the brainless flapper in the movies is past.

With brains plus good looks at a premium, college girls are now gaining a foothold in the world of photoplays.

One of the newest college recruits to distinguish herself is Adelaide Heilbron, whose success offers strong encouragement for scores of college girls who aspire to be future scenario and continuity writers for the screen.

Adelaide Heilbron is a Seattle girl and lived in that city practically all of her life. Her father is a well known newspaper editor. Following preparation at private schools, Miss Heilbron went to Smith College, where she edited the college paper and won honors in English subjects.

Her first experience in motion pictures was when she went to New York as a member of the titling staff of Famous Players. She made a careful study of the technique of photoplay construction with a view to becoming a continuity writer, and having shown marked ability in titling and editing pictures, she was engaged to go west with Edwin Carewe to write the continuity for "Mighty Lak' a Rose." The capable manner in which she handled this story led to her being chosen to prepare the continuity for "The Girl of the Golden West," which has proven to be one of the most successful pictures of the screen.

Miss Heilbron recently signed a contract to write continuities for Associated First National Pictures, Inc., and is now at the United Studios, Hollywood, preparing the screen version of "The Swamp Angel," a romantic story by Richard Connell.

This picture is to be made by First National within the next few weeks.

MISS VALLI FINISHES IN "LADY OF QUALITY"

After twelve strenuous weeks of work, Virginia Valli has completed her starring role in "A Lady of Quality," the Universal-Jewel Special which Hobart Henley directed, and she is now preparing to leave for Chicago, her home city, for a brief rest.

During the taking of the picture Miss Valli lost some pounds of weight, owing, she says, to the "stays" and other sartorial implements of torture which milady of olden days affected for the purpose of having her gowns fit in practically silhouette style. With some twenty of these close fitting "moulds," the majority made of velvet and similar materials, comprising her wardrobe, Miss Valli had everything but a cool time working under glaring suns on location.

The star will leave for Chicago accompanied by the parents of her husband, Demarest Lamson, within a few days, and upon returning is promised a choice of several plays for her next production. The visit marks her first trip East in two years.

"Phantom Pack" Finished

Director Laurence Trimble has completed the final scenes for Strongheart's next starring vehicle, temporarily titled "The Phantom Pack," and will begin cutting it at once. The greater part of this picture was taken in Canada, at Banff and Lake Louise, and those who have seen the rushes declare Trimble has the greatest dog race scenes ever photographed as a punch in this new picture. It is an original story by Trimble and Jane Murfin. Trimble plans to take a few days vacation and then start work on the interiors for Jack London's "White Fang," which will be Strongheart's next picture after "The Pack."

"TIGER ROSE" COMPANY WILL GO TO YOSEMITE

For the filming of "Tiger Rose" which is soon to go into production for the Warner Brothers under the direction of Sidney Franklin, it will be necessary to send a fleet of motor trucks to Northern California, a trip of six or seven hundred miles.

Besides the necessary provisions, camping equipment, etc., a portable generator of sufficient capacity to provide lights on "location" will make the trip.

The location site selected is 150 miles north of Yosemite Valley and is accessible only by a road as rough and rugged as the country itself. Director Franklin himself selected the site after a week of exploration on horseback. It is promised that the picture will be a masterpiece for scenic plendor and natural beauty.

Lenore Ulric will head a notable cast which includes Theodore Von Eltz, Claude Gillingwater, Joseph Dowling, Forrest Stanley and Sam De Grasse.

Nita Naldi Arrives

Nita Naldi recently arrived at Paramount's West Coast studio from New York to begin work in one of the featured roles in Cecil B. De Mille's elaborate production of "The Ten Commandments," by Jeanie Macpherson. Miss Naldi will share honors with Theodore Roberts, Leatrice Joy, Richard Dix, Charles de Roche, Estelle Taylor, Rod LaRocque, Julia Faye, James Neill and Edythe Chapman in this Paramount Picture. Paul Iribe is the art director of this production and Bert Glennon is in charge of the photography assisted by Edward S. Curtis, J. P. Marley, Frederick Westerbert, Archie Stout and Donald Biddle Keyes.

Melford Starts

"THE HUNTRESS" NOW BEING EDITED

Production was completed this week on "The Huntress," a First National picture, starring Colleen Moore. The film is now in the hands of the editors.

"The Huntress," which is a film version of Hulbert Footner's famous story of the same title, was directed by Lynn Reynolds. It is a comedy drama of the west, but unusual inasmuch as it is a "western" without a cowboy, pinto pony, or mounted policeman.

Six weeks was consumed in the making of this brilliant comedy of the great outdoors. Its exterior scenes were taken in one of the most picturesque spots of the California high Sierras, in the "Switzerland of America" amid the lakes and peaks of the Mammoth Lake district.

"The Huntress" promises to be one of the most sprightly screen comedy dramas ever filmed with the west as a background. It tells a simple story, yet plausible, dramatic and highly entertaining.

Its story centers about a vivacious white girl, who is brought up as an Indian and then, when learning that she is white, sets out to win a husband by kidnaping a youth from the city. Colleen Moore portrayed the role of the Indian girl and Lloyd Hughes the part of the city boy.

Other members of the brilliant cast are Russell Simpson, Walter Long, Wilfred Lucas, Charles E. Anderson and Wilfred North.

HOLUBAR WILL GLOBE TROT FOR A YEAR

"The Wandering Jew" will have nothing on Allen Holubar, well known producer, during the coming year, during which he is under contract to make four big special productions for Metro.

Each one of the plays selected calls for a trip far from Hollywood. His first feature will take him on location to Dixieland, his second to a South Sea isle, his third to Alaska and his fourth to South America.

Holubar is determined to make each of the stories on the original locations described by the author, and in most instances he will save money by making the trips, because it will be less expensive than building the "sets" that would be required at the Metro studios.

Mayne With Melford

Eric Mayne, who is just concluding an engagement in support of Mabel Normand in "The Extra Girl," under Richard F. Jones' direction, has been engaged by George Melford to play a leading role in "The Light That Failed," which will be filmed at the Lasky studios here.

Who's Who and What's What in Filmland This Week

Constance Talmadge is shooting an average of fifteen scenes a day on her new comedy-drama, "The Dangerous Maid," at the United Studios.

Director Frank Lloyd is working day and night in the cutting room on Norma Talmadge's greatest picture, "Ashes of Vengeance."

C. Gardner Sullivan, head of the Joseph M. Schenck scenario department, has returned from New York after looking for new story material.

Frances Marion is adapting "Dust of Desire," Norma Talmadge's new photoplay, which will be started within a month. She will co-direct the production with Chester Franklin.

Conway Tearle, who played opposite Norma Talmadge in "Ashes of Vengeance," has donned another 17th century uniform as leading man for Constance Talmadge in "The Dangerous Maid," which Victor Heerman is directing.

Charles Gerrard, who is playing the part of Sir Peter Dare in Constance Talmadge's latest comedy-drama, "The Dangerous Maid," was imported from New York for the part.

Tod Browning, Goldwyn director, is the only man making motion pictures that does not say "hit-'em" when he calls for the lights to be put on. Instead, the director, who is now making "The Day of Faith," by Arthur Somers Roche, says: "Light your lanterns."

Running a circus as a sideline was but a part of the activities of Frederic Herzog, when portraying the owner of the vodka joint in Marshall Neilan's "The Rendezvous." He had wooden soldiers, dancing girls, and everything.

Jean Del Val has just completed his contract with Famous having played one of the leading roles in "Zaza," starring Gloria Swanson.

Ruth Renick, who is at present on the coast, will return to New York in the fall to star in a series of special productions.

Templar Saxe has just completed "The Squall," which was made here.

Following the completion of "The Love Bandit," Victor Sutherland will be starred by Chas. Blaney in a series of pictures.

E. H. Griffith is at present cutting and editing his big cosmopolitan special, "Unseeing Eyes," which starred Lionel Barrymore and Seena Owen.

Fred Cavens, noted fencing master, has just completed a long engagement under Frank Lloyd, in "Ashes of Vengeance," a Schenck Production, starring Norma Talmadge, and has been re-engaged as fencing master by the same company for their next production, "The Dangerous Maid," starring Constance Talmadge.

Tote Du Crow has just finished playing Sun Mun, the Chinese interpreter, in "The Lord of Thundergate," which is being filmed at the United Studios under the direction of Joseph De Grasse.

Edwin Carewe, producer of "The Bad Man," with Holbrook Blinn in the name role, has selected Enid Bennett, who portrayed the role of Maid Marian in "Douglas Fairbanks in Robin Hood," for the part of "Mrs. Morgan Pell," in the film version of Porter Emerson Browne's famous border comedy.

Eugenie Besserer, who portrays a Russian peasant in Marshall Neilan's "The Rendezvous," has been in theatricals since childhood. One of her early parts was the characterization of Oliver Twist.

A man with twenty dogs—Emmett Corrigan, who plays an important part in Marshall Neilan's Russian drama, "The Rendezvous." Mr. Corrigan has a kennel of police dogs back in New Jersey, but their number was too great to ship west.

Cleo Madison has started on a new picture contract which will keep her busy here for the entire summer. Miss Madison recently completed "The Man From Ten Strike."

Alyce Mills has been engaged to play one of the leading feminine roles in support of Constance Binney in "Clipped Wings," a C. C. Burr production, which is being made in Glendale.

Wm. N. Bailey of "Polly Preferred" has been engaged by C. C. Burr to play the leading male role in "Clipped Wings," opposite Constance Binney.

Johnny Hines has been re-engaged for an indefinite period by the Warner Brothers. Hines recently completed the starring role in "Little Johnny Jones," a picturization of George M. Cohan's play of the same name. The name of Hines' next picture has not been announced.

Charles Rosher, chief cinematographer for Mary Pickford, has been secured by the Warner Brothers as chief cameraman for David Belasco's "Tiger Rose," starring Lenore Ulric under the direction of Sidney Franklin.

Little Dorothy Seay has just finished work in Fox's "You Can't Get Away With Everything," directed by Roland Lee.

After a brief vacation from the stage and screen Otto Ledérer returns to the fold as a guest at Grauman's Concert at the Million Dollar Theater this Sunday in a new routine of characterizations with music, including his own conception of Shylock and the Italian immigrant in "The Merchant of Venice."

Max Mogi has been engaged by the Jack White Productions to play the part of a Hindu in one of their Mermaid Comedies, starring Lige Conley and which Hughie Fay is directing.

Creighton Hale is in the list of popular actors whose life is one picture after another. Mr. Hale has been occupied the past five weeks in delineating a young law student in the Hall Caine story, "Master of Man," which Victor Seastrom is directing for Goldwyn. It's one of those sympathetic roles to which he is especially adapted and which he will complete in about four weeks.

One of Ralph Lewis' first screen portrayals under the direction of D. W. Griffith thirteen years ago was that of a United States mail carrier in the old Biograph one-reel drama, "The Mystery Letter." He is now starring as one of Uncle Sam's finest in "The Mailman."

It takes Jane Novak three hours every morning to make up for her role of the imprisoned mother in Chester Bennett's production of "The Lullaby," in which she plays the starring role. So perfect is her make-up that hardly anyone on the studio stage is able to recognize in the wan and ugly prison woman the charming Chester Bennett star. Many of her greatest dramatic scenes are with Fred Esmelton who plays the role of the Judge.

Edward J. Montagne, noted free lance scenarist and playwright, who adapted to the screen such productions as "Rupert of Hentzau" and "The Common Law," has been engaged by First National to do a film version of the novel, "The Swamp Angel." The piece will be used as a vehicle for Colleen Moore and an all-star cast.

Director Archainbaud of the Universal forces and a compan of players have left for Catalin where important scenes will b made for "The Storm Daughter well-known story which ha been adapted to the screen b Edward J. Montagne.

When Lenore J. Coffee, autho of "Havoc," "Daytime Wives and other photoplays first too up literature as a professio she gave considerable time the study of foreign language After several years she finall mastered French and Germa Now she is writing for the sile drama and doesn't know wha to do with them.

Tyrone Power has complete "The Day of Faith" and wi make two more features befor returning to New York.

Wm. N. Bailey, who is at pre ent playing the leading male rol opposite Constance Binney i C. C. Burr's "Clipped Wings, will be starred in a series o special features upon the compl tion of his present contract.

Arthur Housman is conside ing joining the host of sta here, having received a flatterin offer that would keep him bus for a year.

"Little Boy Blue" is the tit selected for Monty Banks' com edy for Grand-Asher formerl called "A Concrete Mixup." was directed by Harry Edward Monty has just finished "H Sands" which Herman Raym ker directed and has started o another with Edwards again a the megaphone. Title as y unannounced.

Arvid Gillstrom has a lot corking stunts in his present pi ture for Grand-Asher, starrin Joe Rock, with Billie Rhodes. I fact, he says, it will be a thri picture as well as a laugh pr voker. "Fatty" Alexander an Lois Scott are also in the cas Jerry Ash is shooting.

WILL MAKE PERSONAL APPEARANC

Baby Muriel MacCorma clever child actress, who popularly remembered for h work as one of the twins "Poor Men's Wives" and for h brilliant performance in man other successful stories for th screen, is to make a perso appearance and be the guest honor Saturday night at th Evans Photo Booth at the M tion Picture Exposition, Expos tion Park. She will be attire in a most attractive Souther outfit and will give a readin entitled, "The New Bonnet," the close of which she will giv away one hundred autographe photos of herself.

ESTS NOVEL FILM CONTEST AT GLENDALE

When "Judgment of the Storm," the first screen production of the Palmer Photoplay Corporation, is released this fall, public criticism of the picture will be invited and stimulated by national and local contests offering prizes totalling thousands of dollars for the best short, constructive criticisms of the picture.

The first public criticism contest on a motion picture preview ever held was given at Glendale, California, with "Judgment of the Storm," for the purpose of getting helpful suggestions for the final editing and polishing of this picture. Glendale is a favorite testing ground for big productions, "The Covered Wagon" and many others having been previewed there.

The Palmer Corporation's test criticism contest, offering prizes totalling only fifty dollars, so quickly packed the large theatre in which "Judgment of the Storm" was shown that it was necessary to turn away the crowds twenty minutes before curtain-time. According to Roy L. Manker, president of the Palmer Corporation ,the contest also demonstrated the ability of the "fans" to contribute materially to the entertainment they patronize.

"We were given many very helpful suggestions which will assist us on the final work with 'Judgment of the Storm,'" declares Mr. Manker. "Moreover, the critical attitude engendered by the contest, against which we had been warned, did not prevent the audience from receiving our picture with much enthusiasm and apparent enjoyment. I do not believe that invited theatre patrons to give opinions will ever affect their enjoyment of screen entertainment."

STUDIO ITEMS OF INTEREST

Gale Henry, who recently finished in "Man from Ten Strike," at the Ince Studios, with Guy Bates Post, has been cast in one of her inimitable character roles in "Held to Answer," under the direction of Harold Shaw at Metro.

Madolin Scott, a comparative new arrival in the Hollywood film colony, has been given favorable mention for her portrayals of dancing, ingenue and character roles at the Fox Studio, New York.

Helen Ferguson has completed her role in "The Unknown Purple" under the direction of Leland West, a Carlos Production at Goldwyn. In addition to Miss Ferguson in the all-star cast are Henry B. Walthall, Alice Lake, Stuart Holmes and Ethel Grey Terry.

IS GAME AND MODEST OVER SMALL START

Bob Reel McKee is just a regular fellow who, upon leaving college two years ago, where he made a name for himself in athletics, has tried his hand at everything from pick and shovel to motor-cycle racing. He is a daring and clever driver, as well as being his own mechanic, and last summer crossed the continent alone in a small car of his own manufacture, having several hair-raising experiences.

He has just joined the new Hollywood Athletic Club, where he expects to take up his residence upon its completion.

While claiming no signal success an an actor, he has in the past year put over several good bits, and recently completed an engagement with the Phil Goldstone production, "What Women Want."

THIS PROVES YOU NEVER CAN TELL

When Lynwood Crystal Rapp, the rising child artist, returned to Hollywood to resume her picture work after a vaudeville tour, it was widely heralded that her rare beauty would win for her a place of stellar prominence within a very short time. The interesting part of it is, something else besides beauty has come to the foreground to keep her very busy. That something else is talent—she is proving herself so capable artistically that she is kept busy continually and is generally booked ahead.

There is no exaggeration whatever in the statement that little Miss Rapp is one of the most beautiful children that ever lived and she certainly has few rivals on the screen. In her next few forthcoming releases it is said she will demonstrate that her personal charms, however, are secondary to her dramatic ability, all of which goes to prove once more that it is ever difficult to accurately judge in advance wherein the secret of a success lies in reality.

This young lady made her first deep impression on the screen as a protege of Mary Pickford, and just now, according to reports from various studios, she is more than living up to the expectations of her distinguished benefactress.

Only recently it was announced that negotiations were under way for a starring project for petite Miss Rapp, and ere long a definite announcement of her future bigger plans will be made. Meanwhile she is working most every day playing important parts in important pictures.

Vola Vale has returned from location at Catalina, where she took the heavy, vampire lead, in "Alimony," a F. B. O. production directed by Jas. W. Horne.

TWO-REEL COMEDY COSTS AMATEUR ONLY $300

The cheapest two-reel picture production of a comic or dramatic nature has just been produced. It was made in Oakland, California, by a man whose only contact with or knowledge of motion pictures before was an extension course in screen play writing with the Palmer Photoplay Corporation. The man is Mr. H. H. Glasier, and in himself he constituted his entire staff, from story writer to sales agent and from camera boy to directing producer.

Mr. Glasier brought his two-reel comedy to Hollywood, and arrangements are being made to secure its release through regular channels. The cost of his production, including some film wasted in learning to operate his camera, was $300. The actual camera work took fourteen days. The cast, consisting of seven principals and twenty-two "extras" was composed of local talent who had never acted for the camera before.

This film is considered a unique achievement in professional film circles. Mr. Glasier attributes his accomplishment and the surprising degree of success he attained to the painstaking system he used in charting camera angles, "locations," and light conditions at various hours of the day. He knew nothing of photography, even as a snapshot amateur, until he began his production preparations. Then he not only "shot" but developed his own film. He spent a month training his amateur actors, while experimenting with his camera, and perfecting his plans.

Carmel Myers will not play in "Ponjola," as had been previously announced. Miss Myers has had to cancel her engagement for the Cynthia Stockley story since she will not finish her work in "The Magic Skin,"

EUGENIA FEINER GETS LARGE OFFER

According to an announcement made this week, Eugenia Feiner, who recently completed enacting an important role in support of Lloyd Hughes in "At the Foot of the Hill" at Universal, will probably play the leading feminine part in the initial feature picture to be made by the Delbert E. Davenport Productions. W. E. Burnham, general manager of this company, is so favorably impressed with the dramatic talent and beauty of this young actress that he is enthusiastic in predicting very early stardom for Miss Feiner.

"I predict now she will be among those chosen by the Wampas as the stars of tomorrow at their next choosing session," Mr. Burnham says. "I believe Miss Feiner is one of the most promising of all the recent new faces the screen has acquired."

Miss Feiner hails from St. Louis, where she achieved fame as a singer and dancer. She had been a society leader of prominence before she embraced a professional career. Her's is one of the pioneer and most influential families in the Missouri metropolis, but she has abandoned all social aspirations in favor of making her mark as a motion picture artist and she has made a very propitious start toward her goal, according to those who have been watching her histrionic work.

Paul Bern to Adapt

Paul Bern has picked another scenario plum with his engagement to prepare the continuity for Ernst Lubitsch's new production to be made for Warner Brothers. The story is as yet unnamed and the original idea was taken by Lubitsch from an old play. Bern recently adapted to the screen Sir Hall Caine's novel, "The Master of Man," which Victor Seastrom is now directing at the Goldwyn studio.

Lorraine Eason, who enacted the role of "Echo," about whom the story revolves in "The Temple of Venice," has returned from a three weeks location at Santa Cruz Island.

Edna Mae Cooper has finished her part in "The Ten Commandments," and is now cast in "Bag and Baggage" at the Hollywood Studio, under the direction of Finis Fox.

The popular Kosik sisters, Beth and Marguerite, will appear in the Pilgrimage Play at the Bowl. Beth now has a prominent part in the "Covered Wagon" prologue and Marguerite is with Jackie Coogan in "Long Live the King."

Pulse of the Studios

For Week Starting Monday, July 16

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 31**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Wilson	All-Star	Linden	Stevens	Cullison	"Other Men's Daughters"	Preparing
Motion Picture Production Co. S. S. Bates, Gen. Mgr.						
Denver Dixon	All-Star	Jack Fuque	M. S. Andrus	Wm. Lester	"The Mystery Trail"	1st Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-1**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 42**
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 28**
Jack Blystone	Buster Keaton	E. Lessley-Thorp	Rose	Mitchell	Untitled	4th Week
Lou Anger Productions.						
Albert Austin	Clyde Cook	H. Thorpe	Robt. Hale		Untitled	1st Week
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**5935**
Fred Caldwell	All-Star		Raymond Rousaville		"Hogan of Hollywood"	Preparing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly**
Century Comedies (Universal release).						
Al Herman	Buddy Messinger	Wm. Hyer	Herman		"Lead Pipe Cinch"	Schedule
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 407**
Regent Film Company. (United Artists release).						
CHOICE STUDIO. 6044 Sunset Blvd.						**439-76**
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 31**
H. Beaudine	Neal Burns	Gus Peterson	Ernest Levelle	Conklin	2-Reel Comedy	Schedule
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Wilshire 21**
FINE ARTS STUDIOS. 4500 Sunset Blvd.						
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 300**
Buckingham	Stock	Sid Wagner		Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff		Comedies	Schedule
Jim Summerville	Stock	Jay Turner	Arthur Cohn		Comedies	Schedule
Lambert Hillard	Tom Mix	Dan Clark	Eugene Forde	Zane Grey	"Lone Star Ranger"	8th Week
Erle Kenton	Lew Brice		Max Gold		Comedies	Schedule
Henry Otto	Phylis Haver	Joe August	Hollinghead	Carr	"The Temple of Venus"	8th Week
Roland V. Lee	All-Star	Post	Dan Case		"You Can't Get Away With It	4th Week
Jas. Flood	Wm. Russell	Jos. Brotherton	Walter Mayo	Dorothy Yost	"The Best Man Wins"	4th Week
David Soloman	Dustin Farnum	Turner	Ed. Bernoudi	Dorothy Yost	"A Man"	4th Week
Wm. Wellman	Buck Jones	Don Short	H. Hough	Chas. Kenyon	"Second-Hand Love"	2nd Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 263**
Rocky Mt. Production Co.						
Al J. Neitz	Bill Patten	Morey Hughes	F. W. Raymond	Neitz	"Wild & Wooley"	Editing
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 8**
Metro Release.						
GOLDEN WEST STUDIO. 4011 Lankershim Blvd.						**Lankershim 132**
Jaques Jaccard	Wallace Beery	A. Gosden	H. Breaumond	H. Breaumond	"Power of Darkness"	Editing
GOLDSTONE STUDIO. 1426 Beechwood Dr.						
Phil Goldstone Productions. (State Rights release).						
Jack Nelson	Snowy Baker	Edgar Lyon	Harry Tenbrook	Staff	"Dark Faces"	2nd Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**76171**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStrohei	"Greed"	18th Week
Tod Browning	All-Star	Wm. Silden	Earl Taggart	Kavanaugh	"The Day of Faith"	10th Week
Geo. D. Baker	All-Star	John Boyle	A. C. Eddington	Whittaker	"The Magic-Skin"	9th Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"Master of Man"	7th Week
Emmett Flynn	All-Star	Lucien Andriot	Ray Flynn	June Mathis	"In the Palace of the King"	Editing
Cosmopolitan Productions.						
Carlos Productions.						
Roland West	All-Star	Oliver Marsh	Robt. Ross	Paul Schofield	"The Unknown Purple"	Editing
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 16**
Monte Banks Productions, Inc.						
Herman Raymaker	Monte Banks	Bill Williams	Leslie Goodman	Staff	"Hot Sands"	Editing
H. Edwards	Monte Banks	Bill Williams	L. Goodman	Staff		1st Week
Sid Smith Productions, Inc.						
Lamont	Sid Smith	Ken. MacLean	Rollie Asher	Lamont	"Hollywood Bound"	Editing
Archie Mayo	Sid Smith	K. MacLean	C. Lamont			1st Week
Joe Rock Productions.						
Reggie Morris	Joe Rock	Jerry Ash	Murray-Rock	Morris	2-Reel Comedy	2nd Week
Gillstrom	Joe Rock-Billy Rhodes	Jerry Ash	Murray-Rock	Gillstrom	"Some Nurse"	Editing
A. Gillstrom	Billy Rhodes		Murray Rock		"The Love Birds"	1st Week
INTERSTATE PICTURES CORPORATION. Jean Burt Calvert, Casting. Culver City, Cal.						
J. B. Calvert Productions.						
J. B. Calvert	All-Star	Joe Campana	Frank Cameron	Belmont-Woodhouse	Drama	Preparing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr.						**Holly 1431**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Finis Fox Productions. R. R. Beaty, Gen. Mgr.						
Finis Fox	All-Star	Hal Mohr	Wm. Dashiell	Lois Zellner	"Bag and Baggage"	4th Week
Richard Thomas Productions.						
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
Victor B. Fisher Productions.						
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
Supreme Art Productions. Chas. J. Hall						
Independent Art Productions. Richard Stanton, Producer.						
Donald Magill	All-Star	J. J. Pasztor				Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. Monte West, Studio Mgr.						**438740**
Horner	All-Star	Geo. Meehan	Middleton	Horner	"Midnight Limited"	Casting
Horner	All-Star	Meehan	Middleton	Horner	"Flame of the Sahara"	Preparing
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Al Neitz	Big Boy Williams	Geo. Crocker		Nateford	"The Eagle Claw"	2nd Week
Seeling	Geo. Larkin	Elmer Dyer	Chas. DeLong		"Mysterious Goods"	2nd Week
Hercules Film Productions, Inc. P. Andrews, Mgr. 1442 Beachwood Drive.						
	Arthur Paul	J. Charles	L. Feldman	Staff	"Fighting Blood"	Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Palmer Photoplay Productions.						
Portland Productions						
Trimble-Murfin Productions.						
Murfin-McCloskey	All-Star	King Gray	Thompson	Jane Murfin	"The Sign"	Editing
Laurance Trimble	Strongheart	G. B. Dreyer	Cyril Gardner	Donna Barrell	"Phantom Pack"	22nd Week
Assoc. Authors, Inc.						
W. S. VanDyke	All--Star	Joe Walker	R. L. Selander	Thompson Buchanan	"Loving Lies"	Editing
Lloyd Ingram	All-Star			Elmer Harris	"Nobody's Dog"	2nd Week
Thomas H. Ince Corporation.						
John Griffith Wray		Henry Sharpe	Bradley King		"Anna Christie"	Preparing
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Herb. Brenon	Pola Negri	Jas. Howe	Harold Schwartz	Mathis-Dix	"Spanish Dancer"	6th Week
Wm. DeMille	All-Star	Guy Wilkie	Geo. Hippard	Clara Beranger	"Spring Magic"	4th Week
Jas. Cruze	Featured	Karl Brown	Vernon Keyes	Tom Geraghty	"Ruggles of Red Gap"	4th Week
Cecil B. DeMille	Featured	Bert Glennon	H. Tate	J. McPherson	"The Ten Commandments"	8th Week
Geo. Melford	All-Star				"The Light That Failed"	2nd Week
Al. E. Green	Thos. Meighan				"All Must Marry"	Preparing
Jos. Henabery	Doug. Fairbanks, Jr	Chas. Schoenbaum	Dick Johnson			Preparing
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro release).						
Reginald Barker	All-Star	A. Wyckoff	Harry Schenck	A. P. Younger	"Pleasure Mad"	1st Week
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Vic Schertzinger	All-Star	Karl Struss	Joe Yohalem	Art Printzlau	"The Boomerang"	Preparing
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Virginian"	6th Week
Gasnier	All-Star	Karl Struss	Joe Yohalem	Art Printzlau	"Maytime"	3rd Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	All-Star	Andre Barletier	Nat Watt	Winifred Dunn	"Held to Answer"	4th Week
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	18th Week
Hunt Stromberg Productions. (Metro Release).						
Edward Sloman Productions.						
Jackie Coogan Productions, Inc.						
Victor Schertzinger	Jackie Coogan	Frank Good	McDermott	Mary Rob. Rinehart	"Long Live the King"	11th Week
NEVA GERBER PRODUCTIONS. 6735 Holly Blvd.						
Dearholtz-Dillon	Neva Gerber	Hutchinson	Wilbur McGough	Dillon	"Santa Fe Trail"	14th Episode
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	G. W. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	3rd Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Eddie Cline	Bowers-De la Mott	Ned Van Buren	Geraghty		"When A Man's a Man"	6th Week
Al. Goulding	Langdon-Keener	Smith	Harry Langdon		"The New Mail Man"	3rd Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"The Three Orphans"	4th of 2nd series
Emory Johnson	Ralph Lewis	R. Fisher	Blystone	Emilie Johnson	"The Mail Man"	5th Week
	Derelys Perdue				"Born of the Cyclone"	Preparing
	Geo. K. Arthur				"Jack of Diamonds"	Preparing
Chester Bennett Productions.						
Chester Bennett	Jane Novak	Jack MacKenzie	Doug S. Dawson	Loring-Leighton	"The Lullaby"	6th Week
JEAN RILEY STUDIO. E. C. Walker, Mgr., 6701 Santa Monica Blvd.						**579-440**
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Howe-Cedar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
	All-Star	Harry Gerstadt	C. Morehouse		"Our Gang"	Schedule
Jeske-Pembrook	Stan Laurel				1-Reel Comedy	Schedule
Roy Clemens	Edna Murphy	Bobby Doran	McBurney		"What Should a Girl Do?"	Schedule
Len Powers	Dippy Doo Dads	Hank Kohler	Bert Currigan		Animal Comedy	Schedule
Chas. Parrott	Will Rogers	Bob Dorrin	Chas. Oelze		2-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						Holly 217(
Phil Rosen	All-Star	Kurrle-Broening	Al. Davis	Francis Marion	"Life of Abraham Lincoln"	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-14(
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945-(
B. D. Russell	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Schedule
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Ray-Miller	Walker-Moran	Wm. Bertram	Seitz	"Way of Man"	3rd Week
SENNETT STUDIO. 1712 Glendale Blvd.						Wils. 155(
Mack Sennett Comedies. (First National Release).						
F. Richard Jones	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	18th Week
Roy Delruth	Ben Turpin	Wagner	Joe Bordeau	Mack Sennett	"Asleep at the Switch"	6th Week
Elmer Del Lord	All-Star	Wagner	Fox	Mack Sennett	"The Water Walker"	7th Week
Campbell	Johnnie Lucas				"Rough and Ready"	2nd Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 408(
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Frank Borzage	All-Star	Chester Lyons	Lou Borzage	Kenneth Clarke	"Against the Grain"	Editing
Edwin Carewe Productions. (First National release).						
Edwin-Carewe	Holbrook Blinn	Sol Polito-Storey	Wallace Fox	Finis Fox	"The Bad Man"	6th Week
Joseph M. Schenck Productions. (First National release)						
Heerman	Constnc Talmadge	Glen McWilliams	E. Brophy	Willard Mack	"The Dangerous Maid"	4th Week
Marion-Franklin	Norma Talmadge	Tony Gaudio	David Fisher	Mack-Sullivan	"Rose of all the World"	1st Week
Sam E. Rork Productions.						
Donald Crisp	All-Star	Paul Perry	Jas. Ewens	Chas. Logue	"Ponjola"	4th Week
First National Productions.						
Lynn Reynolds	All-Star	Jas. Vontrees	H. Welfer	Wm. Dowlin	"The Huntress"	Editing
Joe De Grass	All-Star	Boise	Perry Vrekroff	Wm. Dowlin	"Lord of Thundergate"	8th Week
Maurice Tourneur Productions.						
UNIVERSAL STUDIO. Fred Datig Casting.						570-08(
Universal Film Manufacturing Co. (Universal Release.)						
Wm. Parke	Herbert Rawlinson		Tinling	Harvey Gates	"Upside Down"	4th Week
Ross	All-Star		Lamson		"Six-Fifty"	Editing
Brown	All-Star	Balbino	Dorian		"The Acquittal"	6th Week
Wm. Craft	Mower-Sedgwick	Howard Oswald	Taylor	Jefferson Moffit	"Daniel Boone"	Editing
Archainbaud	Priscilla Dean		McCarey-Wyler		"The Storm Daughter"	2nd Week
Harry Pollard	Reginald Denny		Harry Webb	Staff	Leather Pushers	Editing
Watson	Neely Edwards		Holland		"Own A Home"	Editing
Herbert Blache	Gladys Walton		Sullivan	Hugh Hoffman	"The Wild Party"	Editing
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	12th Week
Hobart Henley	Virginia Valli		Arthur Smith	Marion Fairfax	"Lady of Quality"	Editing
Wm. A. Seiter	Baby Peggy		Wright		"Editha's Burglar"	3rd Week
Edw. Lumley	All-Star		McDonough		"The Hog"	Preparing
Leon Lee Productions. Leon Lee Manager.						
Dinky Dean Productions. Lew Lipton, Production Manager.						
Andy Gump Productions.						
Jimmie Aubrey Productions						
W. Hayes	Aubrey	Lyons	Zimmerman	Staff	Comedy	Schedule
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						59813(
Dave Smith Productions.						
Smith	All-Star	S. Smith, Jr.	Wm. Caldwell		"The Pioneer"	6th Week
Larry Semon Productions.						
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 418(
Warner Brothers Productions.						
Wm. Beaudine	Wesley Barry	Dupar	Roth-Webster	Julien Josephson	"The Country Kid"	3rd Week
Harry Beaumont	All-Star	Abel	Strayer	Grant Carpenter	"The Gold Diggers"	6th Week
Sidney Franklin Productions.						
Sidney Franklin	Lenore Ulric	Chas. Rosher	Wm. McGann	Edmund Goulding	"Tiger Rose"	1st Week
Ernest Lubitsch Productions.						
Ernest Lubitsch	All-Star					Preparing
Harry Rapf Productions.						
Chet Withey	All-Star			Sada Cowan	"Lucretia Lombard"	Scheduled
	All-Star			Edmund Goulding	"Broadway After Dark"	Preparing
WILNAT STUDIO. 6070 Sunset Blvd. Al. Brandt Mrs.						Holly 794(
Le Saint	Rich-Percy	King Gray	Geo. E. Reehm	Evelyn Campbell	"Yesterday's Wife"	Editing
H. Mitchell	All-Star	King Grey	Geo. E Reehm	Joe Brandt	"Forgive and Forget"	1st Week

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FROM U TO YOU

(Continued from Page 6)

Storm Daughter" especially for Miss Dean. Lee McCarey will assist Archainbaud.

Owen Gorine, recently brought from Europe by the Universal Pictures corporation, will have a principal role in support of Priscilla Dean in "The Storm Daughter." Leete Renick Brown's original story which will enter production at Universal City very shortly.

The story is a sea story, most of its characters "rough-cut." George Archainbaud, director of "The Power of a Lie," and other Universal successes, will direct this as a Universal-Jewel special.

Norman Kerry, handsome leading man of Universal's two, big completed spectacles, "The Hunchback of Notre Dame" and "Merry-Go-Round," failed to report on the set a few days ago for his work in the leading masculine role of "The Acquittal,' all-star Universal-Jewel special. A message from his house said that he had been sent to a sanitarium under a doctor's care for one of the most unusual injuries ever suffered by an actor.

While doing a strong dramatic scene he gestured a little too violently with his right hand and instead of merely striking a table lightly, he struck the corner of a metal cigar box with some force. The result apparently was nothing more than a deep cut on his finger—but is developed into something similar to blood poison. It became so serious that he was ordered to rest.

Now, however, he is well again and will return to work at once.

Clarence L. Brown is directing the filming of Rita Weiman's stage play with Kerry, Claire Windsor, Barbara Bedford, Frederick Vroom, Harry Mestayer and others of note in the principal roles.

Jules Furthman made the adaptation.

Colonel Gordon McGee, research expert at Universal City at present associated with the Hobart Henley unit making Virginia Valli's starring vehicle, "A Lady of Quality," is a world adventurer with friends and relatives all over the face of the globe. He has served in several wars and seen many lands in the course of his military career.

Recently a nephew of his, three years older than himself, was appointed Premier of Ontario after a consistent political rise in Parliament. His name is Howard Ferguson.

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"The leading role in screen plays is not always the most important one!" That is the startling statement of Ruby Miller, famous English actress who has recently arrived in this country after a tour of Australia and the Orient with her own company.

"I mean the day of the wish-washy, blushing ingenue who never seems to know what it is all about is past.

"Who was the outstanding player in 'The Covered Wagon?' Neither the hero nor the heroine, but the character played in a most interesting fashion by Ernest Torrence. Here was a work which eclipsed both that of the leading players. By force of personality he commanded every scene in which he appeared.

"'Blood and Sand' proved to be the stepping stone for Nita Naldi, who played a 'vamp' role. The leading feminine player in the production is hardly remembered. Not that it is the fault of the actress, but it merely proves that the role which required more acting ability than good looks is usually more important to the success of the picture than the leading feminine player.

"The Famous Players-Lasky organization announce on their production program for the forthcoming six months only two feminine stars, Gloria Swanson and Pola Negri. Here is food for thought.

"There was so much red blood spilt during the war that everybody lost patience with the wailing heroine, who is making idiotic fuss over no trouble at all. It was only her innocence and ignorance that got her into the predicament.

How Not to Get Into Pictures

(Continued from Page 5)

rector never send him your usual form letter which starts: "I've just seen your latest picture. Your acting is wonderful."

Do not get a letter of introduction from your local theatre owner. Letters of introduction are what keep studios in a state of panic.

Do not send in snapshots taken by a Brownie B camera. Picnic pictures seldom do you justice.

Do not come to Hollywood unless you are financially able to wait for your opportunity. Engagements at the beginning are few and far between.

Never try to get into a studio by saying you are a newspaper writer, if you are not. The publicity department will soon get your number.

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HOW DO THEY GET THEIR GAGS?

No, dear friend, it isn't a fight! It is simply a number of gag men, directors and others engaged thinking up gags and stunts for a comedy.

See that gentleman over there with the mustache and tousled hair? That is Dick Smith, one of the champion gag men of the world. He is helping in the general work of thinking up funny situations and routines for Grand-Asher comedies. Just now he's getting gradually gray over ways and means of making up new laugh ideas for Monty Banks.

Note his demeanor! He is agitated. He rumples his hair. He talks so rapidly his words get twisted. But he has more originality to the square inch than nine out of ten—yes, ninety out of a hundred—men.

He gets paid for thinking funny things—not doing them. Odd, isn't it?

Crowds in circus days used to get their ideas for gags from varied sources and take a whole hibernating season in winter quarters to developing next season's stunts.

A gag man in a comedy studio has to get his gags and develop them in a day or a week or sometimes a few hours.

Everybody helps, it is true. The director and the star and sometimes others, sit in on the scenario. They all try to think of the same situation at once. How can it be made funniest? It is very odd to note the different conceptions emanating from different people. And they are not a bit bashful about telling one another when they don't care for a thing.

"That's out! Too old," or perhaps, "That isn't funny. Would you laugh at it if some one else sprang it on you?"

By the same token they are equally strong in praise.

"That's a wonderful idea, Bill. By George, why wasn't I smart enough to think of it myself. It just goes to show—two heads are better'n one."

So they evolve the situations that later will make the public hold its sides and burst multitudinous buttons from its collective vest. Herman Raymaker, director for Grand, invariably assumes some absurd pose when thinking up a routine. Probably he will be out on the studio lawn on a clear day, with his pedal extremities in the fountain and his head resting serenely on a rock. Archie Mayo sits by the water cooler in the studio "lobby," probably to keep his temperature down in case he hits a gag that is too funny! Harry Edwards, also director, reposes with his feet on the desk in his office, shut away from the world and looks exactly like the chief mourner at a funeral. That's when he is at his funniest. Arvid Gillstrom, directing also, probably gets in his car and goes out where he can hit her up to thirty-five and thinks out a line of stuff. The other night he wrote almost an entire comedy on the back of blank checks while waiting for dinner at a cafe. Reggie Morris doesn't disclose any especial peculiarities but probably he has them. Charles Lamont, being young and enthusiastic beyond most directors, gets ideas from everywhere but largely from his own past eventful life—he was born and reared in a circus.

The comedy stars, such as Monty Banks, Sid Smith and Joe Rock, all have ideas of their own and frequently put them across. There's never any jealousy. If the stenographer or the janitor get an idea they go and tell a director, star, or gag man. The latter, if the idea is good, will give full credit. "So and so told me this gag and I think it's a dandy."

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?

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?

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[The Digest of the Motion Picture Industry]

"Camera!"

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Vol. VI. SATURDAY, JULY 21, 1923 No. 14

The Editor Comments and Opines

If Henry Ford does run for president, it would be just like his opponent to win in a walk, scorning all Ford.s

Warner Brothers have called a meeting of state right buyers in New York. To find out why they don't buy more?

Mrs. Wallace Reid has been received with open arms back east, which proves the "dope" on it being wise to slam the dope evil.

When intrigue comes in, efficiency passes out. Hence it is imperative that all forms of intrigue be eliminated from the motion picture industry. There is room for us all in our field providing no quarter is monopolized by intrigue.

Motion pictures by radio! What a thrill this possibility conjures up in the mind! Yet radio movies are well on the way to perfection, and, incidentally man's inventive genius becomes more uncanny than ever. Scarcely anything is impossible any more unless it is Prohibition.

The abolition of blue laws is urged by a Kansas City preacher. He'll probably be fired from his job for being so unpardonably fair-minded, but he has performed a praise-worthy service for humanity just the same. So, he should worry over minds that are narrow.

Politics will be at white heat in another year and it is being freely admitted that political cliques plan on using the screen more extensively than ever for spell-binding. Here's hoping they don't move moving pictures too far into the political arena so infested with dangerous pitfalls.

Neighborhood theatres in most large American cities are doing so much more business than was expected that a movement to increase seating capacities has become quite general. This is one more reason why the pessimists should pipe down and 'fess up that conditions are not so hopeless after all.

Will Hays has taken the initiative in raising $100,000 to donate to the Y. W. C. A., to increase its facilities in Hollywood for taking care of the large number of screen-struck girls who swarm into this film center from all parts of the world, only to be disillusioned and made to suffer from sheer financial want. | This is real charity, but it would be even more charitable to conduct a propaganda campaign which would prevent most of these girls from invading filmland in vain in the first place.

Great Britain has been contemplating the placing of an embargo on American motion pictures, but that nation's Parliament finally saw the folly of the move and shelved the idea. The claim has been set up that American pictures had a tendency to destroy the English film-making industry. The tendency probably still obtains, but it is because of the superiority of American cinema achievements and John Bull cannot afford to take the position of refusing to let merit prevail. Meanwhile it is up to Uncle Sam's photoplay-producers to continue to excel.

Music has become as closely allied with the movies as possible in a mighty short space of time, but now the musical score bids fair to be an integral part of most every photoplay, the new idea being to compose it beforehand so it may be played during the taking of the various scenes of the picture, thus to inspire the players more. It is easy to understand wherein this practice will aid in making the action of the story move forward with a smoothness and more harmonious tempo, an end much to be desired. Verily the composer's niche in film-building is bound to be important.

All kinds of predictions are being made concerning the future of motion pictures. Forsooth this seems to be the prize era for cinema prophesies. The interesting part of it is, the vast majority of these predictions are ultra-optimistic, most everybody expressing implicit faith in the prospects for unprecedented expansions in this business. According to announcements made thus early, the forthcoming fall will be the banner time for film production activities in the Hollywood and Culver City districts. And the inevitable lull coincident with summer is not much of a lull this year either. Hence it is unmistakably patent that there is ample reason for all their optimistic predictions—they are based on something more than mere exploitation buncombe.

Leading exhibitors are again discussing the proposition of increasing theatre admission fees. Just what necessity there is for any advance in ticket prices at this time is not clear. Certainly it would be all wrong to make the movies less democratic and accessible by raising the prices beyond the means of the great masses of people from whom most of the support is drawn. Any higher rates as a general industry policy now would tend to check the growth of the universal popularity of moving pictures and since the trend towards new zeniths of patronage is so pronounced throughout the country at present, it would surely be suicidal to make it seem that mercenary motives are transcending all things else among those responsible for cinema entertainment. If the margin of profit is a little too slight, why not be content if such contentment will be instrumental in promoting the size of the patronage?

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"Dulcy"

Mason
127 So. Broadway

Dark

Egans
Pico and Figueroa

"Getting Gertie's Garter"

Hippodrome
320 So. Main

Roy Stewart and
Kathleen Kirkham in
"One Eighth Apache"

Orpheum
630 So. Broadway

Vaudeville

Pantages
Hill at Seventh

Vaudeville and
"Nanook of the North"

Hillstreet
Hill at Eighth

Vaudeville and
Trixi Friganza in
"Mind Over Motor"

Burbank
Main near Sixth

Musical Comedy

Majestic
845 So. Broadway

Ivan Miller in
"The Man of Action"

Mission Play
San Gabriel

with
Monroe Salisbury

Exposition

Motion Picture Revue

Tally's Broadway
833 So. Broadway

J. Warren Kerrigan and
Sylvia Breamer in
"The Girl of the Golden West"

STARS BREAK GROUND FOR NEW MOVIE THEATRE

Film stars and city officials mingled together this week at Santa Monica, California, when ground was broken for one of the new beach theatres at Santa Monica.

The new theatre will be one of the finest on the West Coast chain and will have a seating capacity in the neighborhood of 2,000. Every modern convenience will be installed in the new playhouse.

The ground breaking ceremonies consumed the better part of a morning and were attended by many stars of Principal Pictures Corporation as well as the majority of civic officials of the popular beach resort.

Marguerite de la Motte, dainty star of Principal Pictures Corporation, turned the first shovel of dirt while other film players looked on in admiration as the youthful star plowed the shovel into the earth.

Among those who attended the ceremonies were John Bowers, George Hackathorne, Fred Stanton, Mayor Berkley of Santa Monica, George Cleveland of the West Coast Theatres chain, A. L. Gore, Adolph Ramish, Sol Lesser and other West Coast officials.

Work will be speeded on the new theatre and it is expected this new home of the silent drama will be the show place of all the beach resorts of the Pacific coast.

BEAR TAKES A RIDE ON BIG FERRIS WHEEL

"Prunes," the baby Bruin once the mascot of the battleship California, dishonorably discharged from the navy because of his ill advised raid on the Admiral's suite, may join the aviation forces if his tendency to "go up in the air" can be taken as an indication of his ambition in life.

Recent visitors to Selig Zoo Park were greeted by a strange sight when "Prunes," the pet bear of Col. Wm. N. Selig's famous animal collection, decided that he would like to go up in the air via the Ferris wheel route.

It was while the sporty carnivors were meandering about the park that he discovered the giant wheel in motion and the joy that the occupants of the swinging baskets were accruing from the strange ride intrigued the fancy of the wily "Prunes."

Waiting until the device came to a stop, the colonel's pet hopped into one of the inviting baskets and before he was discovered the wheel was revolving at a rapid rate. Spectators watched "Prunes" with great interest as he hung on to the safety bar and snorted with merriment. It was a great new game for his ursine majesty and now he insists on his daily visit to cloudland on the giant Ferris wheel.

WARNERS SIGN JOHNNY HINES FOR MORE FILMS

Johnny Hines has been signed indefinite period and will be by the Warner Brothers for an featured in a number of forthcoming Warner classics, according to an announcement by Harry M. Warner. Hines recently completed his first picture for the Warners, "Little Johnny Jones," an adaptation of George M. Cohan's stage play, which has been completed under the direction of Arthur Rosson.

The Warner Brothers originally secured Hines to star only in "Little Johnny Jones," but his stellar work in this picture convinced the Warners that he was truly one of the screen's greatest comedians and they accordingly engaged him for a series of pictures.

In "Little Johnny Jones," Hines is said to do the best work of his career. He portrays the role of an American jockey in Europe bent on winning the English derby. Considerable romance and intrigue is woven into the story which is interpreted by a supporting cast including Windham Standing, Molly Malone, Margaret Seddon, Herbert Prior, George Webb and Mervyn Leroy. The story was adapted for the screen by Raymond Schrock.

"LICHEY" FINDS IT PAYS TO ADVERTISE

"It sure pays to Advertise," proclaimed Howard Lichtenstein of the Howard Lichtenstein Company, "because, my first announcement regarding the opening of my new office attracted unlimited attention, and the past week I have received many visits from stars and directors who have requested me to handle their publicity and their personal representation."

The Lichtenstein offices are only a week old, and it just goes to prove what can be accomplished by that type of chap who believes in getting out and going after material.

The motion picture actor will find within the staff of the Lichtenstein organization, competent commercial artists, newspaper writers, and individuals capable of handling every part of their activities, looking after their personal representation as well as helping them to exploit them and bringing them to the attention of the motion picture producer, exhibitor and fan.

Christie Gets Busy

Al Christie has taken off his coat and gone to work on some new pictures, having been home from Europe a week and rested up while other new comedies are planned to come under the directing hands of Scott Sidney and Harold Beaudine. The latter staged Christie's opening release for the new fall season which will be "Navy Blues" starring Dorothy Devore.

California
Main at Eighth

Jack London's
"Call of the Wild"

Miller's
Main at Ninth

Harold Lloyd
in
"Safety Last"

Metropolitan
Sixth at Hill

Monte Blue and
Madge Kennedy in
"The Purple Highway"

Loew's State
Seventh at Broadway

Viola Dana in
"Her Fatal Million"

Rialto
Broadway near Eighth

Mrs. Wallace Reid
in
"Human Wreckage"

Kinema
Grand near Seventh

Mary Pickford in
"Daddy Long Legs"

Million Dollar
Third and Broadway

Eileen Percy and
Kenneth Harland in
"East Side—West Side"

Alhambra
731 South Hill

Alma Rubens in
"Enemies of Women"

Hollywood Egyptian
Hollywood Blvd. and McCadden

"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Douglas Fairbanks
in
"Robin Hood"

Clune's Broadway
Broadway near Fifth

Lon Chaney in
"The Shock"

Symphony
Broadway near Sixth

Buster Keaton in
"Balloonatic"

Living Doubles of Historical Figures Appear in "Scaramouche"

Rex Ingram has accomplished something of an uncanny nature in the filming of his new monster production for Metro of "Scaramouche," Rafael Sabatini's great novel of the French Revolution. He has brought to life Louis XVI, the ill-fated monarch, Danton, Robespierre and other famous historical characters in a manner that has amazed close students of French history who have seen the picture in the making.

The historical figures in "Scaramouche" are not painted, animated manikins. Mr. Ingram does not believe in the extensive use of the artifices of makeup which made the task of finding the right people doubly hard. He spent months in search of some of the screen artists who play historical roles in this picture.

From the moment he read Sabatini's book he knew he was going to film it and immediately he began in his mind's eye to fit people into the colorful characters of the story. His wife, Alice Terry, seemed to be a perfect Aline and Ramon Novarro appeared to have been made to play the role of Scaramouche.

While in New York last winter during the cutting of the film of "Where the Pavement Ends" he found an ideal Climene in the person of Edith Allen. He and his wife saw her at a cafe one evening, were introduced, and brought her to Hollywood to play in "Scaramouche."

From the first Mr. Ingram knew that George Siegman would be his Danto, the famous French patriot, and there remained only the difficulty of securing the giant artist's release from two other contracts.

Bowditch "Smoke" Turner automatically became Le Chapelier, the president of the National Assembly. Mr. Turner had nothing to say about it. for Mr. Ingram had decided upon him for the part while reading the book.

The young director found his Napoleon in a peculiar manner. The famous Corsican, as he appears in "Scaramouche" is not the figure depicted in most paintings—a matured and rather overfed brooding person with a lock of hair across his forehead and hands either clasped behind his back or else with his right hand thrust into his waistcoat. In this production he is shown as a young second lieutenant of artillery, a witness of the sack of the Tuilleries Palace, one of the most thrilling of the picture's scenes of the actual fighting.

The man Mr. Ingram selected is not—or rather, was not an actor at all. The man who bears so striking a resemblance to Napoleon as he appeared in his youth is Slavko Vorkapitvh, a Servian artist. The director saw several of the young painter's works at an art exhibit two years ago and purchased one, "The Lady and the Swan." He remembered the young artist as Napoleon's "double" and when he cast "Scaramouche" he selected Mr. Vorkapitvh as one of his players. Guided by Mr. Ingram the youthful Bavarian has done remarkable work.

But there seemed to be no Maximilien Robespierre, "the little lawyer from Arras." Everywhere he went the young director was on the watch for him and as the time for the filming of the National Assembly scenes drew near it became imperative that he make a selection.

One day while directing a scene showing the attack of the populace on the mansions of the wealthy in Paris he saw his Robespierre brandishing a scythe with a thousand other ragged, blood stained revolutionists. The man was De Garcia Fuerberg. Other than to make his face appear pock marked he needed no makeup and his portrayal was faultless. Inquiry proved that he was a German with 20 years experience on European stages in Shakespearian and other classical plays. Not being a skilled linguist he had been unable during his four months in the United States to find theatrical work and so had enlisted as a member of one of the "Scaramouche" mobs.

Mr. Ingram selected and rejected three men before he finally decided upon Roy Coulson for the part of Jean Paul Marat.

(Continued on Page 20)

All Ready for Films

Filmland's latest gossip is to effect that a certain local group is dickering for the screen services of the well-beloved, internationally famous star—none other than the illustrious Eva Tanguay, who is now in our midst, having but recently finished one of her Vesuvius-tic and exhilarating vaudeville tours, and, as is usual, having once tasted of the fruits of an idealistic existence—that of homelife in Hollywood—is, apparently, loth to return to the eternal grim and grind of the professional tours. Miss Tanguay, when seen at the Ambassador Hotel, but a few days ago, appeared even more youthful than ever before and her exotic beauty impressed one more as that of a princess of the realm rather than the Queen of Vaudeville.

"I Don't Care" may have been her commercial vehicle, undoubtedly assumed to greater or less degree, (to the tune of 3 Grand), but we feel safe in surmising that Eva Tanguay, in spite of her usual tempestuous roles, does care, in fact cares for all things that are truly inspiring and beautiful and we unhesitatingly predict a screen popularity, surpassing even her tremendous box-office appeal of the stage—that is, if some lucky boy is successful in getting her name on the dotted line.

EVA TANGUAY

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL., July 16th.—Buster Keaton and his wife spent the week-end in San Francisco. They were enroute from Truckee, where they have been on location, to the South.

The West Coast Films Corporation, with N. Dragomanovich as their general manager, and who, for the past two years or more, have had their production offices in the Monadnock Building here, have decided to move their future activities to Los Angeles. The headquarters of the corporation will be either at the Hollywood or the Cosmosart Studios.

Cullen Tate, location man for the Famous Players-Lasky Corporation and his assistant, Paul Iribe, were in San Francisco looking up locations for a forthcoming production.

Gibson Gowland, who is playing McTeague in Eric Von Stroheim's production of "Greed," having the first few days off in more than three months' work on the picture, made a hurried trip to Los Angeles last week. He enjoyed his brief visit with his little son, Peter, and spent a few hours at the Goldwyn Studios.

Harry MacKenzie, head of the Kenmat Productions, returned from a trip to the South last week, and announces that their organization will start the filming of a new picture within the next few weeks. On his recent trip to New York, Mr. MacKenzie arranged the release of their first picture, "Tipped Off," through Pathe and it will be given to the world about November 1st.

The office of the Graf Productions is a busy place these days, as they expect to start shooting on their big sea picture, "Half Dollar Bill," August 1. Studio work on the picture will be done at the Pacific Studios at San Mateo. J. Hesser Walraven, long connected with the organization, has been made business manager of the corporation.

John McDermott, well-known director with First National, is in San Francisco looking up locations for their next picture, a large part of which will be shot here. It will be "Her Temporary Husband," and it will be of unusual interest, as it is planned to use as high as seven thousand people in some of the scenes, and will be the first comedy ever filmed on such a scale. The all-star cast includes such well-known names as Sidney Chaplin, Owen Moore, Tully Marshall, George Cooper, and Chuck Reisner. McDermott himself will direct and work will begin in the very near future.

Gordon Mitchie, production manager for the Rellimeo Films, a San Francisco organization with offices in the Chronicle Building, has just returned from New York, where he went to arrange a release for the first picture of the company, recently filmed on the Universal lot. They will release through Selznick and the picture will have its world premiere in September. It was shot under the title of "Heartstrings," but will be released as the Selznick prize title picture, with an offer of a five hundred dollar prize for the best title suggested by any fan. The story is by Grace Sanderson Mitchie, author of "The Finger of Justice" and other photoplays, L. W. Chaudet was director, and the cast includes such well-known names as Monte Blue, Irene Rich, Tully Marshall, Russell Simpson, Jackie Saunders, James Gordon, and George Rheems. Lynwood Abbott was at the camera. The company will start their next picture in two weeks, and will again work at Universal City.

Captain P. B. Cullinan, at present art director with the Von Stroheim forces engaged in the making of "Greed," will leave the picture world on August 1 for London, and after a visit there will continue his travels in a trip around the world. Captain Cullinan is one of the world of the silver-screen who has a record for great bravery in the late war, and who was the winner of the Military Cross with Bars, given as a recognition of great bravery in action with the Prince of Wales Regiment.

Frank Keenan spent a few days in San Francisco last week to be "among those present" at the opening of the Duncan Sisters' big success, "Topsy and Eva."

Buster Keaton's latest picture, "Three Ages," had its world premiere at the Warfield Theatre last Saturday. It's a six-reel comedy and seems to be a riot. A number of the officials of First National came up from Los Angeles for the opening.

A new photoplay company has been organized in San Francisco by H. B. Mattern and H. A. Mitchell with offices at 331 Turk Street, and they are making plans which they expect to result in the production of from four to six feature pictures a year. Mattern created the Scenario Authors Agency in this city, of which he is still the head and Mitchell, has done most creditable work along the same lines in college. These ambitious young men are already attrating the co-operation of their friends and fellow students, and hope to go into early production with only the highest type of material.

J. F. Whitfield, well-known cameraman, is now employed by G. M. Anderson to do the taking and finishing of the Casino Motion Picture News, to be shown from now on at that popular theatre at Ellis and Mason Streets.

Under the general management of Herman Lubfin, president of the Pacific Motion Picture Studio at 331 Turk Street, many new activities are now in progress. Among them is the shooting of scenes for G. M. Anderson's "Casino News in Pictorial Form," which is devoted exclusively to events, notables, and industries, in and around San Francisco. A special program of news pictures was prepared for the opening of the Casino for the season on July 14.

Casts of the Week

Choice Productions, Inc., announces the following cast and organization for a special all-star Feature Play.
Story and Continuity by William Clifford.
Ray June, Cameraman
Martin J. Heyl, Director
Warren Fromme and William Lynch
Warren Frome and William Lynch

CAST

Eileen Percy	Sheldon Lewis
Pauline Stark	Chester Bishop
Eva Novak	Frank Ridge
Claire Adams	Walter Whitman
Thelma Salter	Robert Edeson
Rockcliffe Fellows	True Boardman
Walter Long	Fred KoVert

Fred Caldwell Presents
"HOGAN IN HOLLYWOOD"
Fred Caldwell, Directing
Story and Continuity by
J. Stewart Woodhouse
Photographed by George Crocker

CAST

Alice Howell	Chas. W. Mack
Violet Schramm	Charles Dale
Victor Potel	Muriel Reynolds
Jean Metcalf	

Betty Giles, popular child artist of the screen

STATISTICAL WRITERS NEGLECT TO INCLUDE WILTED COLLARS

The "figgerin' fools" who write statistical stories about motion picture productions have overlooked a bet. They have passed up a chance to quote facts and figures concerning the number of collars wilted during the filming of the elaborate country club dance scenes in "The Social Code," Viola Dana's newest Metro picture which Oscar Apfel is directing.

The piercing rays of an energetic Southern California sun beat relentlessly on one of the huge enclosed Metro stages. The lights used to illuminate the ballroom set within the stage gave off more heat.

Mr. Apfel and his assistants, Cameraman Jhn Arnold, the electricians, property men and carpenters were clad as lightly as possible, palm beach suits and white shirts with open necks predominating. Viola Dana and the other young and older women were fortunate inasmuch as they were in conventional evening attire which, after the style of nearly all evening gowns, permitted of considerable ventilation.

The men suffered. Malcolm McGregor, who appears opposite Miss Dana in this picture, Huntly Gordon and Cyril Chadwick spent much of their time shifting collars, removing their coats at the completion of each scene and donning them again at the start of the next scene.

In addition to those mentioned, the cast of "The Social Code" includes Edna Flugrath, John Sainpolis and William Humphrey.

The Bright Future of the "Heavy"

By Lucile Erskine

Clyde Fillmore slid into success. Others have found themselves up against the barred door that Hollywood so often turns itself into for screen aspirants, but Fate opened it for him. Coming out to the coast with Maude Fealy's company, he happened to hit the influenza epidemic and was marooned here for ten months. When the large following he had made on the speaking stage began to miss him, he flashed before them on the screen.

And his quick success wasn't altogether due to his very good height, although it did get him a job once, made a dawn out of what threatened to be a pretty black night. On a particularly blue Monday he was sitting in a theatrical office filled with others, hoping, despairing like himself, when Sam Forrest came to the railing and threw the whole crowd into the pit of dejection with the following short speech, "It breaks my heart, boys, to have to tell you that there isn't a thing for anybody." Mr. Fillmore was so impressed with the courage of the man who could utter such black candor that he lingered to express his admiration and sidled near the railing as he did so.

"When do you think there will be a chance?" he ventured timidly.

Forrest surveyed him from heel to head.

"Stick around," he murmured in a confidential whisper. It ended in a part and Mr. Fillmore as is his habit from anything flung at him made a succes out of it.

And always being able to eat in a career where so many have starved, has given his nature a certain mellowness. He is even merciful towards Hollywood.

"No," he said to a question I put to him in the living room of his little bungalow, "I don't think we're another Babylon meriting destruction for our sins. We are only honest, call a spade by its ugly black name, are more lyrical than the steam-rolled Middle West. Our freedom works both ways. You can be very good in Hollywood if you want to be."

Back of his chair as he talked hung a Japanese screen. The clock that ticked on the mantle piece must have ticked for generations to spinsters in some old colonial house. Books were about and good solid books at that. There was an air of peace, of detachment, to this little house. It plainly said, "There is no jazz here."

And enshrined above everything else of importance was Her portrait.

"Is she young?" I asked him.

"About the age I pretend to be," he answered.

They met on her birthday and are to be married on his. He was completely disillusioned, he said and she has spread the veil over the world again. She is Mrs. Sadie Michener, a very handsome widow of Los Angeles and the wedding will be solemnized in Pasadena. Mrs. Michener was formerly Miss Sadie Bird of Chicago and had a very brilliant social position there.

And Mr. Fillmore will act all the better for being happy. There is a false idea that you have to be scourged by fate and then you will have something to give the world in art. But Mendelsohn wrote music that has lived and his life was a happy song too.

As good a lover as he has made and would make on the screen, he thinks an ambitious artist is to have his biggest opportunity in the "heavy."

"A man isn't a villain," he said, "for three hundred and sixty-five days in the year. And the shading off of this character from its rather monotonous blackness is getting into the screen stories. In the play of "Othello," the "heavy" Iago offers the biggest dramatic plum. All the greatest Shakespearean actors have preferred portraying him to the hero. But to go back to the screen, I think all the characters are too conventionalized, too standardized as to type."

Clyde Fillmore

Clyde Fillmore is a thinking actor. He says he works to objectify a mental image he has of the part and in turn to impress that image on every mind in the audience.

"I've heard it said that Mrs. Fiske acts the same every night. That's absurd. She creates a thousand different images each night on a thousand different minds. They can't all be the same."

The mental image he created as the "heavy" in "The Sting of the Lash" with Pauline Frederick was indelibly impressed on the minds of all who saw it, because it was put there with such vivid power.

His talk ran to directors as naturally as sea talk would run to captains. "If a man is not a big man, then he has no right to be a director, because too much power is given him, but if he measures up, then he ought to be an autocrat."

His last picture is "Alimony" just finished at Robertson and Cole Studios under the direction of Jimmy Horne, and over him, Mr. Fillmore waxed enthusiastic.

"He was like a sun that brought out the hidden flower in every one of us. He saw our latent power and I tell you it blazes out in that picture and it's all due to him, not to us."

Mr. Fillmore gives me the impression of living a good deal with his intellect and that is rare in this Oriental Hollywood, where the emotions seem to be enthroned before everything else. Another instance of his intellectual attitude towards his art is his candor. He thinks the screen is for the masses and not the classes and that productions must make money. Therefore the actor's personality ought to be salable, the story has to be the same. From his lips comes none of the cant about the "mission of the movies."

He entered the stage door from a home of culture and with a college-trained mind. After finishing at the University of Oregon, he had a year of medicine at Johns Hopkins, Baltimore. Later, when working for the government at Washington, he found his "knock-off" time was four o'clock. He cast about somewhere else to spend the late afternoon. A dramatic school spread out her lure.

And in this new Bagdad where the failure of yesterday is the success of today, as in the old, when the beggar of the morning was the grand vizier by night, he gives you the impression through his stability and poise of not only snatching at success, but having her pretty securely by the throat.

VOLCANO TIMES ERUPTION TO SUIT LUCKY MOVIE DIRECTOR

It is very unusual for Mother Nature to perform her work on a regular schedule in any event, and twice as unusual when she performs according to a motion picture director's schedule. Henry King, the producer of the photoplay "The White Sister," starring Lillian Gish, not only saw Vesuvius work as per the schedule for his scenes of the eruption of that volcano in the picture "The White Sister," but, he and his company had been located in Bosca tre Cossa, a village at the foot of Vesuvius for three weeks, making scenes in and around the crater, when the volcano erupted and found him prepared to take full advantage of the awe-inspiring spectacle.

"All during the winter in Rome," said Mr. King, "I conducted research work on volcanic eruptions and weather conditions, so I could duplicate the actual scenes as near as possible for my photoplay.

"I had been plotting charts showing the eruption of Vesuvius from the days of Pompeii, and the weather conditions previous to each eruption, when I suddenly realized that judging from current weather conditions in comparison to my data, the next outburst of lava from the famous volcano, standing by the bay of Naples, should be some time this summer.

"My company was a bit surprised when, out of the clear sky, I abandoned work on the location near Rome and moved them down to Bosca tre Casso, a village which is three layers deep, each succeeding village being built on the ruins of one which had been buried previously by lava flow. I had told no one just exactly the reason for shifting the location, except to say that I thought it would be a good time to get some scenes around the volcano.

"We had been working about three weeks in and around the crater, (and let me tell you it isn't a cool job to be walking over millions of tons of molten rock), when one morning the old volcano began to rumble and shiver, and I had a premonition that I was going to get some of the most realistic pictures of flowing lava and fleeing refugees ever taken.

"I had to work fast, as lava in a molten state starts to flow with great rapidity. We had to figure our locations so as to avoid those fiery rivers, and still be near enough to show the awe-inspiring torrent as it poured down the sides of Vesuvius, consuming everything within its path, vineyards, houses and animal life, leaving nothing be-

(Continued on Page 19)

News and Gossip About the Moving Throngs of Movieland

Guns Were Scarce

More than 800 torches, 1200 assorted mob weapons such as pitchforks, scythes, sickles and pikes, and 850 swords were manufactured at the Metro studio for use in depicting the storming of the Tuilleries for Rex Ingram's production of "Scaramouche." History tells us that so many people wanted to participate in the French Revolution that there were not nearly enough guns to go around.

Made Auspicious Start

Although Evelyn Brent has never appeared on the stage, her first few screen appearances were made with such stage favorites as Tom Wise, Mme. Petrova, Edmund Breese and Lionel Barrymore. Just at the present time, Miss Brent is portraying one of the leading roles in "Held to Answer," Metro's all-star picturization of the story by Peter Clark MacFarlane.

Jimmie is Now James

James Wood Morrison is the official new "program name" of Jimmy Morrison, well remembered featured player of the old Vitagraph company in the days of Anita Stewart, Corinne Griffith and Harry Morey. Mr. Morrison has grown, physically and histrionically, and is now enacting a leading role in "Held to Answer," the new Metro all-star special.

Association Changes Quarters

The Reliable Photoplayers Association have moved their offices from Sunset and Santa Monica boulevard to 1442 Beechwood drive, Hollywood, where they now have more spacious quarters and are in a position to give the best of service to producers. Betty Jean, manager of the association, has been confined to her bed for the past two weeks with illness, but it is expected she will be back on the job within the next few days.

Actress Expert Fisher

Margaret Morris, who has acted as leading woman for many of the screen's handsome male stars, and who is now playing opposite Pete Morrison in a new western feature at Universal, is enthusiastic over all outdoor games and back in Minneapolis where she was born and educated she spent nearly all of her leisure moments trout fishing, which sport she is particularly fond of. Because of the many big catches which she recorded in streams near her home she gained a great amount of fame as an expert angler.

English Star Here

S. Reve-Smith, the noted English actor who recently arrived in America, has been added to the cast for Elmer Harris' screen version of Frank R. Adams' Cosmopolitan story, "The Love Hater," which is being filmed by Associated Authors. Reve-Smith is one of the most prominent character men on the English stage and boast a histrionic experience that is both wide and varied. He was brought from New York especially for this role after a great deal of difficulty in finding exactly the right type.

Meakin Finishes Another

Charles Meakin, who for years was connected with many prominent theatrical organizations, on the spoken stage, and who lately has turned to the screen, has just closed with Edna Murphy, at the Hal Roach studio under the direction of Val Paul. He did the District Attorney, in Episode Number Seven of the series Miss Murphy is making for this company. Prior to his engagement at the Roach studio, he played a prominent role in the Arthur Somers Roche story, "A Day of Faith," for Goldwyn.

A Little Misunderstanding

It was right after the Willard-Firpo battle. Larry Trimble, producer of the Strongheart pictures, was discussing this particular fight and pugilistic encounters in general with his technical director, Fred McBan, whose son Mickey, well-known boy actor, was standing close at hand listening attentively to the conversation. Mr. Trimble was relating instances of the deadly effect of well-directed uppercuts. It seems that at one time Jess Willard, during a ring battle, killed his opponent with a terrific uppercut, and the subsequent autopsy revealed the tremendous power the giant Kansan had put behind the blow. "Yes, sir," concluded Trimble, "Willard killed the fellow with an uppercut." As Mickey and his father were walking away the little chap asked, "Daddy, how could that man kill the other one with an apricot?"

Stahl Completes "Wanters"

John M. Stahl has completed the filming of "The Wanters" as his next all-star special for Louis B. Mayer-First National presentation. The cast includes Marie Prevost, Robert Ellis, Norma Shearer, Huntley Gordon, Gertrude Astor, Richard Headrick, Louise Fazenda, Hank Mann, Harold Goodwin, Lilliam Langdon and William Buckley. The story deals with New York society life, and is treated in the humorous and rather cynical fashion that characterizes Mr. Stahl's last release, "The Dangerous Age." The picture is now being cut and titled under the supervision of the director.

O'Malley's Celebrate

Mr. and Mrs. Pat O'Malley recently celebrated the eighth anniversary of their marriage by declaring open house at their Hollywood bungalow and entertained a host of relatives and friends. Pat, who is one of the stars in Reginald Baker's new picture, "The Master of Woman," was up in the mountains on location when the great day approached, but by special permission and a little dare-devil work at the wheel of an automobile, he was able to reach home in time to serve as master of ceremonies at the celebration.

Cunningham Returns

Jack Cunningham of the Paramount scenario department arrived at the West Coast studio of this organization after several months as a member of the scenario staff of Paramount's Long Island studio. During his Eastern sojourn, Cunningham adapted Agnes Ayres' latest Paramount Picture," "The Heart Raider."

Christie Signs New Ones

Teddy Sampson and Patricia Palmer, both well known names in feature and comedy casts, have been engaged by Al Christie to support Bobby Vernon in the next picture which will go into production at the Christie studios. Miss Sampson has just finished a role in the production of "The Bad Man" starring Holbrook Blinn, a First National picture, and Patricia Palmer has just finished in "The Hellion" a

New Walton Story

Hugh Hoffman has just finished his latest scenario for Gladys Walton. It is a Cosmopolitan Magazine story, written by Frank R. Adams and is called "The Near Lady." In this picture Miss Walton will portray a manicure girl in a barber shop. The story is said to be full of the spontaneous "peppy" comedy for which Mr. Hoffman's scenarios are noted. Production starts July 23. Herbert Blache directing; Jack Sullivan assisting.

Buys Another Hit

"Lilies of the Field," the stage play which ran for seven months at the Klaw Theatre on Broadway, New York, has been added to the list of successful dramas which will be brought to the screen for Associated First National Pictures. The purchase of the screen rights of this play, which was as successful in Chicago as on the Broadway stage, is announced this week by First National. "Lilies of the Field" was written by William Hulburt and the cast of the New York production includes Marie Doro, Norman Trevor and Josephine Drake, Joseph E. Shea produced the stage play. Its popularity is ascribed not only to the clever dialogue but to the many exceptional situations.

In Victorville

Edwin Carewe, and the entire cast of "The Bad Man," which he is producing for First National, are now located at Victorville where all the bandit and cattle rustling scenes of the production will be taken. Holbrook Blinn, star of the picture, is the only absent member. All of his scenes have been finished and he has left for the East. Accompanying the company are Wallace Fox, assistant director and Louis Jerome, business manager. About 35 people were taken along and they will remain on location for the better part of the next three weeks. All of the interiors were finished before Blinn left for New York. The only remaining work to finish the picture are those scenes relating to bandit outrages

Entertains New Star

Mrs. Helen White, 689 South Bronson avenue, this week entertained twenty luminaries of the film world at dinner in honor of her guest, Miss Muriel Reynolds, who has had a meteoric rise in pictures since she won a beauty contest from five hundred other girls two months ago. Director Fred Caldwell, who has Miss Reynolds under contract for five years, and William Jenner, West Coast representative for Pathe releases, were among the guests.

Back From Elks' Meet

Tom O'Brien, recently engaged to play "Beauty" Smith in Jack London's famous dog story, "White Fang," on which Director Laurence Trimble will start work in a few days, has returned from the Elks' Convention at Atlantic City, which he attended as a delegate from the Santa Monica lodge, and has reported for work. O'Brien also had an important part in the Strongheart picture now in the cutting room, "The Love Master," which was made under the working title of "The Phantom Pack."

In Santa Barbara

Rowland V. Lee and the entire company of players in his production, "You Can't Get Away With It," a Fox picture, are this week on location in Santa Barbara, for scenes which will have for a background one of the most magnificent estates in California. Those who have invaded Santa Barbara, besides Mr. Lee and his assistant, Dan Keefe, are Percy Marmont, Betty Bouton, Barbara Tennant, Grace Morse, Clarissa Selwynne, William Haines and Charles Cruz.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, JULY 21, 1923

CHAPLIN FILM GETS NEW TITLE

"A Woman of Paris" is the title finally decided upon for Charles Chaplin's first dramatic picture in which Edna Purviance is featured and which has just been completed at the Chaplin Studios.

During the making of this picture which has been in production for eight months it has been temporarily titled "Public Opinion," a title copyrighted by Mr. Chaplin and one which will be used on a subsequent picture.

Although Mr. Chaplin does not personally appear in "A Woman of Paris," there runs through it that same touch of humanness which has made him the acknowledged genius of the screen and its humor, pathos and tragedy are blended with supreme artistry.

Those who have seen the picture in unfinished state declare it will be a sensation when it is released during the month of September at which time it will have its premiere in New York City at a Broadway legitimate theatre.

Perhaps the most vital phase of the production is the new treatment of the subject matter and the finesse with which the various scenes are played by the actors; Mr. Chaplin having devoted more of his time to the acting in this picture than has ever before been given to a motion picture. Each scene was directed by him personally and on some of them weeks were spent on a single scene. The result bids fair to place Mr. Chaplin in the same position among directors that he has formerly held among actors.

The picture which will be released in eight reels will be handled for distribution by United Artists, the releasing organization for the personal productions of Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith.

Those in the cast supporting Edna Purviance are Adolphe Menjou, Carl Miller, Lydia Knott, Charles French, Betty Morrissey, Malvina Pole and Clarence Geldert.

The staff assisting Mr. Chaplin on the production of "A Woman of Paris" included, editorial, Monta Bell; assistant director, Eddie Sutherland; business, Alfred Reeves; photography, Rollie Tetheroh and Jack Wilson; and research, Harry D'Arrast and Jean di Limur.

Following a short vacation Mr. Chaplin will immediately begin work on the production of a new six reel comedy with himself starred and which will also be released through United Artists.

QUITS PLAYING TO FIGHT FOREST FIRE

Constance Talmadge's warriors of "The Dangerous Maid" cast stopped fighting each other long enough the other night to conquer what threatened to grow into a forest fire.

The company was working in a nearby valley on a wooded ranch supposed to be an old English highway. Constance, disguised as a boy, was darting back and forth across the road and behind trees with a squad of "Red-Coats" hot after her. Half a mile away a wall of flame shot up into the air and the cry of "Fire!" went up. Director Victor Heerman immediately called a halt and ordered Constance, Marjorie Daw and the other feminine members of the cast to safety.

Heerman then told off 200 men into squads under Conway Tearle, Lou Morrison, Philip Dunham, Eddie Brophy and Glen MacWilliams and the whole male force was rushed to the spot of the flames in motor trucks. There they joined with residents of nearby ranches who were hastily assembling, and in about two hours made a firebreak that prevented the flames from reaching the timber land. The blaze spread on through the brush but, cheated of its larger prey, finally burned itself out.

FLYNN SPECTACLE IS NOW NEARING COMPLETION

When the cameras click on long shots of the big palace set the latter part of this week, Emmett Flynn will have completed the filming of "In the Palace of the King," the period spectacle he directed for the Goldwyn studios.

Edmund Lowe, leading male player in the production is the only principal in the cast who is not yet finished with the picture. Other players, including Blanche Sweet, Hobart Bosworth, Pauline Starke, Sam de Grasse, Lucien Littlefield, William V. Mong, Aileen Pringle, Charles Clary, Harvey Clarke and others, have made their final scenes, and most of them are planning their summer vacations.

In order to confer with Richard A. Rowland, general manager of Associated First National Pictures, Inc., Earl J. Hudson, general production manager of that organization's own producing unit, has left Los Angeles for New York City.

LESSER WILL FILM "HIAWATHA" SOON

Sol Lesser announces an early beginning on the production of a spectacular and poetic screen version of Longfellow's "Hiawatha." For several months this poem has been in contemplation and for several weeks the scenario department has been busily engaged in research work attendant on the great enterprise of filming this American classic. The services of James Willard Schultz have been engaged in the preparation of the story, he being a full-fledged member of the Blackfoot Indian tribe of Montana with the fortunes of which, for more than twenty years he was identified in the field and chase. As an authority on Indian lore, Mr. Schultz is regarded without a peer in the United States, and his published works on Indian life are numerous and popular. He has been taking an active interest with the Principal Pictures scenario staff in the adjustments necessary to render the story of Hiawatha suitable for film translation.

"It is our plan," says Lesser, to emphasize the poetical elements of the work, or rather to attempt to give them complete visualization. This we hope to accomplish by the importance we shall give to the earlier episodes of the poem wherein the infancy and young boyhood of Hiawatha are treated. The poetic essence of the work is what we are after rather than "plot-values" and the usual "movie plot action." We shall boldly attack the problem of fixing upon the screen immortal poetic beauty of Longfellow's most widely known and popular poem. Of course we plan the engagement of typical Indians to give reality to our scenes and in the engagement of these we expect the authoritative advice and counsel of Mr. Schultz will guide us rightly. We believe we shall accomplish the production of a pageant-poem that will appeal with its beauty to every class of motion picture patron and every lover of romance and poetry."

AMERICAN AND TURK WRITE PLAY

An interesting collaborating affiliation, which promises to bring to the motion picture screen a story with a keen psychological analysis of the Oriental custom of plural wives, has just been announced.

Under the title, "Harem Love," a story is being jointly prepared by J. Stewart Woodhouse, well known local scenarist, and Gerjes Bey, recently arrived from Constantinople. Gerjes Bey was educated in the universities of the Turkish capital and knows Oriental life in all its phases. His uncle was Minister of War under Abdul Hamid, under which monarch he himself was knighted at the age of nineteen. Gerjes Bey was connected with the diplomatic service of his country for years.

When "Harem Love" is ready for production Gerjes Bey purposes to give personal technical supervision, bringing to the American screen, perhaps for the first time in its history, a true vivid picture of Turkish life, including the innermost secrets of the harem, and a revelation of social and political customs which make this domestic institution popular in that country. It is undoubtedly true that only a native, who has studied the Turkish people, can give a true insight into the mental attitude of the woman who is one of the many wives, and of the man who finds his better half has been divided into numerous infinitessimal fractions.

Just what conflict of emotions would be aroused in a father's breast when confronted with giving his own daughter as a part of another man's harem, equal in proportion to his own, is a sentiment an American would would find hard to conceive. Inasmuch as it is purposed the hero of the story shall be an American there will probably be a striking clash of love sentiment between the Anglo-Saxon and the Oriental temperaments. Mr. Woodhouse is working overtime, with the aid of black Turkish coffee, at his home 1832 North Normandie, Hollywood.

George Hackathorne has completed his role in Eddie Cline's First National production, "When a Man's a Man." Included in the cast were John Bowers, Marguerite de la Motte and June Marlowe.

VIOLA GETS A BIG SURPLUS OF DOGS

Enough is sufficient and sufficient is plenty.

Viola Dana has had another birthday and with it gifts from her sisters, Edna Flugrath Shaw and Shirley Mason, and from her father, Emil Flugrath.

Remembering how his daughter had grieved over the disappearance a month previous of her pet, a Chow dog named Pom-Pom, Mr. Flugrath proudly bought her a husky Boston bull terrior for a birthday present. It arrived while the little Metro star was breakfasting and she was overjoyed.

An hour later Miss Shaw and her director-husband, Harold Shaw, arrived with their gift. It was a beautiful Pekinese dog.

"To take the place of poor Pom-Pom," said Sister Edna. "His name is Sing-Sing."

Miss Dana said she guessed there would be room in the garaage for both the Bostonian and the descendant of Chinese dog royalty and expressed her appreciation.

But she was not quite as exuberant when Miss Mason came that afternoon with a young, but large and rough German police dog.

"His name is Count and he's to make you forget Pom-Pom, Vi," said Sister Shirley.

"Thanks," the little star replied weakly.

And if that is not enough it may be mentioned that the nice kind men who work at the Los Angeles dog pond have since located poor Pom-Pom and they returned him to his owner.

The situation has been alleviated somewhat by the return of the bull terrier to the dog store and of the police dog to Miss Mason.

Miss Dana still has Pom-Pom and Sing-Sing.

Walsh is Favored

That George Walsh is the most popular screen star in South and Central American countries was the opinion of a large group of ambassadors and other state officials from the Southern republics who recently visited the Goldwyn studios. Walsh is now playing in "The Magic Skin." Walsh was also selected by the statesman as their choice for the name part in "Ben Hur" to be filmed by Goldwyn. The diplomats who came from Washington to attend the Motion Picture Exposition, brought the interesting information that one of Walsh's films had been re-issued five times in South America.

Margaret Reid has finished her work in Rex Ingram's "Scaramouche."

PRODUCING OF "SPRING MAGIC" IS RESUMED

Production work is once more in full swing on "Spring Magic," William De Mille's production for Paramount, which was halted two weeks ago when Charles de Roche, one of the principals in the cast, suffered a broken toe while performing a difficult jump.

Agnes Ayres and Jack Holt are featured in this adaptation by Clara Beranger of Edward Knoblock's "The Faun" which Charles de Roche, Robert Agnew, and Mary Astor in support. De Roche plays the role of the Faun, and his injury, which confined him to his bed for a fortnight, brought the production to an abrupt halt.

With the introduction this week of Bertram Johns and Leo White, practically the entire cast is at work. Ethel Wales plays the only other important role. "Pal," the famous motion picture dog, also has a prominent part.

DOROTHY IS KEPT BUSY CHANGING HER WIGS

Dorothy Chase, former publicity writer, whose interesting work in ingenue and character roles has been attracting considerable attention lately, has worn so many wigs, hats, and other head-gear in recent pictures, that her screen friends have almost forgotten what her own hair looks like. It remained for Finis Fox to reveal the secret. Mr. Fox asked her to remove a hat for "close-ups" during the garden- party scene in "Bag and Baggage," his current production, and Miss Chase's own wavy, ashe-blond hair was revealed.

Miss Chase's various "disguises" were not all of her own choosing, and while she enjoyed appearing in the beautiful white wig worn in Rex Ingram's "Scaramouche," and in the voluminous aand becoming headgear appropriate to her costume in Jackie Coogan's "Long Live the King," the chance to be "herself" was greatly appreciated.

Miss Chase's latest characterization has been that of a kidnapped American girl, in the Mexican dance-hall sequence of Choice Productions' current picture, as yet untitled.

Dinner for Elinor Glyn

Mr. and Mrs. Abraham Lehr entertained with a brilliant dinner in honor of Mme. Elinor Glyn, who has just arrived in Los Angeles to assist in the filming of her novel, "Three Weeks." Present were: Mr. and Mrs. Rupert Hughes, Mr. and Mrs. Emmett Flynn, Mr. and Mrs. Robert B. McIntyre, Mr. and Mrs. H. E. Edington, June Mathis, Aileen Pringle, Cedric Gibbons and Carey Wilson.

HELENE TURNS TO THE RUPERT HUGHES UNIT

That Helene Chadwick will play the leading feminine role in Rupert Hughes' new production, "Law Against Law," is the interesting announcement from the Goldwyn studios.

The news is the more interesting in view of the recent differences between the beautious Helene and Goldwyn. But diplomatic arrangements of all issues have been effected and now everybody is happy, with Miss Chadwick's casting in the big role in the new Hughes' picture the culmination.

It will be remembered that Miss Chadwick won her greatest success in previous Hughes productions, including "Dangerous Curve Ahead," "Gimme," "From the Ground Up" and "The Old Nest."

Miss Chadwick is the first player to be cast in "Law Against Law."

ACTOR'S WORK IN FILM IS GIVEN HIGH PRAISE

David A. Dunbar, who is one of the newest, yet one of the most promising character artists in filmland, has the leading role in Paul Hurst's latest feature production, "The Man Who Would Not Die," which has just been completed at the National studios in Hollywood. The picture was previewed a few nights ago at the Burbank Theatre in Burbank, and Dunbar, in the character of a young Indian chief, won considerable praise for his brilliant performance and histrionic talents. He is winning great recognition as a master make-up artist and his characterizations are of such quality as to insure a most successful career for him in the film world.

BETTY IS KEPT ON THE JUMP BY FOUR JOBS

Betty Giles, who has made a pronounced success with her work in many productions during the past year, is now playing at the United in "The Dangerous Maid," starring Constance Talmadge and directed by Vic Heerman. Betty, however, further enjoys the added distinction of working in three other current productions, hopping from set to set and lot to lot in double-quick time to do her various bits in "Ponjola," also at the United, and in "Scaramouche" and "Long Live the King" at the Metro.

Paul Scarden, who is personally supervising the filming of "Chu Chin Chow," in Berlin, starring Betty Blythe, reports that this production contains some of the most beautiful scenes he has ever seen, and that Miss Blythe's role in it is giving her a much wider scope for acting than the "Queen of Sheba."

GRAND-ASHER CO. PLANS FILLING A NEED

Supplying a genuine need on the part of the exhibitors, providing reasonably priced and wholesome as well as thoroughly entertaining comedies and feature pictures, the Grand-Asher Corporation is preparing a schedule for the fall season which should prove decidedly interesting.

The comedies in which will be starred Monty Banks, Sid Smith and Joe Rock, are all of two-reel length, widely different in character and type and directed by men who know the comedy end of the films backward. Adequate settings, good casts, stories that are built solely to amuse and entertain, render them highly desirable from the exhibitor's point of view and should make them entirely acceptable to the public, as sauce, so to speak, with which to garnish the heavier fare provided by dramatic vehicles.

At present the features are being produced by Ben Wilson with strong cast headed by Bryant Washburn and Mabel Forrest. The first three were all written by Evelyn Campbell and adapted by well known continuity writers. There are seven more to be made by Mr. Wilson and all will be supplied with strong casts. Many of these stories, by writers of note, have been already selected and are now being adapted for the screen. Among these pictures will be several in which Billie Rhodes will appear in the stellar roles.

Later production plans for other productions in which famous screen luminaries are to appear will be announced no doubt of the return of Samuel V. Grand, head of the Grand-Asher organization, on his return from New York early in August.

Announcements in the trade papers contemplate some of the most attractive pictures imaginable from this newly formed releasing company. At least one new face has already been introduced in Mabel Forrest, who appears opposite Bryant Washburn in the Ben Wilson films.

Sargent Finishes

Lewis Sargent ,popular film juvenile artist, has completed his engagement at Universal, where he played the leading juvenile role in Gladys Walton's latest starring vehicle, "The Wild Party," and he is now trying to decide between offers which have been made him for important parts in other pictures. Meanwhile, he has taken a bungalow at one of the beaches near Los Angeles where he is enjoying his first vacation in three years.

BARKER STARTS ON HIS 3rd. MAYER SPECIAL

Reginald Barker has started the filming of "Pleasure Mad" as a Louis B. Mayer special for Metro release. This will be the director's third independent unit production at the Mayer studio following "Hearts Aflame," a current success, and "The Master of Woman," which will make its debut in the early fall.

"Pleasure Mad" was adapted from Blanche Upright's novel, "The Valley of Content." Dealing with the fortunes—and misfortunes—of a happy family of modern means which is split up by the affections and indulgences which follow sudden acquisitions of wealth, this book has proven to be one of the most popular novels of the past year.

Mary Alden, a favorite since the old Griffith days, and Huntly Gordon, who scored such a big hit in Fred Niblo's "The Famous Mrs. Fair," and who has just finished work in John M. Stahl's "The Wanters," will be seen in the two leading roles. Working with Mr. Barker, Irving G. Thalberg, vice-president of the Mayer organization, is now selecting the balance of the cast and will have the complete list ready within a short time.

With Alvin C. Wyckoff in charge of the photography, Mr. Barker is shooting scenes in the meantime, confining his activities to certain highly dramatic sequences in which only Miss Alden and Mr. Gordon appear. The company is now working on the covered stage at the Mayer studio.

While no definite announcement has been yet made as to the director's next picture following "Pleasure Mad," it is possible that he may make "The Train of Ninety-Eight," the Robert W. Service story which was purchased by Mr. Mayer some time ago for production by Barker.

George Ade Due

George Ade will arrive at Paramount's West Coast Studio next week to confer on his story, "All Must Marry," in which Thomas Meighan will be starred, according to an announcement made by Jesse L. Lasky, first vice-president in charge of production. "All Must Marry" will be an Alfred E. Green production. Meighan will follow Ade in three or four days and production work will start immediately after the star's arrival. Thomas Geraghty will adapt the story to the screen.

Mary Carr is once again portraying the part of a mother. This time in C. C. Burr's production "Clipped Wings," which stars Constance Binney. The picture is being made in Glendale, L. I.

FORMER DISH-WASHER TURNS PLAYWRIGHT

Leopold Granitz, a Chicago restaurant man, has turned playwright. While figuring out the prices of meats, vegetables and fruits and planning menus, Mr. Granitz, for the past year, has been thinking out the plot of a romantic novel, and at night, after leaving the rattle of the dishes and his market figures, he started to write it. The novel is now complete. It is called "The Knights of the Dragon," a story filled with mystery, intrigue and romance, which Mr. Granitz has dramatized, and which will be seen on the screen in Chicago soon.

The story of the play goes back to 1850, and many of the scenes are laid in the turbulent Balkans, Russia, Monte Carlo and America. The hero is an American boy, whose mother left a good husband, a famous Russian surgeon, and became engaged to an exotic ruler of the Balkans, who promised to wed her as soon as she secured a divorce, but spurned her when she fled from her American home to the Balkan kingdom, disowned by her father. She is given into the power of a bandit chief-head of the Knights of the Dragon, and after his death she becomes the daring, fearless leader of the Knights, in the hope that she will be able to revenge herself on the king, who cast her aside. Failing, she committed suicide, and left a letter for her son by the king, to be opened on his twenty-fifth birthday, and requested him to avenge her honor. This he does, by capturing the kingdom with an army of his own, winning over the people, who put the king to death and made the American their ruler.

A diamond necklace, once the Crown jewels of Russia, of which two clever imitations were made, causes many exciting incidents, blunders, suffering and misery. It is around these royal gems that much of the mystery and romance of the play is woven.

Mr. Granitz started life as a six-dollar-a-week dishwasher, and worked his way up to a high executive position of one of Chicago's best known restaurants, reading and studying at night after his work was over. He came into prominence a year ago, when his paper on "Food Control" won first prize at the National Hotel and Restaurant exposition and convention in Chicago. Mr. Granitz has proven as much of an expert picturing romantic situations and mysterious episodes as he did in the more prosaic work of food control.

JEAN HERSHOLT EXHIBITS PAINTING IN FRISCO

The artistic ability of Jean Hersholt, who plays the role of Marcus Schouler in the Goldwyn picture, "Greed," which Erich von Stroheim is transposing from Frank Norris' "McTeague," is not confined to acting. He is a painter of note as well, having had exhibitions in Copenhagen, Denmark, his native city, and in New York, Chicago and Los Angeles. The latest showing of his brush and pen work was held in the galleries of O'Connor, Moffat & Co., San Francisco.

The exhibition included oil paintings and pen and ink drawings. The former consisted of portraits, still life and landscapes; the latter were black and white studies, in the manner of etchings, of ZaSu Pitts, as the Trina of "Greed," Erich von Stroheim, the director, and himself as Marcus Schouler.

The exhibition was well attended and received excellent notices in the San Francisco newspapers.

McConnville Re-engaged

Bernard McConnville, who recently prepared a screen version of "Cape Cod Folks" for Louis B. Mayer, has been re-engaged by the producer to write the scenario of "The Volunteer Organist" which will be filmed in the near future with an all-star cast. The background of this famous old play is being revised to coincide with the conditions and environments of the present day.

ACTOR HAS BEEN NOTED AS POET FOR 20 YEARS

Frederick Truesdell, who plays the millionaire husband in "The Age of Desire," which Frank Borzage is directing for First National, is one of America's few actor-poets. Mr. Truesdell has made a study and a hobby of verse writing, and there is hardly a day passing but what he is writing something of this sort.

His poems have appeared for the past twenty years in various magazines. He is contemplating publishing a book of verse, poems that he has written during this period.

While working for Director Borzage, he has been writing quite a bit and has added several compositions to his lengthy literary record.

He plays the millionaire husband of Myrtle Stedman in the story, and appears with a really all-star cast comprising such notables as Mary Philbin, William Collier, Jr., Josef Swickard, Frankie Lee, Edith Yorke, J. Farrell MacDonald.

Miss Ulric Starts

Lenore Ulric has started work on the picturization of David Belasco's play, "Tiger Rose," which is being produced at the Warner Brothers studios in Los Angeles under the direction of Sidney Franklin. The supporting cast includes Claude Gillingwater, Joseph Dowling, Anders Randolf, Andre de Beranger, Jane Ferrell, Sam de Grasse and Theodore Von Eltz.

PSYCHIC CRYSTAL GAZER LAUDS TRILBY

Mlle. Inez Cover, youthful psychic crystal gazer and palmist of Los Angeles, who has gained fame through her many fulfilled predictions regarding the destinies of professional people who are famous in America and abroad, has launched a new art on which she has spent the past two years in deep study—an art which she terms "solestry," the science of foretelling one's fate by the soles of the feet.

Mlle. Andree Lafayette, the beautiful film actress who played the title role in Richard Walton Tully's screen version of the famous du Maurier's novel, "Trilby," soon to be released by Associated First National Pictures, Inc., and who is credited with the most beautiful feet in the entire world, has intrigued the interest of Mlle. Inez who gives herewith a few of her impressions and prophesies concerning the Parisian beauty.

"Mlle. Andree Lafayette has gracefully molded feet, creamy white, and tipped with shell pink nails. The soles are satin smooth, and bespeak sincerity of purpose, a thoughtful, unselfish character—emotional, impulsive and ambitious.

"I find from the lines of her foot," continued Mlle. Inez, "that she is a lover of music, art and all that is beautiful.

"First of all, Mlle. Lafayette is a born actress; but besides the enjoyment of this gift, she could easily develop into a musician of undreamed brilliance and intensity. Fortune will smile on her later in that direction.

"There is a great similarity between her feet and those of Mlle. Ida Rubenstein, famous dancer and the inspiration of D'Annunzio, Italy's fiery warrior-poet.

"The future of this gay little French Trilby, she of the golden hair, eyes of blue and incomparable feet, is destined to be one of bliss and contentment with attainment of the highest pinnacle of fame. She is truly fortune's favorite."

A wire from New York informs us that Laura La Plante has been cast in the new serial at the Universal and will be seen at her best in the characterization of Blackie's Mary, the daughter of crooked alley, in "The Heart of Boston Blackie," of the Red Book fame by Jack Boyle and under the direction of Bob Hill. Owen Gorine is the juvenile and more than usual interest lies in the fact of the possibility of William Desmond, Jack Mower or Herb. Rawlinson being featured in the stellar role of Boston Blackie.

HISTORIC BATTLE IN NEW INCE PICTURE

For the first time in the history of the motion picture, according to First National, the memorable sea battle between the Merrimac and the Monitor, the outstanding naval engagement of the Civil War, will be reproduced on the screen. This scene will be one of the dramatic episodes of "Barbara Freitchie," which Thomas H. Ince will produce for First National release.

"Barbara Freitchie" will be a screen adaptation of Clyde Fitch's play of the same name, the purchase of which by Mr. Ince was announced recently. Mr. Ince, after long consideration of the screen possibilities of the play, has announced that he will produce it on a scale equal to that of any production of the coming year. It will greatly exceed in magnitude any picture of recent date which has issued from the Ince studios.

The sea fight between the Merrimac and the Monitor, which marked the death knell of the wooden fighting ship and the birth of modern steel battle cruiser, will be reproduced with Government co-operation. A replica of the much-despised "Yankee Cheese Box" as the Monitor was called, is now being built. This will go out to sea and meet the Merrimac, considered the most formidable fighting machine of its time. No more dramatic incident in the history of naval warfare can be described. The Monitor was permitted to approach until within a range at which the fighting would apparently be all in favor of the Merrimac. Then the most powerful guns of the Confederate battleship were turned on it, but the revolving steel turret of the Yankee naval freak resisted the attack and soon rendered useless the pride of the Southern seas.

The United States Navy is enthusiastic over Mr. Ince's plans and has promised him all the support he desires in filming authentically the famous sea battle.

Mr. Ince will retain the dramatic love story of Mr. Fitch's play, which some critics have pronounced among the sweetest and most touching in the history of literature.

No cast has been announced as yet, but the producer is laying preliminary plans to make this picture an epoch in the field of historical productions.

Whittaker Moves Here

Another prominent member of the film colony has renounced New York and taken up permanent abode in Hollywood. This is Charles Whittaker, the eminent scenarist, whose most recent contribution to the screen is the adaptation of Balzac's story, "The Magic Skin," which George D. Baker is directing at the Goldwyn Studios.

EXHIBITORS WILL FIGHT FOR A CHRISTIE CUP

Exhibitors and exchangemen of Southern California will do battle on the baseball diamond July 26th as the main feature of a big picnic barbecue at Hermosa Beach, the winning team to receive the Al Christie trophy cup which has been put up by the well known comedy producer. For the time being hundreds of film exhibitors and exchange managers and salemen will cease battling over the price of moving pictures and devote their efforts toward beating each other at foot races, horse shoes and kindred sports, answering the oft-repeated cry for better co-operation between the producer and exhibitor."

Instead of the famous three-legged race, the committee for the affair intends to put on a six-legged race, a "bigger and better" event, in which each team will be made up of a producer, an exchange man and an exhibitor.

FOX PREDICTS QUICK SUCCESS FOR MISS GREY

When it comes to a director giving new players and new faces an opportunity to show what they can do and demonstrate how well they will look in a close-up, one who leads is Finis Fox, well-known author-producer who has just started production on a new series of personally directed and supervised features at the Hollywood Studios.

Finis firmly believes that the greatest builder in the life, art and progress of any nation is the one who helps to make it possible for any creative genius to give expression to what is in him, or her, and help them to build themselves.

"All great creative artists are naturally and fundamentally sensitive and timid," said Fox. "They need a little help from the outside to bring out the best that is in them. This is particularly true of the actor and actress, but is equally the case in any commercial line of endeavor.

"Had it not been for Carnegie perhaps Schwab would still be a factory worker," he continued. "The great Goethe did everything he could to assist Schiller. Socrates helped Plato attain greatness. Griffith developed Mary Pickford and Lillian Gish and Chaplin made possible little Jackie Coogan's rise to fame."

In Gloria Grey, who is playing the featured role in "Bag and Baggage," his latest production, Finis Fox said he felt confident that he had found a girl who is going to be one of the most adored actresses in the realm of the silent art within one short year. Miss Grey is only sixteen years old.

Oliver Follansbee has completed his role with Cecil De Mille in "The Ten Commandments."

SHE'S A VETERAN THOUGH STILL IN HER TEENS

Ynez Seabury, who enacts an important role in "Thundergate," a First National picturization of Sidney Herschel Small's "The Lord of Thundergate," was born an actress.

She is still in her teens yet her screen career dates back to the old days of one and two reelers. She played her first part for the films when she was only three years old, since then she has played in scores of photoplays as well as enacting numerous child roles in stage productions.

When she was five years of age she was appearing on the stage for David Belasco in "Madam Butterfly," and later was starred in her own company in "Little Lord Fauntleroy," "Mary Jane's Pa," and many others. She also played Little Hal, the son of the Squaw Man with William Faversham and later played scores of child parts in stock productions in many principal cities.

Her screen career includes prominent parts in productions starring Dorothy and Lillian Gish, Henry Walthall, Wilfred Lucas and the late Robert Harron.

Her most recent notable parts were in "Little Sunbeam," Miser's Heart," "Trail of Books," and "The White Frontier."

CAVAN IS WINNING A HIGH PLACE IN FILMS

Allan Cavan is one of filmland's most distinguished players and always much in demand. He recently finished the part of Rowe, the consul, in "The Best Man Wins," a South Sea story starring William Russel which is being made at the Fox Studios under the direction of James Flood. He had as co-workers in this picture Dorothy Devore, Lloyd Whitlock, Frank Beal, Wade Boteler and Bert Sprotte and all rendered excellent interpretations. Mr. Cavan's other recent productions include "Singed Wings" with Bebe Daniels, "Making A Man" with Jack Holt, "The Rustle of Silk" with Betty Compson, "Danger Ahead" with Richard Talmadge and "Borrowed Trouble" with Carter De Haven.

Steve Clemento this week celebrated his thirteenth aniversary in pictures by signing a contract with the Fox Film Corporation to play an Indian character part in David Soloman's "A Man," featuring Dustin Farnum. Clemento, who is know as the bad man from Mexico, holds the championship on knife-throwing and his complete accuracy gained him this important part with Farnum. Bull-dogging, riding, roping and branding have made him popular with all western and out-door picture producers, and as a daring stunt man he holds top honors.

WHEN DOOR SLAMS EVEN EXPERTS JUMP

A door slammed in the projecting room at the Louis B. Mayer studio and proved that Fred Niblo's "Strangers of the Night" has the element of mystery and suspense that the director sought when he began to film the story from "Captain Applejack." The production has been months in the making and weeks in the cutting. It was ready to run the other night and Niblo invited a little group of keen motion picture executives to watch it.

Matt Moore, in the title role, faced Robert McKim, who appears as a sinister envoy of the Soviet. It was a tense moment in the dramatic progress of the story. Lights burned low in the magnificent drawing room of the mansion in which the action occurs. Outside a night storm beat at the casements. Those in the projection room could almost hear the wailing of the wind and the snapping of the curtains.

Then the door of the projection room banged open. The operators who have seen beautiful heroines nudged from cliffs in thousands of pictures; who are calloused to every thrill that scenario writers and directors have been able to inject into motion pictures for fifteen years, jumped from their seats.

"That's a great endorsement for the picture," said Louis B. Mayer—and it was. It indicated the dramatic tension and proved that the rollicking comedy of the stage play had been perfectly blended with the drama so essential to the screen.

With his second independent production for Louis B. Mayer and Metro successfully completed, Mr. Niblo is preparing for his third venture, "Man, Woman and the Devil," a colorful drama of Spain which Miss Bess Meredyth is writing in collaboration with the director.

Caldwell Starts "Hogan"

Alice Howell, well-known character woman, was this week selected by Fred Caldwell to play the leading feminine character part in J. Stewart Woodhouse's original comedy of Irish life, "Hogan in Hollywood." Charles W. Mack will interpret the male Irish character lead. Others in the cast are Violet Schramm, Charles Dale, Jean Metcalf, Victor Potel and Muriel Reynolds. Work on actual shooting was started Tuesday morning at Santa Fe Springs, the story of Mr. Woodhouse being a satire on the oil wealth in the west. George Crocker is turning the crank and Raymond Rounsaville is assisting. This is the first of a series of comedy stories by Mr. Woodhouse to be produced by Mr. Caldwell.

TOURNEUR TO FILM FRENCH HIT NEXT

"Two Little Vagrants," a screen adaptation of a favorite of the French stage, is to be Maurice Tourneur's next picture.

World screen rights to the play have been obtained for 840,600 francs, according to a cablegram received by M. C. pictures, from J. Wilk last night. Mr. Wil khas been in Paris for several weeks concluding negotiations begun in this country some time ago.

Anticipating successful conclusion of negotiations for the play, which Mr. Tourneur has wished for several years to film, an adptation has been completed by Fred Myton, Tourneur scenario chief, and practically all arrangements for work completed. Two prominent child players are awaiting a contract from Mr. Tourneur and as soon as the other principal characters have been cast the camera will begin to grind at the United Studios for First National release. Actual work on the production is expected to begin some time next week.

The play, which is to the French public what "Way Down East" has been to the American public for many years, is a melodrama of novel construction and the picture is to be thoroughly in accord with the Tourneur policy of "shorter and different." The completed photoplay is not expected to exceed six reels in length and will have that novelty and unusual character which have always marked the great French director's productions.

It is possible that Mr. Tourneur and some of the principal players in his new picture will go to France to shoot some of the important scenes, in order to obtain authentic atmosphere.

WILL FILM "TEMPORARY HUSBAND" IN FRISCO

John McDermott, who is to direct "Her Temporary Husband" for First National, is in San Francisco this week, making arrangements for this picture, which, for the most part, will be made in the Golden Gate city.

"Her Temporary Husband," is a screen version by F. McGrew Willis of William Paulton's famous stage comedy of the same title.

It is planned to film the play on a most elaborate scale. According to First National executives, it will be a comedy extraordinary, with a cast including several hundred persons.

Sidney Chaplin, brother of the famous Charlie, is to play the leading male role in this huge comedy production. Other members of the cast have not yet been chosen.

FIRST NATIONAL CONCENTRATES AT UNITED

In order to be in closer contact with the various independent producers who are making First National pictures, John McCormick, western representative of that organization, has removed his office from 5528 Santa Monica Boulevard ,to new and more commodious quarters at the United studios.

In his new offices Mr. McCormick will be on the same lot with Producers Joseph M. Schenck, Frank Lloyd, Edwin Carewe, Sam E. Rork and Arthur H. Jacobs.

With the establishment of McCormick's office at the United studios and the completion of the organization of First National's producing personnel at the same place, all west coast production is centered on the United lot with the exception of the Thomas H. Ince and the John M. Stahl-Louis B. Mayer productions.

The pictures now being made by First National at United are: "The Huntress," starring Colleen Moore and directed by Lynn Reynolds; "Thundergate," directed by Joseph de Grasse and interpreted by an all-star cast including Owen Moore, Sylvia Breamer, Tully Marshall and Virginia Brown Faire. Work on "Flaming Youth" and "Her Temporary Husband" is scheduled to start immediately.

The independent First National pictures now being made at United are: Edwin Carewe's "The Bad Man;" Joseph M. Schenck's Constance Talmadge production, "The Dangerous Maid;" Arthur H. Jacob's Frank Borzage production, "Against the Grain;" Sam E. Rork's Donald Crisp production, "Ponjola."

The personnel of First National's own producing unit, as announced today by McCormick, is: Earl J. Hudson, general production manager; Richard Walton Tully, general production counsel; David H. Thompson, production manager; Clifford Butler, comptroller and cost supervisor; William Ely, casting director; Arthur Fresnedo, chief auditor; Fred Booth, flying auditor; Harry Barnes, cost payroll accountant; Helen Hamilton, secretary to the western representative; Harry Hoyt, head of the scenario department; W. C. Dowlan, head of reading department. The publicity department is made up of the following writers and photographers: Jack Neville, director; Fred Stanley, Mort Blumenstock, Cleve Moore, Harold Matson and Charles Brown.

WEST POINTER DRILLS JACKIE'S GUARDS

Fifty six-footers compose the Palace Guard which is used in Jackie Coogan's forthcoming production of "Long Live the King," now in the making at Metro's Hollywood studios. Each man was chosen not only for his physique but also for his military experience, every one of them having seen service in the World War.

The Palace Guard was trained for the complex series of marching and manouvers by J. M. Fitzmaurice, who has just graduated from the United States Military Academy at West Point and who is out in Hollywood with his parents on the customary three months' leave granted to the new officers. Finding time hanging heavy on his hands, Fitzmaurice is combining business and pleasure on the Coogan set and thus also keeping brushed up on his military technique. In the fall, Fitzmaurice will join his new command at Kelly Field, in Texas, since he has been assigned to the Air Service.

Every veteran in Jackie's palace guard has an interesting background. Jack William Votion, although still a youngster, has service medals from the Belgian and British armies and over a score of decorations for bravery on the battlefield. John Runsky, another "guard," spent twelve years as a captain in the Imperial Russian army. Most of the men, naturally, saw service in the A. E. F. or with the Canadians.

LADY WHO KNOWS "LITTLE" BIT" ABOUT PICTURES

Discovered!

Twelve-dollar-a-day carpenters who actually work fast!

When Elmer Harris of Associated Authors took his company to Santa Monica beach for some exteriors of his screen version of "The Love Hater," he selected a stately home under construction for "location." After taking a "long shot," the director, Lloyd Ingraham, moved his cameras up for a close-up, but by the time his cameras were placed in position, the carpenters had made radical progress in their work. After several futile attempts to beat the carpenters' hammers, the astonished director begged the workers to cease their labors until he completed his "shooting."

The lady for whom the house was being built acceded to the picture-makers' wishes, saying that she "knew a little bit about motion pictures." No doubt she did—she happened to be Mrs. Jesse Lasky.

The cast of players on this location included Madge Bellamy, Matt Moore, Kathleen Clifford, S. Reeve-Smith, Stanhope Wheatcroft and George Cooper.

Josephine Adair has just finished one of the major roles in Emory Johnson's "The Mailman" with Ralph Lewis. "The Third Alarm" and "In the Name of the Law" were the other two pictures in which she appeared with Ralph Lewis under Emory Johnson's direction.

POST WILL TOUR WITH "GOLD MADNESS"

Arrangements were completed this week for an extended tour of Guy Bates Post in conjunction with his stellar vehicle, "Gold Madness," which is being presented by William H. Bender. The tour is to be made under the auspices of the Principal Picture Corporation, Sol Lesser and Mike Rosenberg contracting with the star and his represen tative, Mr. Bender, to distribute the picture and back the bookings of the stage celebrity in conjunction with this independent production.

An unusual scheme has been approved by Lesser for the introduction of Mr. Post in a dramatic intermezzo," which will reveal the classic actor's eloquence of voice and gesture and his dramatic power in a unique manner. He will appear in three capacities in this interlude—first as a character in the story, then as an abstraction or cosmic being and then in his own person as Guy Bates Post. The material employed has been written expressly for Mr. Post by George Noel Baker, author, journalist and native of Constantinople where he was born of English parents but later espoused the spiritual philosophy of the East. There is a touch of mysticism, a firm foundation of ethical truth and a noble appeal in the lines assigned to Post that promise to fortify and emphasize the dramatic story of "Gold Madness" and impart an epic bigness seldom encountered in pictureland, says Mr. Lesser of Baker's "dramatic intermezzo." A musical score is being arranged by Constantine Bakaleinikoff.

LLOYD HUGHES FINISHES ROLE IN "HUNTRESS"

Lloyd Hughes, popular leading man for Mary Pickford in "Tess of the Storm Country" and other big successes, has just concluded his characterization opposite Colleen Moore in "The Huntress," a forthcoming. First National picture, soon to be released.

Mr. Hughes leaves this week for his first vacation in two years and will resume work before the camera in the near future. Hughes is one of the youngest leading men in Hollywood and a "local boy." He started his career as a butcher boy not many years ago, but soon acquired the movie bug and hung around studios until he received his chance. He is pointed out as the screen successor to the late Wallie Reid, by many "Wiseacres" in movie circles.

Who's Who and What's What in Filmland This Week

Lucy Fox has been signed by Fox to play the leading feminine role in their production of "Around the Town with Gallagher and Shean."

Fredric Santley, who just closed as star of "Up She Goes," is going into vaudeville for the summer in an act called "How Do You Do," which was written by two well-known Lambs.

Henry Kolker, who is at present in England directing "I Will Repay," an Ideal picture, is expected to return to New York late in July, where he will start casting for a new production to be made there.

Edith Taliaferro has just completed "The Darkened Doorway," and will immediately start work on a new picture.

Mary Thurman has completed her contract with Famous Players, having played one of the leading feminine roles in "Zaza." Miss Thurman will start work on a new feature at once.

Although he appears nightly in "Helen of Troy, New York," Charles Lawrence is working on a series of comedies to be released in the fall.

Hedda Hopper, who is under contract to L. B. Mayer, has just completed her first picture, and will immediately start work on her next feature. Miss Hopper will probably remain here for about a year.

Dell Henderson, who has just completed "The Love Bandit," a Blaney production, has started casting for his next Blaney special.

Mary McLaren has left for location in Connecticut, where the exteriors of Murray Garsson's next production will be filmed. The title has not yet been decided upon.

Immediately upon his arrival in Hollywood, Ben Lyon was engaged to play the leading male role in "Pansy's Plot," in which he will be featured.

Boyce Combe, who just arrived here, will remain for some time to come, as she has signed a contract to appear in a series of special features.

Immediately upon the completion of "Dust in the Doorway," Miss Virginia Pearson was engaged to play the lead in "Aggie McGuire," in which she will be starred.

De Garcia Fuerberg, who appears as Maximilien Robespierre, "the little lawyer from Arras," in Rex Ingram's "Scaramouche," has mastered in German and Spanish the principal roles of all Shakespeare's plays and all of those of continental authors whose pens have produced classics. Now, together with his motion picture work, he devotes two hours daily to perfecting his English.

Gypsy Hart says her real name is just that, Gypsy Hart. She portrays the historical character of Theiorgne de Mericourt in "Scaramouche," Rafael Sabatini's novel of the French Revolution which Rex Ingram is directing for Metro.

Now that she owns a garage that sells gasoline and such things Viola Dana feels as though she is a real business partner of John D. Rockefeller, a young fellow who has done right well in the oil game.

Alice Terry, the leading feminine player in "Scaramouche," Rex Ingram's monster Metro production, has decided upon Ignatz II and Krazy Kat as the names of the two puppies surviving her pet Spitz dog, Ignatz, who died recently.

"Bull" Montana, curly eared Metro comedian playing in "Held to Answer," which Harold Shaw is directing, has been kept busy ever since the Jack Dempsey-Tom Gibbons July 4 fight explaining how it happened that the champion did not score a knockout. "Bull," who trained with Dempsey for several of the latter's battles, had freely predicted a quick victory for the Colorado mauler.

Rose Dione, well known French actress appearing in "Scaramouche," Rafael Sabatini's stirring story of the French Revolution, says she dislikes to admit she has been in the United States all of four years because she still speaks English with a decided Parisian accent.

Malcolm McGregor, young featured Metro player, has come to the conclusion that youth has its drawbacks. He is trying to grow a full sized beard so that the powers that be may see whether he will fit a certain role in a coming production. The alfalfa crop is making slow headway.

House Peters preached a real sermon and his "congregation" of several hundred persons sang real hymns to the strains of music produced by a real organ in "Held to Answer," which Harold Shaw is directing for Metro. In this picture Mr. Peters appears as a minister of the gospel.

Edwin Argus, the Louis XVI of France of Rex Ingram's "Scaramouche," formerly was social secretary for Zerdrshan, Crown Prince of Egypt during the latter's colorful tour of this country.

Camera! was in error last week in stating that Lorimer Johnston played this role.

John Davidson has been engaged by Famous Players to play the leading male role in "His Children's Children," now being made at the Paramount Long Island studios.

Warren Krech has started work on "The Tide," in which he will be featured. The production is being made in New York.

Cecilia Cameron has completed her role in "Alimony," the Robertson-Cole production starring Ruby Miller.

Mahlon Hamilton will shortly return to Hollywood from New York, where he appeared in the leading masculine roles in two Agnes Ayres productions.

Wyndham Standing is nearing the completion of his role in "The Gold Diggers," the Warner Brothers production, filmed under the direction of Harry Beaumont.

Shannon Day has been cast for the part of the Indian maid in "No More Women," an Elmer Harris Production for Associated Authors.

Harland Wood has completed his role in "The Master of Soul," his latest production filmed in New Orleans in the French quarter.

Jackie Saunders has completed work on "Alimony," Ruby Miller's first starring vehicle, for P. A. Powers.

Sarah Brown, famous as a dancer, has arrived in Hollywood from New Orleans. She will be a pupil of Ernest Belcher and the school of Ruth St. Denis for the teachers' summer session.

Al Martin, who directed the series of Alt and Howell comedies and just recently co-directed with Chuck Reisner at Universal, is now in the scenario department of Mack Sennett's.

Joy Winthrop is playing the part of an old maid in "Upside Down," under the direction of Wm. Parke at Universal.

Peggy Blackwood just finished a character role with the Finis Fox Production, "Bag and Baggage," at the Hollywood Studios.

Newton Hall ten-year-old juvenile, who recently scored a big success in his personal appearance at Loew's State Theatre with the picture "Penrod and Sam," is now under contract with Fox Studio for an important part in "The Temple of Venus," under the direction of Henry Otto.

Harry Burns, co-directing with Charles R. Seeling, has finished "Mysterious Goods," at the Horsley, featuring George Larkin and Charlotte Morgan.

Alton Brown, who recently finished in "Alimony" and "Nobody's Dog," has been cast in the juvenile lead in "The Yankee Counsel" as brother to Douglas MacLean, who is featured.

Billie Butts, the "Little Character Kid" is now with Sol Lesser in "The New Mail Man," directed by Al. Golding, at the Principal Picture studio, taking the part of the son of Harry Langdon.

Harry De Vere is now home, recuperating after an eight weeks sojourn at the hospital. Omit flowers, so says Harry, but give me a ring on the old phone and say, Hello.

A preview was held this week at the Alvarado Theatre of the Grand-Asher release, "One Dark Knight," featuring Joe Rock and Lois Scott. Unstinted praise was given the entire cast, especially the work of Miss Scott, whose future is assured as a comedienne of the first rank.

Charlotte Du Puis, a promising newcomer from the North, whos ework with Charles Brabin in "Six Days" and in Rex Ingram's "Scaramouche" attracted mor ethan usual attention, is considering a call to carry the ingenue lead in a new comedy production.

Peggy Mays, in addition to laurels already won in filmdom, was presented with a huge silver cup by John Steele at the Plantation, in a recent ball-room dancing contest, and but a few nights later won another at the Winter Garden, having been judged the best dancer among hundreds of others.

Jean Hersholt returned Thursday from San Frencisco, where he has been on location for the past four months in Von Stroheim's "Greed," taking the heavy role of Marus Schuler, and will again leave inside of the next two weeks for final location, first at Keeler and then Death Valley, which will spell finis for this production.

DANCE GENIUS HAS OPENED SCHOOL HERE

Mrs. Maude Putman, a pupil for four seasons of Pavley and Oukrainsky, Ballet Masters of the Chicago Opera Company, and for five years head of the dancing division at Stanley Hall and the Northwest Conservatory, Minneapolis, announces the opening of a School of Dancing in the Hollywood Conservatory of Music and Arts, on Western Avenue near Hollywood Boulevard, featuring the Ernest Belcher technique of dancing.

Two of Mrs. Putnam's Minneapolis pupils, who are rapidly climbing the ladder of fame in Hollywood's filmdom, are Eleanor Putnam and Margaret Morris Eleanor has recently finished in Charles Ray's "Courtship of Miles Standish," depicting the role of Mrs. Edward Winslow, playing opposite Thomas Holding, the latter portraying the role of Edward Winslow.

Margaret Morris, truly a star in the making, also attributes much of her wonderful poise and dancing ability to her training under Mrs. Putnam while attending Stanley Hall and while on a visit recently to Hollywood won the approval of the public and critics alike by her excellent dancing numbers at the Hollywood Bowl. Miss Morris' ascendency since joining the ranks of aspirants for supremacy on the silver-sheet has been, to say the least, meteories, she working from bits and small parts to leads in less than a year's time.

NORMA'S LATEST FILM TO GET N. Y. PREMIERE

"Ashes of Vengeance," Norma Talmadge's big 16th Century French spectacle drama, will have its world premiere at the Apollo Theatre, New York, August 6. Completion of arrangements for the showing were communicated to Producer Joseph M. Schenck by his Eastern representatives yesterday.

The Apollo Theatre is one of the big stage play houses of New York. Producer Schenck's move in booking the picture at other than a film theatre is based upon the vastness of the production. "Ashes of Vengeance" is in ten reels, cost about $1,000,000 to make and is said to be destined to rank as one of the biggest productions of 1923.

"Ashes of Vengeance" was directed by Frank Lloyd. The director is now completing the work of cutting the negative from 80,000 to 10,000 feet and supervising the editing and titling.

Jack Richardson has been engaged by Wm. Fox for his new special now being filmed in his New York studios.

DIRECTOR SAYS ACTOR'S THOUGHT IS VITAL

"The young woman who desires to embark on a motion picture career should learn the art of concentration," says Director-producer Chester Bennett. "The art of concentration is nothing more or less than the art of thinking deeply," he continued. "No actor or actress can register a powerful thought on the screen without first concentrating on that thought and feeling it deeply. The expression registers in exact proportions to the amount of thought process devoted to it.

"How many persons who attend motion pictures have not marvelled at the strong facial expressions registered on the screen by such film luminaries as Pola Negri, Pauline Frederick and Norma Talmadge. Take Bill Hart or Ralph Lewis, for instance, when they enact a role that role requires deep emotion, the audience literally feels every scene in every fibre of their being.

"The present age is becoming more and more intellectual and less physical," continued the well known director. "It was but a short time ago that any girl with a pretty face and charming smile could make success in pictures, but that day is gone. The present-day exhibitor and audience want no more screen dumb-bells. They demand intelligence.

"When a director asks an actress to register a deep emotion she has to concentrate and think that emotion with all her strength. If she has not developed her thought process and cannot think she had better quit pictures and do something else.

"The art of motion picture acting is gradually becoming more and more a study of psychology and intelligent thinking," concluded Bennett."

Director Bennett is now engaged in producing his sixth production starring bewitching Jane Novak, "The Lullaby." Fred Esmelton plays the role of the Governor.

STAR'S MOTHER DEFENDS HOLLYWOOD AS IDEAL

"Hollywood is the quietest and finest place to raise a family in the world."

That is the opinion of Mrs. Blanche Philbin, mother of the newly famous Mary Philbin, who is one of the attractive stars in "The Age of Desire."

"Two years ago we came here from Chicago," continued the bustling little mother of the talented little star, "and although we were dubious of the place after reading the scandal, we felt that we could protect our daughter when she entered the films, but our first 24 hours in the beautiful film city opened our eyes to the crime that has been perpetrated against Hollywood, the city beautiful, the city of churches, and homes and art."

"Yes, and there is more sin in one block in Chicago than in the whole of Hollywood," avers Papa Philbin, former railway man of the windy city who is here with his little family. "Why, we're almost afraid to say 'goodnight' after ten o'clock, so quiet is the neighborhood. It's a crime the way Easterners have been impressed as to the morals of this wondrous city."

Miss Philbin plays one of the leading roles in this Frank Borzage picture with Myrtle Stedman, Wm. Collier, Jr., Josef Swickard, Frederick Truesdell, Frankie Lee and others.

Chester Bennett, the producer and director, has signed Sam Kaufman on a two months' contract to make up Jane Novak for her starring role as the prison mother in his production, "The Lullaby." Kaufman's duties are to see that Miss Novak's make-up is letter perfect before stepping within the camera's focus.

BORZAGE STAGES AQUATIC PARTY FOR REALISM

In an effort to secure something new and different from the usual sterotyped atmospheric color in motion pictures, Director Frank Borzage staged a big water carnival for "The Age of Desire," his new pictures for Arthur H. Jacobs.

He found one of the most palatial estates in Southern California at Long Beach where a beautiful swimming pool, surrounded by drooping tress and sunken gardens, was the main scene.

The site is the most beautiful in this part of the state, with cobblestone buildings representing a castle and a grotto at the pool, where the nymphs sported in the water, hired for the event by the millionaire, played by Frederick Truesdell, while his charming wife, portrayed by Myrtle Stedman, looked on.

The whole Borzage troupe went to this location yesterday to work in the scenes with the beauties in bathing array.

The champions of the deep were on hand to register their dives and swimming skill before the camera. Among the stars were Marian Fletcher, Loretta Rush and Katherine Van Buren.

But the star of the day was Sammy Cohn, the eccentric diver who burlesqued all the classic tumbles into the water. His travesty on the aesthetic swan dive was one of the features of the day and was good for a lot of laughs.

Muriel Frances Dana is the latest star in Hollywood to take up the Chinese game, Mah Jongg. Baby Muriel has received a miniature set from a Chinese admirer and may be seen playing with her friends when not at the studio.

NORMAND FEATURE WILL SOON BE FINISHED

In a few days the clicking of cameras will cease on "The Extra Girl" set, and Mabel Normand will take a few weeks rest before starting with the production of her starring vehicle, "Mary Anne."

"The Extra Girl," under the direction of Dick Jones, has been practically completed to date in record time. Despite the fact that this latest Sennett classic was shot in much less time than any previous feature production, it is, nevertheless, considered by those qualified to judge, to be the greatest production ever produced by Mack Sennett and certainly the best vehicle Miss Normand has appeared in.

Although no special date has as yet been set for Miss Normand's next appearance on the screen, it is understood that a premiere will be given her new production in the Mission Theatre, Los Angeles, some time during the early fall, probably the first part of September.

Now that actual photographing of the picture is about over, the work of cutting and editing will begin under the supervision of Mr. Sennett, then will follow the titling preparatory to shipping it to New York for general distribution.

"The Extra Girl" is one of those big human interest stories of the real old homespun type. A story with a strong heart appeal and a good moral behind it and, without fear of contradiction, the producer, Mr. Sennett, claims for Miss Normand's lovable and inimitable personality, that it will never be seen again to better advantage. In this comedy drama, the little star of innumerable successes introduces a new character to the screen, charmingly irresistible, romantic and adventurous.

Nothing has been overlooked or undone which would have improved the picture in any way. When it is unfolded, "The Extra Girl" will cause a stir of excited interest, owing to the technical and artistic detail of its construction, plus its splendid cast of carefully chosen players, of whom Ralph Graves is the lead, with the names of George Nichols, Anna Hernandez, Vernon Dent, Ramsey Wallace, and Charlotte Mineau following, yet equally important.

To Write for Hart

Albert Shelby LeVino has been selected to adapt the original story by William S. Hart, which the veteran Western star will use as his initial starring vehicle on his return to the screen. LeVino returned to the West Coast a few days ago after four months at Paramount's Long Island studio.

Pulse of the Studios

For Week Starting Monday, July 23

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Wilsor	All-Star	Linden	Stevens	Cullison	"Other Men's Daughters"	2nd Week
Motion Picture Production Co. S. S. Bates, Gen. Mgr.						
Denver Dixon	All-Star	Jack Fuque	M. J. Andrus	Wm. Lester	"The Mystery Trail"	2nd Week
Dearholt Productions.						
Dick Hatton	Edmund Cobb	Billy Nobbe	McGaugh	Whitcomb	5-Reel Western	1st Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						**313-14**
	All-Star				Special Features	Preparing
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
Jack Blystone	Buster Keaton	E. Lessley-Thorp	Rose	Mitchell	"Hospitality"	5th Week
Lou Anger Productions.						
Albert Austin	Clyde Cook	H. Thorpe	Robt. Hale		Untitled	2nd Week
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593576**
Fred Caldwell	All-Star	Geo. Crocker	Raymond Rounsaville	J. S. Woodhouse	"Hogan of Hollywood"	1st Week
Fred Caldwell	All-Star	Geo. Crocker	Rounsaville	J. S. Woodhouse	"Milkman of Hollywood"	Preparing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
Century Comedies (Universal release).						
Al Herman	Buddy Messinger	Wm. Hyer	Herman		"Lead Pipe Cinch"	Editing
Al Herman	All-Star	Wm. Hyer	Herman	Herman	Untitled	1st Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
CHOICE STUDIO. 6044 Sunset Blvd.						**439-764**
Martin J. Heyl	All-Star	Ray June	Warren Fromme	W. H. Clifford	Feature Story	2nd Week
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Al Christie	Bobby Vernon	Nacy-Phillips	Hageman	Conklin	Untitled	2nd Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Wilshire 2115**
FINE ARTS STUDIOS. 4500 Sunset Blvd.						
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Buckingham	Stock	Sid Wagner	Jas. Tinling	Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Slim Summerville	Stock	Jay Turner	Arthur Cohn		Comedies	Schedule
Lambert Hillard	Tom Mix	Dan Clark	Eugene Forde	Zane Grey	"Lone Star Ranger"	9th Week
Eric Kenton	Lew Brice	Vic Scheurich	Max Gold		Comedies	Schedule
Henry Otto	Phylis Haver	Joe August	Hollinghead	Carr	"The Temple of Venus"	9th Week
Roland V. Lee	All-Star	Post	Dan Case		"You Can't Get Away With It	5th Week
Jas. Flood	Wm. Russell	Jos. Brotherton	Walter Mayo	Dorothy Yost	"The Best Man Wins"	5th Week
David Soloman	Dustin Farnum	Turner	Ed. Bernoudi	Dorothy Yost	"A Man"	5th Week
Wm. Wellman	Buck Jones	Don Short	H. Hough	Chas. Kenyon	"Second-Hand Love"	3rd Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
Rocky Mt. Production Co.						
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
Metro Release.						
GOLDEN WEST STUDIO. 4011 Lankershim Blvd.						**Lankershim 132-J**
GOLDSTONE STUDIO. 1426 Beechwood Dr.						
Phil Goldstone Productions. (State Rights release).						
Duke Worne	Snowy Baker	Edgar Lyon	Harry Tenbrook	Staff	"Dark Faces"	4th Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStroheim	"Greed"	19th Week
Tod Browning	All-Star	Wm. Silden	Earl Taggart	Kavanaugh	"The Day of Faith"	12th Week
Geo. D. Baker	All-Star	John Boyle	A. C. Eddington	Whittaker	"The Magic-Skin"	10th Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"Master of Man"	8th Week
Cosmopolitan Productions.						
Carlos Productions.						
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 162**
Monte Banks Productions, Inc.						
H. Edwards	Monte Banks	Bill Williams	L. Goodman	Staff	"Wedding Rings"	1st Week
Sid Smith Productions, Inc.						
Archie Mayo	Sid Smith	Ken. MacLean	Rollie Asher	Lamont	"Husbands Wanted"	1st Week
Joe Rock Productions.						
Reggie Morris	Joe Rock	Jerry Ash	Murray-Rock	Merris	2-Reel Comedy	2nd Week
INTERSTATE PICTURES CORPORATION. Jean Burt Calvert, Casting. Culver City, Cal.						
J. B. Calvert Productions.						
J. B. Calvert	All-Star	Joe Campana	Frank Cameron	Belmont-Woodhouse	Drama	Preparing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr.						**Holly 1431**
Harold Llloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Finis Fox Productions. R. R. Beaty, Gen. Mgr.						
Finis Fox	All-Star	Hal Mohr	Wm. Dashiell	Lois Zellner	"Bag and Baggage"	5th Week
Richard Thomas Productions.						
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
Supreme Art Productions. Chas. J. Hall						
Independent Art Productions. Richard Stanton, Producer.						
Donald Magill	All-Star	J. J. Pasztor				Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. Monte West, Studio Mgr.						**438740**
Horner	All-Star	Geo. Meehan	Middleton	Horner	"Midnight Limited"	Casting
Horner	All-Star	Meehan	Middleton	Horner	"Flame of the Sahara"	Preparing
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Al Neitz	Big Boy Williams	Hughes		Nateford	"The Eagle Claw"	3rd Week
Seeling	Geo. Larkin	Elmer Dyer	Harry Burns		"Mysterious Goods"	3rd Week
Hercules Film Productions, Inc. P. Andrews, Mgr. 1442 Beachwood Drive.						
	Arthur Paul	J. Charles	L. Feldman	Staff	"Fighting Blood"	Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Palmer Photoplay Productions.						
Cortland Productions						
Trimble-Murfin Productions.						
Laurance Trimble	Strongheart	G. B. Dreyer	Cyril Gardner	Donna Barrell	"Phantom Pack"	23rd Week
Assoc. Authors, Inc.						
Lloyd Ingram	All-Star	Jos. Walker	Geo. Crone	Elmer Harris	"No More Women"	3rd Week
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharpe	Edw. Benshaw	Bradley King	"Anna Christie"	Preparing
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vi						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Herb. Brenon	Fola Negri	Jas. Howe	Harold Schwartz	Mathis-Dix	"Spanish Dancer"	7th Week
Wm. DeMille	All-Star	Guy Wilke	Geo. Hippard	Clara Beranger	"Spring Magic"	5th Week
Jas. Cruze	Featured	Karl Brown	Vernon Keyes	Tom Geraghty	"Ruggles of Red Gap"	5th Week
Cecil B. DeMille	Featured	Bert Glennon	H. Tate	J. McPherson	"The Ten Commandments"	7th Week
Geo. Melford	All-Star				"The Light That Failed"	3rd Week
Al. E. Green	Thos. Meighan				"All Must Marry"	Preparing
Jos. Henabery	Doug. Fairbanks, Jr	Chas. Schoenbaum	Dick Johnson			Preparing
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro release).						
Reginald Barker	All-Star	A. Wyckoff	Harry Schenck	A. P. Younger	"Pleasure Mad"	2nd Week
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Vic Schertzinger	All-Star	Karl Struss	Joe Yohalem	Olga Printzlau	"The Boomerang"	Preparing
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Virginian"	5th Week
Gasnier	All-Star	Karl Struss	Joe Yohalem	Olga Printzlau	"Maytime"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	All-Star	Andre Barletier	Nat Watt	Winifred Dunn	"Held to Answer"	5th Week
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	Editing
Jackie Coogan Productions, Inc.						
Victor Schertzinger	Jackie Coogan	Frank Good	McDermott	Mary Rob. Rinehart	"Long Live the King"	12th Week
Allen Holubar Productions.						
Allen Holubar					"The Human Mill"	Preparing
NEVA GERBER PRODUCTIONS. 6735 Holly Blvd.						
Dearholtz-Dillon	Neva Gerber	Hutchinson	Wilbur McGough	Dillon	"Sante Fe Trail"	14th Episode
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	G. W. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	4th Week
Geo. Hill	Jack Pickford	O'Connell		Staff	"Valley of the Wolf"	Preparing
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Eddie Cline	Bowers-De la Mott	Ned Van Buren	Geraghty		"When A Man's a Man"	7th Week
Alf. Goulding	Harry Langdon	Albert Breslau	David Smith	Harry Langdon	2-Reel Comedy	4th Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santel	Eddie Hearn			Wyndam Gittens	"Flaming Waters"	1st Week
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"The Three Orphans"	2nd Week
Emory Johnson	Ralph Lewis	R. Fisher	Blystone	Emilie Johnson	"The Mail Man"	6th Week
Emile Chautard	Derelys Perdue			Beahan-Stillson	"Born of the Cyclone"	1st Week
	Geo. K. Arthur				"Jack of Diamonds"	Preparing
Chester Bennett Productions.						
Chester Bennett	Jane Novak	Jack MacKenzie	Doug S. Dawson	Loring-Leighton	"The Lullaby"	7th Week
JEAN RILEY STUDIO. E. C. Walker, Mgr., 6701 Santa Monica Blvd.						**579-440**
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Howe-Cedar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
McGowan	All-Star	Harry Gerstadt	C. Morehouse		"Our Gang"	Schedule
Ralph Cedar						
	Stan Laurel				1-Reel Comedy	Schedule
Roy Clemens	Edna Murphy	Bobby Doran	McBurney		"What Should a Girl Do?"	Schedule
Lon Powers	Dippy Doo Dads	Hank Kohler	Bert Currigan		Animal Comedy	Schedule
Chas. Parrott	Will Rogers	Bob Dorrin	Chas. Oelze		2-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						Holly 2176
Phil Rosen	All-Star	Kurrle-Broening	Al. Davis	Francis Marion	"Life of Abraham Lincoln"	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945-6
B. D. Russell	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Preparing
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Ray-Miller	Walker-Moran	Wm. Bertram	Seitz	"Way of Man"	4th Week
SENNETT STUDIO. 1712 Glendale Blvd.						Wils. 1550
Mack Sennett Comedies. (First National Release).						
F. Richard Jones	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	Editing
Roy Delruth	Ben Turpin	Wagner	Joe Bordeau	Mack Sennett	"Asleep at the Switch"	7th Week
Campbell	Johnnie Lucas	Staub		Mack Sennett	"Rough and Ready"	3rd Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Edwin Carewe Productions. (First National release).						
Edwin-Carewe	Holbrook Blinn	Sol Polito-Storey	Wallace Fox	Finis Fox	"The Bad Man"	7th Week
Joseph M. Schenck Productions. (First National release)						
Heerman	Constance Talmadge	Glen McWilliams	E. Brophy	Willard Mack	"The Dangerous Maid"	5th Week
Marion-Franklin	Norma Talmadge	Tony Gaudio	David Fisher	Mack-Sullivan	"Rose of all the World"	2nd Week
Sam E. Rork Productions.						
Donald Crisp	All-Star	Paul Perry	Jas. Ewens	Chas. Logue	"Ponjola"	5th Week
First National Productions.						
Joe De Grass	All-Star	Boise	Perry Vrekroff	Wm. Dowlin	"Lord of Thundergate"	9th Week
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur L. Cobb	John Beal	Fred Myton	"Two Little Vagrants"	Casting
UNIVERSAL STUDIO. Fred Datig Casting.						570-081
Universal Film Manufacturing Co. (Universal Release.)						
Wm. Parke	Herbert Rawlinson		Tinling	Harvey Gates	"Upside Down"	Editing
Brown	All-Star	Balbino	Dorian		"The Acquittal"	7th Week
Archainbaud	Priscilla Dean		McCarey-Wyler		"The Storm Daughter"	3rd Week
Herbert Blache	Gladys Walton		Sullivan	Hugh Hoffman	"The Near Lady"	Preparing
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	13th Week
Wm. A. Seiter	Baby Peggy		Wright		"Editha's Burglar"	4th Week
Edw. Lumley	All-Star		McDonough		"The Hog"	Preparing
Robt. Hill			Marchant-Kohner		"Crooked Alley"	Preparing
Robt. N. Bradbury			Nordlinger		"The Moon Rider"	Preparing
Wm. Craft			Taylor-Ricks		"Beasts of Paradise"	2nd Week
Leon Lee Productions. Leon Lee Manager.						
Dinky Dean Productions. Lew Lipton, Production Manager.						
Andy Gump Productions.						
Jimmie Aubrey Productions						
W. Hayes	Aubrey	Lyons	Zimmerman	Staff	Comedy	Schedule
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Dave Smith Productions.						
Smith	All-Star	S. Smith, Jr.	Wm. Caldwell		"The Pioneer"	Editing
Larry Semon Productions.						
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 418!
Warner Brothers Productions.						
Johnny Hines	Johnny Hines	Chas. Gilson			"Conductor 1492"	Scheduled
Wm. A. Seiter	Til-Star				"How to Educate A Wife"	Scheduled
Harry Beaumont	Marsh-Gillingwater		Dave Abel	Frank Strayer	"Daddies"	Scheduled
Wm. Beaudine	Wesley Barry	Dupar	Roth-Webster	Julien Josephson	"The Country Kid"	4th Week
Harry Beaumont	All-Star	Abel	Strayer	Grant Carpenter	"The Gold Diggers"	Editing
Sidney Franklin Productions.						
Sidney Franklin	Lenore Ulric	Chas. Rosher	Wm. McGann	Edmund Goulding	"Tiger Rose"	2nd Week
Ernest Lubitsch Productions.						
Ernest Lubitsch	All-Star					Preparing
Harry Rapf Productions.						
Jack Conway	All-Star			Sada Cowan	"Lucretia Lombard"	Scheduled
	Blue-Rich	Dave Abel		Edmund Goulding	"Broadway After Dark"	Preparing
WILNAT STUDIO. 6070 Sunset Blvd. Al. Brandt Mrs.						Holly 7940
H. Mitchell	All-Star	King Grey	Geo. E. Reehm	Joe Brandt	"Forgive and Forget"	2nd Week

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Volcano Times Eruption

(Continued from Page 7)

hind except the bubbling lava, like a scene from 'Dante's Inferno.'

"The fumes and gasses accompanying the eruption made us all sick; and a husky Italian cameraman, Fernando Recci, fainted from the effects of the gasses. One camera became so hot that the emulsion melted off the film and we lost about fifteen hundred feet of some very fine pictures.

"The terrific whirlwinds and gales, created by the coming together of hot and cold air currents, enabled us to get what were equivalent to actual photographs of tornadoes In fact, the velocity of the winds was so great that at one time one of my cameras was blown over and one of the photographers had his back strained. Fortunately, he was not seriously injured, and the films in this case were saved."

Mr. King said that he considered himself fortunate to get some of the best action pictures ever taken in the motion picture industry, for his volcanic scenes in "The White Sister," and said that even now it made him feel uncomfortable when he thought of the heat and risks he and his photographers had to take in order to utilize the latest up-heaval of Vesuvius.

Eric Von Ritzau arrived in San Francisco on Friday to join the cast of "Greed," in which he will play the part of the traveling dentist. He has quite a bit of work in the sequences still to be made in San Francisco, and still more in the part to be filmed after the company goes to Colfax the latter part of July. Von Ritzau has the distinction of being not only one of the oldest and best friends of Eric Von Stroheim's early days in America, when they lived together, but also of perhaps as many years' experience before the camera as any actor in the business.

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Tom Santschi, who has successively been a western star, a high salaried "heavy" and a straight leading man, has been chosen to play opposite Priscilla Dean in her new Universal-Jewel starring vehicle, "The Storm Daughter."

"The Storm Daughter" was written for Miss Dean's use by Leete Renick Brown of the Universal City scenario department and is a sea story involving largely "rough-cut" characters.

Santschi's role will be that of a brute of the ships, yet with some redeeming qualities from the start, and the story is so written that the audience will not know until the last sixty seconds of the picture whether Santschi or William B. Davidson hold trump-hearts. Davidson, formerly a stage player of high repute in New York City, shares with Santschi both the leading role and "heavy" honors.

Pat Hartigan, Cyril Chadwick and Owen Gorine, the latter a newly imported European actor under contract with Universal, are other players cast in the forthcoming Dean production, which George Archainbaud, director of "The Midnight Guest," "The Power of a Lie" and other pictures of note, will guide the filming.

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Living Doubles

(Continued from Page 5)

Mr. Coulson is unknown to screen followers. Mr. Ingram simply recognized the man's likeness to the real Marat and his ability to play the part.

The director thought he found an excellent King Louis XVI but when he saw Edwin Argus in a large group of French aristocrats he changed his mind. The first man was deposed and from that moment until the scenes in which appeared were completed Mr. Argus was Louis XVI.

The young director refused to worry about finding a woman for the role of Marie Antoinette. He simply kept his eyes open, watched faces, and two days before she made her first appearance as Queen of France, Clotilde Delano was selected from a crowd of "extras." She has the same high forehead, prominent eyes, the same mouth, nose, and carriage that marked Antoinette.

It is Mr. Ingram's belief that in seeking to duplicate historical figures facial structure is most important, providing the stature is of the right proportion. He does not permit himself to be misled by mannerisms, the way in which a person's hair is arranged or a person's manner of dress. He looks at the construction of the forehead, breadth and length of face, the position of eyes, nose, cheekbones and mouth.

One of the reasons for Mr. Ingram's unusual ability here is made clear to a large extent by the fact that he made an extensive study of sculptoring under Lawrie at Yale and at the Art Students League in New York. This explains why he secured death masks of Danto, Robespierre and the others. It was necessary to cable to France for some of them. The director would not only rely on portraits of the famous men in the story in his search for their living replicas.

The historical characters in "Scaramouche" bear silent witness to his skill.

Frank Currier, who remembers stage history from personal experience back to 69 and who was stage manager for Julia Marlowe's first stage success, is one of the veteran artists selected by the Universal Pictures corporation to support the diminutive Baby Peggy, aged three-and-a-half years, in her next Universal-Jewel special, "Editha's Burglar." The Frances Hodgson Burnett story will be filmed under the direction of William A. Seiter, director of "The Beautiful and the Damned" and other pictures.

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AMERICAN MEN ARE NON-SHIEK, RUBY SAYS

"Paradise, that is the only word which expresses my feeling toward Southern California," said Ruby Miller, the famous actress of the English stage and screen, who has just recently arrived in Los Angeles after a lengthy tour of Australia and the African Orient with her own dramatic organization.

"During my travels, I heard from the lips of excursionists the beauties of this wondrous land. Sonthern California is known everywhere for its unsurpassed beauty and comfort," continued Miss Miller. "All along the way of this advent of mine—in India, in Africa, Rhodesia, Hong Kong, Siam and in Hawaii—I heard of your exquisite climate, your wonderful drives and your haze-softened hills.

"As yet I have seen only Beverly Hills and Pasadena, but it seems as though I were in wonderland. Your people are so sincere and sociable, your women wear the finest clothes in the latest styles, and your men—God bless 'em—are known in Europe as 'Shieks,' but they are very handsome.

"The motion picture 'The Shiek,' caused such a furore in England and the Continent, that the people have an idea that Hollywood is a veritable desert filled with Shieks and harem dancing girls. The 'wild' Hollywood orgies, which are publicized in such a featured fashion by the English and Continental papers, had led persons to believe that they are a daily routine. It has been a revelation to me. Hollywood is one of the most likeable, homelike places in which I ever lived. During my travels, covering a period of many years, I have never seen a place which I would call 'home' in preference to Hollywood.

"I have just been in Hollywood a few weeks and by working both night and day I have just completed my first American-made production, 'Alimony,' for P. A. Powers. I have been starred in a number of English film productions, including 'The Mystery Road,' by the Famous Players-Lasky organization and have been starred in a number of my productions. Paul Powell, the well-known American director, produced 'The Mystery Road' in which another American, David Powell, played the leading role opposite me.

"I will star in the first production to be staged in the new Hollywood Playhouse, now in the process of construction. My producer has made arrangements with the English director, Walter Hast, to produce my starring vehicles, some new plays and we hope 'Three Weeks.'"

Miss Miller created discussion in English stage and society circles with the first passionate kiss ever seen on the English stage. She is also known as the best dressed womna in Europe, and has her own dressmaker in Paris in No. 2 Rue de la Paix, who fashions her gowns six months before being released in this country.

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A Pretty Face, Plus

A pretty face isn't all that is needed to win film fame. A pretty face without the ability to act wouldn't get any girl very far, but, of course, it helps.

Beauty has been the free ticket of admission to movie land for hundreds of would-be actresses, but few of them get beyond the first few rungs of the ladder of fame because they lack the histrionic talent that must go with it to assure success.

It was a pretty face that brought Virginia Brown Faire into filmdom. She got her first part through the winning of a beauty contest and she might still be playing extra and bit parts but for an ability for acting which, fostered by clever direction and ambition on the part of the young player, has brought her finally to within easy grasp of the highest honors that screenland can offer.

Recently Miss Faire signed a contract to play leading and feature parts in a series of First National pictures. Her first appearance under the new contract is in "Thundergate," a thrilling drama with a Chinese and American background, in which Miss Faire is playing opposite Owen Moore.

In this powerful story of the Orient and Occident the talented young actress plays the part of a young white girl who is reared as a Chinese and meets romance when a young American is forced by circumstances to masquerade as an Oriental over-lord.

This same pretty face that brought Virginia into films used to get her into all kinds of trouble back at Public School No. 15 in Brooklyn.

In those days the actress-to-be was a genuine tom-boy. She enjoyed boys' games; she loved to climb fences; play ball—yes, and even fight. Add to these proclivities an unusual supply of physical pulchritude and it is easy to understand why she was looked upon as one of the class' "disturbing elements."

Virginia recalls how, on one occasion, she was punished in school for no other reason than she had a pretty face.

One day she was hard at work over a problem in mathematics, she relates, when out rasped the command of her teacher: "Virginia will change places with William Smithers." This meant that she must take a seat in the back row.

The girl, who was later to become famous on the screen, couldn't understand why she should be asked to make the change. She had been especially attentive to her studies that afternoon. And "banishment" to the back row meant punishment.

Virginia asked the reason.

"Well, there isn't a boy in the whole class who had his eyes on his work," the teacher explained.. "Every boy sits gazing at you instead of doing his lessons. From now on you are going to sit in the back row where they can't see you."

Sheldon Lewis and William J. Quinn, members of the cast supporting Baby Peggy in "Whose Baby Are You?" her recently completed starring vehicle directed for Universal by King Baggot, held a "revival" of stage jokes and anecdotes that occupied all their leisure time.

Ten years ago both appeared in the William A. Brady stage production of "Life" in Chicago. So many things were associated with this period that on the Baggot set all Lewis and Quinn talked about was "who did which and why." This was their first meeting at work in ten years.

Other members of the Baggot cast were Carl Stockdale, Gladys Brockwell, Pat Hartigan, Betty Francisco, Anderson Smith and Leong Duck.

Otto Matiesen

The screen today has no finer character actor than Otto Matiesen. Though young in years he has had a great deal of experience and when on the stage played in the foremost cities of the world. He is a Dane by birth and his countrymen rate him as peerless in the interpretation of Shakespeare and Ibsen. A natural born actor and an artist of magnetic personality he is rapidly gaining widespread recognition on the shadow stage. His most recent portrayals were in "Vanity Fair" and "Scaramouche." Rex Ingram has expressed great faith in Matiesen, predicting big things for him. He is a firm believer in publicity—GOOD PUBLICITY. It is significant that he has placed his publicity with this agency. It speaks well for him and for us.

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Vol. VI. SATURDAY, JULY 28, 1923 No. 15

The Editor Comments and Opines

Confidence is a great asset, but too many promoters have nothing else to offer.

If big pictures become the rule, a lot of "little" men in the producing game will certainly fail to measure up. Oh well, perchance 'tis just as well.

An unusual increase in the amount of new eastern money being invested in Hollywood film projects is noticeable. Here's hoping the noticing continues to be warranted.

Foreign pictures are conspicuous for their absence in the U. S. A. On the contrary, foreign countries are flooded with American pictures. It's great for us even though it does grate on foreign nerves.

The prospects for a gasoline war should have a soothingly peaceful effect on the long-suffering motorist. Ten cents a gallon is an ample price for "gas" and there is no reason why the gasoline trust should have more than plenty.

Los Angeles bids fair to become the foremost premiere city for big photoplays. It also seems assured of becoming the foremost city for most everything else. Forsooth its future is far more stupendous in promise than its past in actual achievement, which is saying a lot.

The east and middle-west continue to be in the grip of a heat wave and a wave of indignation over the accompanying "dryness." In the meantime, despite the total absence of rain, Southern California continues to be the "wettest" spot in the whole country and everybody is very cool about it.

Many experts agree it is more difficult to make audiences laugh than to cry. Ah yes, after seeing some of the latest two-reel comedies, one is inclined to concede it is far too easy for some comedians to make people weep in boredom. Indeed, the screen could use a few more real comedians who are not so prone to mis-use it.

As time goes on the whole country is getting back to normalcy in a business way, but the wearing on of the same time does not seem to influence the masses and classes of people to manifest more respect for abnormal laws such as that decreeing Prohibition. The solution is simple of course—abolish abnormal laws and replace them with sane ones.

The price of screen rights to successful novels and stage plays is going up amazingly. The sum of $200.000 seems to be a minimum as a price and even this amount was refused recently by the owner of "Lightnin'," the late Frank Bacon's hit. Need there be any reason other than the pecuniary one for encouraging original screen stories more and more?

We predict a nation-wide uprising against blue laws and all the principles actuating those reformers who elect to dictate what the majority shall do. In view of the fact that it is sure to be a bloodless uprising, the sooner it comes the better it will be for the general welfare. Humanity has been burdened with an excess of reformers' zealous delusions long enough and is ready for a shortage thereof.

One New York newspaper attaches great importance to the report that Jack Pickford intends to make his future pictures in Gotham, inferring it to be another sign of that city depriving California of its majority percentage as the producing center. The absurdity of the notion is made perfectly apparent in the mentioning of the fact that Marilynn Miller, Jack's wife, will be back on the New York stage soon and that Friend Husband naturally desires to be wherever his charming wife may be.

It is foolish to expect the motion picture industry to "stay put." Primarily, it is a gigantic business which cannot be easily confined to stipulated limitations. Secondly, it is young and just in the midst of growing into its maturity. So, when anyone calls this industry volatile, the insult intended so strongly is really a compliment—an admission of marvelous expansion. Anyway, some of the literary critics of the film industry deserve much ignoring.

Still another boom in theatre-building activities is under way right now. It is estimated there are more than 3,500 new playhouses under the course of construction at this time with many more planned throughout the nation. Hollywood is to get its share too, having three big ones assured already and a strong possibility of a couple more ere long. One thing certain is no one need worry about the future so far as having some place to go is concerned.

One producer claims there are only eighty-six photoplayers whose names possess box office value. If this estimate is correct, the talent market needs extensive replenishing since there are more than eighty-six producers constantly striving to have those eighty-six players in their pictures. Meanwhile there are definite indications of a veritable public clamor for new faces. Nor is it so easy to find new faces to equal the standard set by the old ones from a histrionic standpoint. The only plausible answer is the establishing of a cinema conservatory at which latent talents may be developed on a scientific and artistic system. Why not such an institution sponsored by all the producers?

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"Dust of Erin"

Egans
Pico and Figueroa

"Getting Gertie's Garter"

Hippodrome
320 So. Main

Wm. Duncan, Edith Johnson
in
"Dangerous Smiles"

Orpheum
630 So. Broadway

Vaudeville

Pantages
Hill at Seventh

Hoot Gibson
in
"Shootin' For Love"

Hillstreet
Hill at Eighth

Herbert Rawlinson
in
"Fools and Riches"

Burbank
Main near Sixth

Musical Comedy

Majestic
845 So. Broadway

Ivan Miller-Elise Bartlett
in
"The Man Who Came Back"

Mission Play
San Gabriel

with
Monroe Salisbury

Exposition

Motion Picture Revue

Tally's Broadway
833 So. Broadway

Charles Ray
in
"Alias Julias Caesar"

This Week's Theatre Notes

Jack London's "Call of the Wild," now at the California, is thrilling thousands who love adventure.

Harold Lloyd continues to entertain the throngs that visit Miller's with his latest laugh-provoker, "Safety Last."

"Salome Jane," a story of early California days; Sid Grauman's specialty act, "Thirty Minutes Around Los Angeles" and Herman Heller's orchestra, make up the programme at the Metropolitan this week.

The north woods—its glamour, adventure and risks, are said to live unforgetably and beautifully in Warner Bros.' screen classic, "Where he North Begins" in which Rin-Tin-Tin, the emperor of police dogs, is introduced, to the Loew's State Theatre audiences this week in a world premiere.

"Human Wreckage" held for another record week at the Rialto has in its cast Mrs. Wallace Reid, James Kirkwood, Bessie Love, Geo. Hackathorne and Robert McKim, who display a sensative understanding of the tremendous theme, and a sincerity that is making it an outstanding production of the year.

"Temptation," which comes to the Million Dollar Theatre this week is one of the season's most gripping plays with an all-star cast, including Bryant Washburn, Eva Novak, June Elvidge, Phillips Smalley and Vernon Steele.

Richard Barthelmess and Dorothy Gish are returning to the Alhambra this week in Joseph Hergesheimer's romantic photoplay, "The Bright Shawl," with a supporting cast including Mary Astor, Andre de Beranger, Margaret Sedden, Lois Alberni, Andres Randolf, William Powell, Jetta Gondal and Geo. Humbert. The story deals with the love of a young American who had pledged himself to the aid of Cuban heroes fighting for independence, many scenes of which were filmed on the actual locations in Cuba.

"Legally Dead," a Universal all-star production with Milton Sills in the leading character part, opens the Kinema this week. Adrenalin, the life-restoring drug with which dead people have apparently been brought back to life, is the theme of the story.

The Symphony's offering of Buster Keaten's "The Balloonatic," has proven so popular with local audiences that the management has consented to hold the bill another week .

Lee "Bud" Harrison, favorite black-face comedian of the Hi-Jinks musical comedy company in "Frivolous Maidens" at the Burbank Theatre, will entertain audiences this coming week in a character part that will startle his followers to the nth degree of nothing short of sensation.

This week's offering at the Mission Theater is Rupert Julian's Universal Super-Jewel production of "Merry-Go-Round," presented by an all-star cast including Mary Philbin and Norman Kerry. "Merry-Go-Round" is a story of gay Vienna in the days before the war, with a love story interwoven which takes in both the royal throne of Hungary and a poor peasant girl. This is the western premiere of the production. Ben Turpin's latest Mack Sennett comedy, "Where is My Wandering Boy This Evening," is on the same program.

Pantages offers for the lovers of out-door sport, Hoot Gibson in his hair-raising thriller, "Shootin' for Love," along with a bill of headline vaudeville acts.

Tom Moore, popular screen and legitimate star, comes to the Mason Theatre in person this week in T. W. Gibson's romantic drama, "Dust of Erin." Mr. Moore will be seen at his best in this play, that affords him an opportunity to show his wonderful personality, which has made him such a popular local favorite.

Elise Bartlett, in private life Mrs. Joseph Schildkraut, of the New York Theater Guild, makes her debut to Los Angeles at the Majestic Theater this week in "The Man Who Came Back," a comedy drama written by Jules Eckart Goodman and founded on the story by the same name from the pen of John Fleming Wilson. Ivan Miller is seen in the principal male role. Miss Bartlett comes to Los Angeles after a series of successes in New York, where she appeared in "Lilliom" with her husband, "Peer Gynt," "The Adding Machine," and others.

Charles Ray comes to Tally's this week in "Alias Julius Caesar" and promises a laugh from start to finish. Mr. Ray is seen in an entirely new character which affords him an opportunity to pack his audience with merriment.

Popular William Duncan and pretty Edith Johnson will entertain the film fans at the Hippodrome this week in their latest offering, "Dangerous Smiles." A well selected group of vaudeville acts rounds out the bill.

Roberta de Bergen has finished her role as Harry Langdon's mother in the Principal Pictures, "The New Mail Man," under the direction of Al. Goulding.

California
Main at Eighth

Jack London's
"Call of the Wild"

Miller's
Main at Ninth

Harold Lloyd
in
"Safety Last"

Metropolitan
Sixth at Hill

Jacquelin Logan
in
"Salome Jane"

Loew's State
Seventh at Broadway

Rin-Tin-Tin
in
"Where the North Begins"

Rialto
Broadway near Eighth

Mrs. Wallace Reid
in
"Human Wreckage"

Kinema
Grand near Seventh

Milton Sills
in
"Legally Dead"

Million Dollar
Third and Broadway

Bryant Washburn and
Eva Novak in
"Temptation"

Alhambra
731 South Hill

Richard Barthlemess
in
"The Bright Shawl"

Hollywood Egyptian
Hollywood Blvd. and McCadden

"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Mary Philbin
and Norman Kerry in
"Merry Go Round"

Clune's Broadway
Broadway near Fifth

Milton Sills
in
"The Last Hour"

Symphony
Broadway near Sixth

Buster Keaton in
"Balloonatic"

Anti-Blue and Colorful in Hopes

The vitally fundamental fabric of all human liberty is more at stake in free America than in any absolute monarchy of all history. Unfortunately, the motion picture is a convenient mark for the unscrupulous fusillades of unscrupulous sharp-shooters, who hold that any injustice a reformer may inflict is immersed in righteousness and therefore worthy of approval.

Luckily, there is a counteracting force at work. Glorious in the espousal of the principle of any man's right to be right, this force arises with promising might under the name of the Libertarian League, and, as might be expected, it is a Los Angeles creation.

The league proposes to oppose legislation designed to suppress Sunday newspapers, close news-stands on Sunday, close gasoline and oil stations on Sunday, close postoffices on Sunday, restrict the right to work on Sunday, provide for censoring motion pictures or the spoken drama, forbid concerts, theatrical performances, picture shows or entertainments on Sunday, forbid games, sports, amusements and picnics, and the operation of boats, automobiles, trolley cars, railway trains or excursions on Sunday.

In addition, the heads of the league declared that the nation is threatened with laws which would close drug stores, soda fountains, confectionery stores and cigar stores on Sunday.

The sale and use of tobacco is threatened, and the prohibition of social and interpretative dancing may be expected momentarily, it was said.

All such laws as the foregoing will be combatted by the league wherever proposed, whether in town councils, or congress, according to the announced program, as well as laws sanctioning sectarian or ecclesiastical teaching in the public schools.

The first step in the campaign proposed by the officers of the league calls for an immediate "census of all known Libertarians." A libertarian is defined as "one who upholds the principles of liberty, especially liberty of thought and action."

The proposed campaign for nation-wide education, organization and action against "blue-lawism," has three phases:

Diffusing a knowledge of the principles of liberty and the asserted menace of "blue" laws, and the enrollment of acknowledged libertarians.

Organization of these signators to the principles of the league into political fighting units.

Direct action in the legislative halls of the nation.

In justification of the organization of the league, C .C. Vincent asserted that Sunday closing laws prevail quite completely throughout twenty-one states and censorship in varying degree throughout forty-eight states.

The result is, he said, that on Sunday one cannot go to a ball game in Pennsylvania, or to a dramatic performance in New York state. Soda-water is unpurchasable in Philadelphia on one day in the week, and the delivery of a quart of ice cream in Omaha on Sunday is against the law.

The sale of cigarets on that particular day is unlawful in North Dakota and Kansas, while one may be jailed in North Carolina and other states for working in one's garden on the Sabbath. Sunday dancing and dancing after midnight is prohibited in the city of Los Angeles.

Proponents of the league claim that the majority of people living under the so-called blue laws are opposed to them, but cannot combat them because of lack of organization. It is this needful organization which the Libertarians propose to accomplish, they say.

Charles T. Sprading, president of the league, is declared to be the author of many books and pamphlets dealing with the subject of personal liberty under the law. He has charge of the general direction of the national campaign, and is expected to speak soon on the purposes of the league in the principal cities of the country.

Other officers and directors include H. F. Rossner, national secretary; Charles Lee Swarts, treasurer; John A .Wilson and Alfred W. Lumm, vice presidents; John Martin of Denver and S. Silberberg of New York, directors.

John D. Bradley of Washington, D. C., is to represent the organization before congressional committees, and George Wright is one of the organizers in Los Angeles.

The organization appears to be well financed and today issued Volume 1, No. 1 of "The Libertarian, an Anti-Blue-Law magazine." In this magazine of 40 large-sized pages the purposes of the league were outlined comprehnsively. It will be issued quarterly.

Mr. Delbert E. Davenport,
Editor, Camera!,
Hollywood, Califonria,

Dear Sir:

Your article in "Camera-" referring to motion picture censorship, has attracted my attention. You say: "It is to be hoped some method can be discovered for arousing the public of the whole country to the menace and farce of most censorship". . . . We have discovered the "method"—a lecture service bureau to be used wherever necessary to arouse public opinion and coordinate the efforts of those whose interests are involved, and menaced through Blue-lawism. Our members are enrolled from every state in the Union, and are fighters for liberty on the ground of PRINCIPLE.

No one pays the Blues to work for Blue laws (apparently) yet they work diligently twelve and eighteen hours a day. They believe they are right and they put it over. Our anti-blue law program was originated with this fact squarely before us. Our members will work just as diligently to arouse public opinion and influence legislation against Blue-lawism as the Blues work for it.

Our lecture service bureau is now ready for action. We are alive to the fact that the Blue law advocates are well organized and well financed, and must be met with superior forces, so we have secured the services of the ablest speakers and organizers of the Irish fight for Freedom as the first unit to open the campaign.

From your article, we recognize that you are alive to the danger of the mental paralysis that has been steadily and stealthily creeping over America, and your advice will be helpful to us. The writer will be very glad to discuss it with you at your convenience, and will take the liberty to call you for an appointment in the near future.

CHARLES T. SPRADING.

Chaplin's Champion

Before coming to Hollywood to enter motion pictures George Bookasta was used by Kansas City exploiteers when Charlie Chaplin's pictures were in town. He used to appear in prologues preceding the screening of the comedies and his imitations of the comedian were so clever he soon won wide renown as Kansas City's "miniature Charlie Chaplin." His natural ability as a clog-dancer enabled him to give almost perfect renditions of the famous hop-and-skip Chaplin employs when turning corners.

He has been in pictures only a little over six months and during that time has played in about fifteen productions, including "The Law of the Lawless" with Dorothy Dalton, "Gigi" with Dinky Dean, "The Day of Faith" with Corinne Griffith and with Baby Peggy in "Whose Baby Are You?" His most recent part was with Mary Pickford in "Rosita" and his work was of such high caliber he was immediately selected to play one of the page boys in Douglas Fairbanks' "The Thief of Bagdad," now in production.

He has a younger brother, Baseal, who is playing the other page boy. Inasmuch as they are similar in all respects, they have become very popular as a team, and are rapidly winning their way to cinema recognition.

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL., July 23rd.—The days of work on Eric Von Stroheim's production of "Greed" still to be completed in San Francisco grow less and less and they think now that another ten days will see them done here, and on their way. Little Hughie Mack, all the three hundred and sixty-eight pounds of him, has finished his part in the picture, and left for his home in Los Angeles on last Thursday evening. Dale Fuller is also through, has got her O. K., and departed for the South on Tuesday. All the company seems to leave San Francisco with real regret, for they have been here so long that they feel like old residents.

Max Graf, head of the Graf Productions of this city, and his brother, Louis Graf, president of the organization, have both gone to Los Angeles within the past two or three days to complete their cast, and make other arrangements for the production of their next picture. It will be made at the Pacific Studios at San Mateo, with some work at sea off San Francisco, as it is a big sea picture called "Half-A-Dollar Bill."

Victor Fisher, head of the Fisher Productions, left for New York last Tuesday with a print of "Youth Triumphant," first picture made by the organization, to complete arrangements for its release.

Grace Inglis, of the Film Booking Office of Hollywood, arrived in San Francisco on Monday for a few days' stay on business.

The West Coast Productions of Los Angeles have opened a branch office here with headquarters in the Phelan Building, and expect to make a picture at the Pacific Studios at San Mateo in the very near future. As announced, it will be called "Nobody's Child." The story was written by James Calnay, who will also direct its making, and the cast will include such well-known names as Lew Cody, Rosemary Theby, Niles Welch, Doris May, and Dot Farley, it is reported.

Ernest Traxler, production manager for Goldwyn with the Von Stroheim outfit, went to Los Angeles Saturday morning for a four days' stay on business connected with the organization.

Cecil B. DeMille, and about forty of the company engaged in the filming of "The Ten Commandments," arrived in San Francisco Sunday morning. They will spend some four or five days here working on a sequence that is part of the seventh commandment. The list of stars who are among those present includes such well known names as Richard Dix, Robert Edeson, James Neill, James McPherson, Rod LaRocque, Leatrice Joy, and Nita Naldi, and others.

Chester Gore and E. E. Davis of the Lasky forces came to town the middle of last week to get locations, and make preparations for the work of "The Ten Commandment" outfit.

Directors Please Note.—An extra man from the South, pretending to be a director, masquerading as Crain Wilbur, and claiming to be casting for Metro, arrived in San Francisco a couple of weeks ago, and caused many a flutter in the hearts of the local would-be screen stars, by trying out a lot of girls for what he claimed was going to be a big production. As a real proof that he was all he pretended to be, he pointed out the fact that he wore a large gold star on one sleeve, which he said was the badge worn by all good directors. Some idea? A telegram to the Metro Studios, and a few well directed questions, soon showed him up as a rank imposter, and we hope the town is now well rid of him.

Charles A. Logue, now of the First National forces, and his wife, spent most of last week in San Francisco on a holiday trip, and to celebrate their wedding anniversary. Oddly enough, while they were in town the picture playing the Strand Theatre was "The Tents of Allah," which Mr. Logue made, and when you say made in this case you mean it, for he wrote the story, did the continuity, directed it, and was the production manager; in fact, did pretty much everything except act in it.

William Fox was host to a thousand people at the invitation performance given at the Columbia Theatre last Friday night as the feature picture made from A. S. Hutchinson's best-seller. The first night audience enjoyed the picture highly, and its regular showings began on Saturday afternoon, to be continued for a limited time only.

Theodore Roberts, grand old man of the silver screen, comes to the Orpheum for a single week as headliner in William De Mille's absorbing little drama, "The Man Higher Up."

Trixie Friganza headed the bill at the Golden Gate Theatre twice last week. That is, she was there in person with her skit, "My Little Bag o' Trix," and she was there as star in the filming of Mary Roberts Rinehart's story, "Mind Over Matter," Miss Friganza's first picture

LOVE

By Eric Mayne

Love is the most wonderful word in any language!

* * *

And yet there is no word that suffers more from misuse and from misinterpretation than Love.

* * *

Love is the greatest mystery in life, and the greatest power.

* * *

The mystery of Love makes it the greatest power, and that very power makes it a mystery.

* * *

Love has always been, and is, the inspiration of man's greatest work.

* * *

Love is the spiritual expression of the higher life.

* * *

Love inspires the Poet; that is why he is more spiritual than the theologian.

Love is the great theme of the Song's of Solomon, of Dante, of Goethe, of Shakespear, and they live because they inspire man's spiritual imagination.

* * *

The Pious are not always Spiritual, because creeds often mean more to them than Love.

* * *

The man who would send men to eternal punishment because they do not believe as he does; has no Love for God, or anyone else.

* * *

The measure of a man's Love of God is the treatment of his fellow-men.

* * *

"Greater Love hath no man than this, that a man should lay down his life,—not necessarily die, but give his life, in the broader, greater sense,—for another."

* * *

To live for another, for a friend; of if need be for an enemy; is often a greater, and a more useful proof of Love than to die.

* * *

Love does not demand, but where there is Love there is no alternative.

* * *

To live without Love is the greatest tragedy of living.

* * *

To live with Love is the great Hope of humanity.

* * *

We may have Leagues of Nations, and Peace Conferences, at the Hague—or elsewhere—but until Love permeates the heart, and dominates the life of man, we still have our sounding brass and clanging cymbals.

* * *

We have the knowledge of Good and of Evil, but we have the Serpent also, only Love will give us the strength to crush that enemy and dwell in the freedom of Truth.

* * *

While there is Love there is Hope. We may speak Love in feeble accents but we are learning the language of Paradise.

* * *

They, who for Love have undergone,
The worst that can befall,
Are happier thousand fold,
Than those who never loved at all.

MOVIE ART ON PAR WITH NOVEL

By Maurice Tourneur

The press has been filled recently with attacks on "the motion picture," as if the motion picture was a distinct entity, with no variation in its quality. But there are good pictures, as well as bad pictures and indifferent pictures. To attack all for the sins of omission and commission of the few is unfair. No conscientious writing man can adequately defend the modern novel from attack. There are bad novels and indifferent novels as well as good novels. Yet all do not suffer in the esteem of the critics for the sins of the few.

Of course, hte motion picture has not risen to the height to which Cabell, Machen, Hudson and others have raised the novel. But there are many, many pictures which excel in artistic value the works of Harold Bell Wright, Gene Stratton Porter and other novelists of the popular school. And the motion picture art is newer by generations than that of the novel.

Rose Dione, French actress who is in "Scaramouche," Rex Ingram's monster Metro picture, served as a nurse during the world war. She entertained at camps and hospitals during the day and did active nursing duty each night.

One of the Real Romances of Romantic Hollywood

By Lucile Erskine

A hushed group was listening to a young violinist playing not more than a decade ago. His name was Haroldi and he was of the race of Paderewski and enough like him to pass for his brother. About them was the exotic beauty of Hollywood, that even then with the amber light of after sunset back of its hills and its flowering courts resembled those of Greek cities still a-bloom along the shores of the Mediterranean like imperishable lilies.

Among the listeners were Gertrude Ross and others who have proved to the world that California can be another Italy in her nurture of the arts. From the strings of the violin came a Polish melody, melancholy, exquisite. For what this crushed race has learned in suffering, they are able to tell in song. Listening intent too, but probably unnoticed by the older ones in the group was a little girl, Kascia, the daughter of the genius with the violin.

But at the early age of thirty-three death stilled the hand of the gifted young musician. He had time, however, before going, to tell his little daughter his wish; that she was to devote her life to some art.

At seven little Kascia was a successful child actress in pictures. Then she was whisked away to be educated, but that completed, Hollywood and the pictures proved too strong a lure. She returned.

And now in an apartment softly colored in one of Hollywood's villas in that quiet hour when the same amber light assembles back of the hills, she plays one of her father's compositions for the piano. Watching the flash of her hands in the half-light, they reminded me of a cast I once saw of Duse's; the same narrow palm and fingers like slender petals, hands not made for any manual work, but only for gesture and expression.

She has followed her father's wish and chosen that art towards which her spirit directs her pictures. And what a preparation her Polish blood has already made for her! Defeated politically for centuries, the Pole has turned to art for surcease, his very spirit has breathed in that sphere alone. Chopin's music was the cry of his country's pain. And it's in Bertha Kalisch's sad, beautiful face and in her sombre art. Kascia Haroldi has an Italian strain besides, added artistic wealth in her veins. This shows in her midnight eyes, full of expression and revealing a quick mind back of them. They and her aureole of gold-dust hair give her the look of a Florentine painting.

Already she has two possessions that ought to make for success in her chosen career, youth and maturity of mind. At an age when the American girl is apt to be a flapper and is occupied mainly with jazz, this student is using every minute in serious preparation for her life work. The time not spent at the studios is devoted to music. She writes too, and is skilled in interpretative dancing. In the last picture in which she appeared at Goldwyn's, her dancing was especially praised by the director. She never attends parties. And this sixteen-year old girl knows nothing of love. But then Mary Anderson was able to give all the fire of Juliet when she was just out of the convent.

Kascia gives me the impression of a beautiful, even dawn. I feel stilled, at peace in her presence. Being on the threshold of success is as wonderful in a way as success itself. A certain atmosphere of confidence, of power is felt in those whose spirit tells them they have something to give the world and that it is going to listen. Part of her

Kascia Haroldi.

poise of course comes from lack of financial worry. The commercial side therefore does not obscure the spiritual.

"I love everything connected with the moving pictures," she said, speaking in the soft modulated tones that suited the room, the music, the hour. "The smallest part gives me a thrill. And I have no preference. Until I can do the big things, I am content to do supremely well whatever is offered me." "No," she replied to a question I put to her, "I don't exactly study a part. I rely on my emotions to guide me. They and the inspiration I get on the set produce the psychological moment. Then I lose my own identity and become the character. I live it. I am it."

Pola Negri, Nazimova and Norma Talmadge are the three greatest artists on the screen she thinks. "I went to see 'Smilin' Through' five times and each time Norma Talmadge's work was as surprising as the first. Her art is so rich, so abundantly creative that she has something new to offer you every time you repeat a visit. I felt I could never exhaust her."

The temptations and the obstacles which make the precipice of success so steep in Hollywood have not daunted her. She believes the will is given to everyone for the battle against circumstance.

"My imagination pictures me a success. My will is to be its servant and build that pictures in the tangible brick of achievement."

And already, a mere novice as it were, her career has started enviably. She has been in all the big pictures of the last year from "Omar the Tentmaker" to "The Ten Commandments." And always the unique quality of her art has marked her for notice.

Kascia has an American mother, but she seems to have that passionate consecration to art that is Slavic. It is from her people in Eastern Europe, from Russia and Poland that the art of tomorrow, one might almost say of today, is to come, if the furor the Russian players produced in New York is an augur of the future.

Her preference is for foreign artists. "Because," she puts it with the candor, that characterizes everything she says, "they have not as a rule that affectation and those mannerisms that so often cling to the American woman on the stage and on the screen, even when she has reached a height in her art that demands absolute sincerity."

But there is little that is critical coming from her lips. She is happy, free, her foot already securely placed on the steps that lead to the heights. Hollywood is a garden to her, full of beautiful memories. She is never happy away from it. To others it is a fierce and bloody arena where so many go down. And success when won takes its toll in compromise.

But Kascia Haroldi's art will open as serenely as a flower. It's delicate and exotic and it belongs to Hollywood.

GYPSY HART RE-DISCOVERED BY REX INGRAM IN "SCARAMOUCHE"

While young motion picture artists such as Gypsy Hart are available there is no need to worry about a lack of new screen faces, is the opinion advanced in a recent article by a leading screen magazine writer.

Miss Hart has an important historical role in "Scaramouche," Rex Ingram's monster picturization of Rafael Sabatini's novel of the French Revolution, but when the picture started she was merely "among those present." Mr. Ingram selected her from the hundreds of aristocrats who appeared as spectators in the National Assembly scenes.

Miss Hart must have potential screen qualities, for although the young director did not discover the fact until later, she is the same girl whom he caused to enter motion pictures while he was directing at Universal City some years ago. She had been a visitor and Mr. Ingram, whom she met at the studio, told her that if she wanted to be an actress he would give her a part in his next picture.

She played ni two of Mr. Ingram's pictures, "The Reward of the Faithless" and "The Flower of Doom," following which she appeared in other productions. Miss Hart was just becoming well known when she retired to private life. A year ago she returned to the screen.

"I decided to start at the bottom of the ladder and try to climb up again," she said. So she did "extra" work and when she first appeared before the camera in "Scaramouche" she was still just "atmosphere." Then Mr. Ingram saw her and as a result of her excellent work at Theiorgne de Mericourt she appears to be on the road to success again.

Miss Hart spends a total of several hours every year explaining that Gypsy is her real first name and that she is not related to Bill Hart, although like him, she rides a horse unusually well. Gypsy Hart comes from the center of a cattle country, Temple, Texas.

"It's near Waco," she always explains, which indicates the size of the metropolis of Temple.

"Bull" Montana is portraying a crook role in "Held to Answer," Peter Clark MacFarlane's story which Harold Shaw is directing for Metro. Mr. Shaw told "Bull" it would not be necessary for him to put on any make-up. Now the burglar faced comedy star is trying to decide whether he was complimented or otherwise.

News and Gossip About the Moving Throngs of Movieland

Entertains Frohman

Carmel Myers, now playing in George D. Baker's production of "The Magic Skin," gave a luncheon at the Goldwyn studios in honor of Daniel Frohman, President of the Actor's Fund, who is in Los Angeles to promote the interests of this charity. Among those present were: Mr. and Mrs. Abraham Lehr, George D. Baker, Conrad Nagel, King Vidor, Rupert Hughes, Josephine Quirk, Carey Wilson, Gilbert E. Gable, June Mathis, Mrs. Myers, Mae Busch, Herbert Howe, George Walsh and Bessie Love.

Lefty Flynnn Is Hurt

Maurice (Lefty) Flynn is taking an enforced vacation. It seems that during the filming of "Salomy Jane," in which he played the lead, his arm was badly wrenched in a fight with the villain. Rather than delay work, Lefty went on without telling anyone about his arm, which pained him terribly. After the completion of the picture he had his arm examined by a doctor, with the result that he is now confined to his bed with a badly lacerated and broken arm. The patient is doing very nicely, and the members of the cast, out of gratitude, keep him well supplied with fruit, candy, flowers, etc.

Australian Notables Meet

It was all Australia the other day when Sidney Herschel Small, the author of "The Lord of Thundergate," visited the United studios, Hollywood, to see the filming of First National's "Thundergate," which was adapted from his novel. Mr. Small is an Australian and he felt right at home when the studio guide introduced him to Sylvia Breamer, also an Australian, who is playing a leading part in his picture, and later introduced him to Enid Bennett, another Australian, who is playing the leading feminine role in "The Bad Man," also a First National picture.

"No More Women" starts

"No More Women" is the intriguing title chosen by Elmer Harris for the Associated Authors production of his story, work upon which commenced this week. This is the third Authors production following the Frank Woods production of "Richard the Lion Hearted," and the Thompson Buchanan production of "Loving Lies," a film version of Peter B. Kyne's sea story, "The Harbor Bar," which was recently completed. "No More Women" features an all-star cast including Madge Bellamy, Matt Moore, George Cooper, S. Reeve-Smith, and Stanhope Wheatcroft. It will be directed by Lloyd Ingraham under the supervision of Elmer Harris.

Sylvia Repeats

Sylvia Breamer, who is now playing one of the leading feminine roles in "Thundergate," a First National picture, has been cast to play an important part in "Flaming Youth," a First National picturization of Warner Fabian's widely discussed novel of modern life. Miss Breamer portrays the role of "Dee Fentriss," one of the three ultra modern sisters whose multitudinous love affairs form the basic plot of the highly dramatic play. "Flaming Youth," goes into production at the United studios, Hollywood, within the next two weeks. John Francis Dillon is to direct it. An all-star cast will interpret the several roles including Colleen Moore, in the leading part, Milton Sills, Myrtle Stedman and Elliott Dexter.

Chimes of Dumb-bells

Gale Henry, popular comedienne, who is now playing one of the principal roles in "Held to Answer," an all-star production being made under the direction of Harold Shaw at Metro, strolled over to a soft drink stand the other day between scenes in the picture to enjoy a cold lemonade. "Please put some shaved ice in it," said Miss Henry. The new clerk hesitated. He had never heard of such a thing. In his attempt to be obliging, however, he reached for a safety razor blade underneath the counter and thereupon tried diligently to provide his customer with "shaved ice."

Resurrects Old Autos

Cliff Bowes and Virginia Vance, comedians, doing their stuff under the Cameo brand of Educational Pictures, are appearing in a one-reel comedy, "Wrecks," which has for its locale a boneyard for worn-out automobiles of all descriptions. Hundreds of cars, waiting to be junked, are shown in the picture. Many of them are of models which date back to the early days of motoring and there are a few of last year's model that tried to climb trees or beat trains to the crossing, all waiting their call to be broken up and sold for junk.

New Mermaid Comedies

Work on the first of a new series of twelve Mermaid Comedies for distribution through the Educational Film Exchanges, Inc., has been started by Jack White, the young producer-director of Educational-Mermaid Comedies. Lige Conley is in the leading role, and Hughie Fay directing. Lillian Hackett, Jack Lloyd, Otto Fries and Spencer Bell, the inimitable colored comedian are in the cast.

"Bad Man" Near Finish

Two more weeks and Edwin Carewe will be finished with "The Bad Man," which he is filming for First National. The entire company, with the exception of Holbrook Blinn, whose scenes have all been taken, is now located at Victorville, where the concluding scenes of the production will be taken. These include all the bandit outrages and cattle rustling scenes along the American-Mexican border.

Doug, Jr., Starts August 1st

Douglas Fairbanks, Jr., will start production work in his initial starring picture for Paramount about August 1 under the direction of Joseph Henabery, according to an announcement by Jesse L. Lasky, first vice president of the Paramount organization. Richard Harding Davis' famous story "The Grand Cross of the Crescent," will serve as the thirteen-year old star's first vehicle. According to the Paramount production authorities this title will be changed before the picture is released. Theodore Roberts will be featured with the young star, with Noah Beery in support. Elfred Bingham adapted the Davis story to the screen.

Uses Famous Characters

"William S. Hart in Wild Bill Hickock" is the way the famous Western star's name and title of his first picture will appear in electric lights when his initial Paramount Picture following his retirement is released. The story is an original by Hart and deals with the stirring period of Western history from 1866 to 1872. As characters in his story the star has used many of the vivid personalities of the period including William B. ("Bat") Masterson, Wyatt Earp, Chalk Beeson, Charlie Bassett, Bill Tighlman, Luke Short, Doc Holliday and the outstanding feminine personage of the time—Calamity Jane. Albert Shelby LeVino is adapting the story to the screen.

McGowan Uses Logic

Bob McGowan, who has made a name for himself directing the "Our Gang" comedies at the Roach studios, figures the best way to make kid comedies is to become one of the boys yourself, and make the tots feel that you are with them heart and soul and don't make work out of their play. There is a whole lot of logic in this, and one has just to journey down to the Culver City plant and watch Director McGowan work with his charges, and see how "unconscious" the little actors and actresses are as the cameraman is filming their every move.

Wilson Prepares Another

Ben Wilson is preparing for the start of "Leave It to Gerry" in which Billie Rhodes will star for Grand-Asher, some time next month. Among the scenes to be constructed and locations arranged, are a palatial home in Chicago, a girl's school dormitory, a humble home in a small mid-west town, a beautiful lake for a school regatta, a back-yard menagerie, etc. The matter of cast is also important because there are a number of very complex roles and the best players obtainable will be selected. The story, by Adam Hull Shirk, is now being put into continuity form. Miss Rhodes is studying the role assiduously, and everything points to a very successful picture which will mark the return of Billie Rhodes to feature films.

As Filming Goes

Ten trips across the bay from San Francisco to Oakland and back were required to get certain scenes for a Ben Wilson production in which Bryant Washburn and Mabel Forrest are featured for Grand-Asher. Only Miss Forrest, the assistant director, Webster Cullison and the cameraman went North for the scenes, but as Miss Forrest says, they did enough work in one day for a whole company. Besides the ferry scenes were others at the St. Francis Hotel and all in all, the flying visit to the bay city was a strenuous one. The company now making "Other Men's Daughters" under Ben Wilson's direction, is working very hard to complete certain important scenes, and several night sequences have kept the players and staff busy at all hours.

Rock Makes Animal Film

Reggie Morris, Grand-Asher comedy director, believes in animals in pictures—despite that he has almost turned gray in the last few days. What with dogs, a baby and a big brown bear, the set for Joe Rock's newest comedy which he is directing, has been one of the busiest spots at the Grand studios. John Brown, the noted wrestling bear from the Canadian Rockies, is in the picture and it is rumored there are still more animals to come. The comedy has not yet been titled.

Jack Curtis In It

Jack Curtis, character actor, who recently distinguished himself by his handling of a role in "The Spoilers" at the Goldwyn studios, has been added to the cast for Tod Browning's production of "The Day of Faith." Curtis is to play the difficult part of Red Johnson in the Arthur Somers Roche story.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, JULY 28, 1923

KOSLOFF HEADS A GREAT FILM PROJECT PLANNED TO AID FAMISHING RUSSIA

The first announcement of a $5,000,000 international film corporation was made in Los Angeles this week by Theodore Kosloff, who will have a prominent part in the organization. This motion picture corporation, which will have stockholders from almost every nation in the world, is organizing with the specific intent of bringing peace and plenty to war-torn, famine ridden Russia.

Kosloff, who is a Lasky motion picture star, will give up his own promising career in American and return to his own country to help with what he feels is the most momenteous project of modern times.

Kosloff has still four months of unexpired contract with the Lasky-Famous Players which he will fulfill. He expects to leave soon after that for Paris to confer with his brother--in-law. His family will remain in America, where he will maintain a home for a time, at least.

The corporation will have its headquarters in Paris and its releasing field will be centered in Russia exclusively.

E. Altswang, brother-in-law of Kosloff, who was known before the Russian revolution as the "richest man in Russia," is the promoter and the president of the corporation. Altswang is now in Paris completing the plans of the organization. He has just returned from Russia where he made a complete canvass of the situation and signed up 320 Russian cities, each city pledged to support two theatres. Kosloff, himself will have the unique association as director, actor, producer and exhibitor.

"To me," says Kosloff, "this is the biggest thing in the history of the world, because it is the first real step toward the brotherhood of man. Young children of all nationalities can play harmoniously together, because their desires are the same. It is only when men begin formulating creeds and imposing duties that they go to war. We are going to produce pictures that will demonstrate the kinship of the human race and Russia, through her own amalgamation, is going to be a factor in cementing the brotherhood ties of the world.

"Russia today needs two things, bread and happiness. The motion pictures will help to bring both. We will exhibit American made pictures and German made pictures, we will have English actors, French designers, Russian directors, and in our corporation we have Russians, Americans, French and Germans.

"While pictures that will divert, that will amuse, that will give joy to the pleasure-starved millions of Russia will be shown, we are setting out definitely with the intention of re-awakening the soul of a people and helping that soul attain its highest expression."

FILMS TO REVIVE BYGONE SONG FAVORITES

What promises to be a unique and novel addition to the present-day theatre program is contained in an announcement from E. W. Hammons, President of Educational Film Exchanges, Inc.

Educational has just completed arrangements to distribute a series of one-reel pictures to be known as the "Sing Them Again Series," production work on which will start at once under the supervision of Norman Jefferies who has been associated with moving pictures and theatrical enterprises for the past thirty years.

This series will be designed as a modernized revival of old favorite songs which any gathering will welcome the opportunity to sing again. While the house musicians play the score, the verse and scenes and characters of the song will be pictured in motion on the screen. Then the familiar words of the chorus will be thrown on the screen for everybody to join in while accompanied by the house musicians.

It is hoped that the series will be confined to such old favorites as "Silver Threads Among the Gold," and "When You and I Were Young Maggie," and that no attempt will be made to picturize "Yes, We Have No Bananas."

Mae Marsh in "Daddies"

Mae Marsh has signed a contract to star in the Warner Brothers picturization of David Belasco's play, "Daddies." Miss Marsh will portray the part of Ruth Atkins.

"KID" FINISHES HIS BIGGEST PICTURE

This week marked the conclusion of filming on Jackie Coogan's "Long Live the King," the Mary Roberts Rinehart story which will be his first release for Metro. Director Victor Schertzinger and Jack Coogan, senior, who supervised the entire production, handled the "shooting" of the final episode, in which the newly-crowned boy king grows drowsy in the midst of the long-winded reading of his coronation proclamation and, just like any eight-year-old after a hard day, falls asleep right on his throne.

The simplicity and naturalness of this appealing bit of action in the gorgeous surroundings of the great Throne Room are typical of the entire production. Dramatically adapted by Eve Unsell and C. Gardner Sullivan, superbly acted by Jackie and a talented supporting cast, the story has been mounted at a cost actually exceeding $650,000-.00.

"Long Live the King" is by far Jackie's most ambitious and costliest screen offering. Its plot is filled with adventure, romance, intrigue and homely boyish pranks and escapades. Among the larger sets is the capital city of Lavonia, for which more than 2500 people were employed during the carnival sequence and which contained 38 buildings, streets, fountains, and other structures, representing an outlay of $250,000.00, including the extras' paychecks.

Supporting Jackie in this picture are such tried and true favorites as Rosemary Theby, Ruth Renick, Vera Lewis, Alan Forrest, Alan Hale, Robert Brower, Walt Whitman, Raymond Lee, Monti Collins, Sam Appel, Larry Fisher, Alan Sears, William Machin, Ruth Handforth and Loretta McDermott. Frank Good was chief cinematographer with Robert Martin, second camera-man. J. J. Hughes was art director, Walter Israel, costumer, Irene Morra, editor, and W. V. Brincken, director of research. E. A. Biby, studio manager, assisted Jackie Coogan in all branches of the production.

GOLDWYN WILL FILM NOTED GULLIVER

"Gulliver's Travels" is to be filmed on a magnificent scale by King Vidor, Goldwyn director, according to announcement last night by Vice-President Abraham Lehr.

Probably no recent communique from the screen front has caused so much interest. The Jonathan Swift classic is as well known as "Ben Hur" and it presents marvelous pictorial possibilities.

It was learned that Mr. Vidor and the Goldwyn company have been making secret preparations for the production for the last month. Elaborate and detailed photographic experiments have been completed. The ingenuity of director and cameraman will be tested in showing Gulliver's visit to Lilliput, where he is a giant in comparison to the natives, and to Brodbingnag, where the size of the inhabitants makes him the smallest dwarf.

"Camera tests at the Goldwyn laboratories have proved that these things can be shown on the screen with absolute fidelity," said Mr. Vidor last night. "The motion picture is the ideal medium for the telling of 'Gulliver's Travels,' much better than the printed work, although I am not saying that we shall do a better job than Swift did.

"I have long wanted to film this classic, which appeals to the young by its fantasy and to the adult by its satire. It has been in the back of my head for a long time and I have just been waiting for the opportune time to do it. My association with Goldwyn gives me the facilities for such a production.

"I believe there is a crying need for more imaginative and fanciful productions on the screen. Our growth has been retarded by our worship of realism. Most people get their fill of realism in their own lives and they seek escape into the realm of imagination for their entertainment. The cinema is ideally suited to portray fantasy and myth."

Mr. Vidor will not direct "Gulliver's Travels" until after he has finished "Wild Oranges," Joseph Hergesheimer's novel. He and his staff will leave in a few days to film the story in the exact spot described by the novelist, thirty-five miles from Savannah, and on St. Simon's Island, off the Georgia coast. The cast, not yet announced, will follow later.

MEETS ZULU MAN HE KNEW 20 YEARS AGO

The world's a small place!

Randall Faye, technical director assisting Donald Crisp in the filming of "Ponjola," Cynthia Stockley's story of South African life which Sam E. Rork will present through First National, has a remarkable memory for faces.

Recently he had occasion to visit an office in a tall building in Los Angeles. The elevator operator was a negro. All the way up to the tenth floor Faye tried to remember where he had seen this man before. But he couldn't.

Several days later a large number of black men were used on a "Ponjola" set at the United studios. Among them was the negro elevator operator. Again the face caused Faye to wrack his brain.

But it was not until the negro appeared before the camera in South African costume—or rather lack of costume—that the technical director identified him.

He was a full-blooded Zulu who had been a servant in Faye's family in Rhodesia twenty years ago!

Just to prove to Anna Q. Nilsson and James Kirkwood, leading players of "Ponjola," that the negro was a Zulu, the two held an animated conversation in the dialect of that tribe and exchanged reminiscences of the Matabelle rebellion.

NAGEL LAUNCHES BIG REAL ESTATE PROJECT

Conrad Nagel, Goldwyn screen player, has announced his plans for the subdivision of his two ranches in Monrovia, California.

One ranch, devoted to the raising of watermelon, honeydew and canteloupe, is 40 acres, and valued at $65,000. This section Nagel intends to sell in tracts of five lots to a purchaser, for residences.

The second Nagel ranch is 25 acres and is covered with orange trees. As the location of the smaller tract is much nearer the business section, Nagel intends to subdivide it and erect apartment houses.

The selling and handling of the ranches will be entrusted to Nagel's foreman, who, with a crew of several men, has been working the ranches for several years.

Nagel is now working in Victor Seastrom's production of "The Master of Man" at the Goldwyn studios, but will find time to supervise the subdivision of his land.

Vincent Coleman has started work on a series of specials in which he will be starred. All of the pictures will be made in New York.

LEADING MAN MUST LEAD IN WORK, TOO

That the leading man has greater obstacles to overcome in registering with the public and that he must work harder for success than any other member of the acting profession in motion pictures, is the contention of Lloyd Hughes, leading man for Mary Pickford, Colleen Moore and other celebrities.

"The character man has his bag of tricks in the way of striking make-ups that go a long way toward helping him put over his part," says Hughes. "This also applies to the character woman, of course. An effective make-up to the character actor is what the voice is to the stage actor. The leading man has neither to rely upon when working in films.

"The leading lady too, has a big handicap over the leading man. An attractive girl always has more appeal to the public. That's why the pictures of women in newspapers are always the majority and the pictures of men, the minority. An attractive girl, whether she's attractive in personality or looks, has the appeal to her own sex as well as to the opposite sex. A handsome man does not get much attention from his own sex.

"A child always has that universal appeal that registers with all ages. A child will always draw sympathy—a talented child wins immediate acclaim.

"The villain, while never winning sympathy, wins recognition by his sheer villainy. The more startling his deeds the greater success he is.

"The leading man, however, is shorn of most of the aids to success that are enjoyed by the others. If he is good looking he will have a certain amount of fundamental appeal to the flappers, of course. This is his only aid. He is pictured as he is. He must realy solely upon his training, his talents. He has 'nothing up his sleeve.' Whether he is a born actor or a developed actor, he has a harder row to hoe than his brothers and sisters in the profession."

FILMS BATTLE WITH 2 BIG CALIFORNIA LIONS

H. A. Snow, of "Hunting Wild Game in Africa" fame, just returned from Tuolumne County, where he has been making a picture of hunting lions in California. With Snow's party was his son, "Sidney," as cameraman, also J. C. Bruce, State Lion Hunter of the State Game Commission.

Picking a spot where reports have come of the large loss of cattle this season, the party had a most successful hunt. Two very large lions, or cougars, were rounded up and the battle was on. While both Snow and Bruce were closing in on the largest of the two animals, and Sidney Snow getting action with the crank, the smaller one was so close to the camera it was necessary to move back in order to get a good shot.

Just as this move was made the larger one came into view and sprung at Sidney Snow, catching him on the left arm, and inflicting several deep scratches. At this moment two shots rang out, hitting the large animal, who was so close the blood struck Sidney Snow and the tripod legs. The picture shows action every minute and is full of real thrills and excitement. Snow states he will have this production finished about the last of September.

Ned Holmes, well known showman, has been engaged by Inspiration Pictures to direct the premiere showing of the photoplay, "The White Sister," soon to take place on Broadway. Lillian Gish is the star in the film version of F. Marion Crawford's famous novel produced by Henry King in Italy.

CARMEL AND BESSIE AS SISTER ACT MIGHT WIN

Carmel Myers and Bessie Love are staging a little Damon and Pythias act all their own.

When they first entered high school they became inseparable companions and they planned planned their studies and free moments together. Without any preliminary planning they were suddenly swept into motion pictures, both getting their first work at the old Griffith studios. And when Bessie was given her first big part, Carmel got hers and they were in the same picture, "The Flying Torpedo." Bessie played the ingenue lead, and Carmel the dark-eyed siren.

Ten years have gone by and during all that time they have continued their friendship but had never played together, not even so much as at the same studio. Then, almost to a day from the time they played together in "The Flying Torpedo," they were both cast in "The Magic Skin," the Balzac story, which George D. Baker is directing at the Goldwyn studios. And their parts are the same as before. Bessie is the young girl heroine and Carmel wrecks havoc with her irresistible eyes as the Countess Fedora.

Among the players engaged by David Smith to support Cullen Landis in "The Pioneer," which picture is now in production at the Vitagraph Studios, is little Phillippe deLacy, popular film starlet. Phillippe has the only child part in the picture and those familiar with the story believe that his part is of greater importance than the part he played in "Divorce," which won him the unstinted praise of photoplay critics throughout the country.

ENTERTAINS 11 OF WORLD'S GREAT LADIES

Mrs. Harriet C. Higbee, well-known in Los Angeles and Hollywood society circles, and personal representative of screen and stage celebrities, was hostess last Saturday evening at a dinner party given by her at her home, 4933 Rosewood Avenue. It was strictly a man-less affair, even the butler being temporarily dispensed with lest his presence cast a gloom o'er the tranquil serenity and harmonious associations of eleven of our most professionally and commercially successful women of the present day.

The guests of honor were Zoa Beckley, special correspondent for the New York Mail, who is stopping at the Christie Hotel, Miss Beckley being credited for having niterviewed more celebrities than any other newspaper woman, and Helen Rowland, of the Hearst syndicate, famous the world over for her epigrams, under the title "Bachelor Girl."

Guests also were Madame Anna Sprotte, internationally famous contralto, who has made an enviable reputation throughout America as a contralto of unusual ability.

Rena McDonald, affiliated with L. E. Behymer, impressario of the Western Coast, and who last year successfully handled the Chicago Grand Opera on this coast, and, incidentally, made it pay—big.

Dora Stearns, ex-president of the City Club and political worker, who recently spent three weeks in Sacramento in the interest of the city charter. She is also on the Executive Board of the National Republican Committee of Los Angeles.

Idah McGlone Gibson, best known and best beloved newspaper woman and syndicate writer in the United States, and author of "Her Husband's Wife."

Gertrude Comstock, who has made a phenomenal success in Los Angeles real estate, having a borrowed capital of some $200 less than a year ago and is now rated as owning property valued at $50,000, owns a new "Cad" and a nice nest-egg in the bank—some speed.

Dr. Amy Schoonmaker, renowned osteopathic diagnostician, from Denver, Colorado.

May McDonald, an expert accountant, connected with the First National Bank of Los Angeles.

Mrs. Helen West, supremely happy and successful in life's most uncertain venture—matrimony. Mrs. West, who is prominent in Los Angeles society, fearlessly admitted that she had never earned a dollar in her life, but as the wife of Dr. Frederick West was as contented as the world's greatest financier.

VON STROHEIM TO INVADE DEATH VALLEY

Erich von Stroheim has almost finished the San Francisco scenes of "Greed," his first Goldwyn production, and will soon take his company into the torrid heat of Death Valley.

"Our next stretch of work will be at the Big Dipper mine up near Colfax. That's where our brutal, stupid dentist toiled in his penurious youth shoving an ore car.

"But that will be paradise to what we shall expect toward the end. The story closes in Death Valley at the foot of the Panamint range. And we shall get there about the middle of August.

"That will be a venture in Dante's Inferno for us. The temperature will be 172 degrees in the shade. Our supplies will be conveyed in a 22-horse team, with four mules besides. One mule comes in the story, and if it dies from the heat, we shall have reserves.

"The spot is a hideous sink of alkali, iniquitous and malignant, in which a single clump of sagebrush would fascinate the eye. Marcus Schouler, played by Jean Hersholt, has to sink through the crust.

"I wish we had an artesian well there. We shall have to supply nine gallons of water daily for each man, and 15 for each animal. Cars will be built with special axles, so the grease won't run out like water."

SYRIAN CHILD ARTISTS WINNING WAY IN FILMS

Among the latest recruits to the ever-growing ranks of child players are George and Baseal Bookasta, who recently completed interesting parts with Mary Pickford in "Rosita." They are both about four years of age and similiar in appearance. Although they have been in pictures only six months they have already played in many good productions and give every promise of blossoming forth into two of the finest child character artists on the silver-sheet.

The high caliber of work they did in the Pickford film, coupled with their dark complexion, black hair and black eyes, was instrumental in their selection for principal roles in Douglas Fairbanks' forthcoming "The Thief of Bagdad," in which they will enact the part of the page boys. Furthermore the fact they are of Syrian descent and possess the natural expression necessary for the interpretation of the characters described in Fairbanks' story should add a touch of realism to the film, and will be a great factor in drawing the attention of the audience to them when the picture is shown.

INCE SIGNS "BIG THREE" FOR "ANNA CHRISTIE"

After weeks of careful consideration, Thomas H. Ince has signed up one of the most remarkable trios of actors ever appearing in one picture for the leading roles in his screen adaptation of "Anna Christie," Eugene O'Neill's big stage success. Blanche Sweet has been selected for the title role. George Marion, who created the role of "Chris," the old "Squarehead" father, for the stage play, has been brought back from London, where the play had a sensational run, to play the same part on the screen. William Russell has been cast for the part of "Matt Burke," the Irish stoker lover of the drama.

Miss Sweet, who has been entrusted with the role for the screen which Pauline Lord has made famous on the stage, is considered one of the most able emotional actresses of the silver-sheet. She has been a "fan" favorite since the old Biograph days and recently made a triumphant "come-back" after several years absence from the screen in "Quincy Adams Sawyer." She has just finished work in the leading role of "In the Palace of the King."

Marion's characterization of "Chris" which he will immortalize on the screen, has been declared by critics both in this country and in London, to be one of the finest stage delineations of the past two years. After purchasing the screen rights for the play, Mr. Ince opened negotiations with Marion to play the same role in the film adaptation and finally won his consent to return to this country for that purpose from London. The actor has consistently refused offers to work for the screen, but after hearing the producer's plans for "Anna Christie" and after reading the script of the production, he was eager to appear in the screen cast.

Marion has been an actor, a producer and a student of the drama all his life. In addition to countless stage characterizations he has played, he has produced some of the biggest stage attractions ever shown in this country, including "The Merry Widow"; "The Prince of Pilsen"; "Excuse Me"; "Zhari"; "The County Chairman"; "Pom Pom"; "Madame X"; "Every Woman"; "The College Widow"; "The Little Duchess"; "Peggy from Paris"; "Gypsy Love"; "A Fool There Was" and "Tangerine." He produced "Head Over Heels" with Mitzi, playing the role of an old Italian and scored such a success that he decided to give up producing and return to the stage.

A seven minute scene which he played in "Gold," one of Eugene O'Neill's first Broadway productions was so marvellously done that the author declared Marion was the star of the piece and offered him the role of "Chris" when "Anna Christie" was put on at the Vanderbilt Theatre two years ago. No one else has appeared in the role since then, so successful was his interpretation.

William Russell, who plays the part of the young Irish stoker in the picture, has been such a favorite with the film world that he has been idle only three and a half days in eight years. After completing a long contract with the American, he went to work the following day as a Fox star and had just finished a four year starring contract when he was signed by Mr. Ince for the new role.

John Griffith Wray, who directed Ince's "Hail the Woman" and "Her Reputation" and who just recently completed work on Mrs. Wallace Reid's production of "Human Wreckage," is megaphoning "Anna Christie."

Bradley King, chief of the Ince staff of editors, made the screen adaptation.

AUBREY FOLLOWS RUSSIAN FILM WITH CHINESE ONE

Jimmy Aubrey is doing "The Lobbygow," a Chinese tale that calls for all sorts of exciting and thrilling stunts and many comedy situations. The story was written by Leon Lee and is being directed by Marcel Perez, while Phyllis Byrne is signed as the girl in fun-making that Fred De Silva, the villain, tries to force his attentions on, and "Joimes," that fellow with the saddest pair of eyes in pictures, attempts to rescue Phyllis and causes no end of trouble to all concerned.

This is the second subject Jimmy Aubrey has made since he signed his contract to make one a month for the next two years for the Chadwick Releasing Corporation of New York City. The first was "The Buttiniski," a story of Russia.

CAMERA ARTIST WINS MANY HIGH HONORS

Artist photographers are these days taking the place of the former "camera boys." Karl Struss, for three years artist photographer with Cecil De Mille, and now with Gasnier, has proved his high rank as a camera artist by winning prizes in a recent London exhibit, where his prints were shown. Four of his art prints were also chosen to hang in the Pittsburg Salon, and another group was displayed in the exhibition at the Albright Art Gallery in Buffalo.

Struss also won a prize in the American Photographer's Annual Competition held in Boston and was awarded another prize in the annual exhibit of photography held at the Frederick and Nelson Company of Seattle. Before joining the moving picture colony in Hollywood.

MARY MAKES TEST FOR "DOROTHY VERNON"

A pink brocaded costume, a Priscilla cap and a few clicks of the motion picture camera have virtually settled the immediate professional future of Mary Pickford. She made her first test for "Dorothy Vernon of Haddon Hall" early this week, which means she has just about decided on this as her next feature production. She has long contemplated transcribing the Charles Major story to the screen, but this is the first tangible evidence that she proposes to carry out her intention in the near future.

Tests are to be made with various other Elizabethan sartorial creations in the next few days. In fact, all the preliminaries for the making of the picture are being carried out; sets will probably be under construction soon, as plans are now being drawn. Miss Pickford has in mind a director, but is not yet ready to announce his name.

Immediately after completing "Rosita," which will soon be shown as a road show attraction, Miss Pickford considered several other stories and for a time thought of giving up the contemplated "Dorothy Vernon."

The recent test was made under the supervision of Mary's mother, Mrs. Charlotte Pickford, with Douglas Fairbanks as an audience, and was surrounded with more ceremony than such things usually are, owing to the pretentiousness of the picture as planned.

The probabilities are that actual camera work will begin in about a month or six weeks, as there still remain the details of casting.

VIOLA DANA TO DO PARISIAN STORY NEXT

Paris, from the gilded elegance of the Ritz-Carlton down to the lowest dives of the Apaches of the underworld, will be filmed in exact detail in Viola Dana's next starring vehicle, "The Spirit of the Rose," which Oscar Apfel will direct for Metro.

Apfel will not have to consult Baedeker's Guide or French architectural magazines to know how to reproduce Paris in all its colorful atmosphere, for less than a year ago he spent several months there while carefully studying film production methods abroad.

Apfel recently completed his first starring vehicle for Miss Dana, "The Social Code," which featured the smart set of fashionable Long Island, and it was so well liked that the Metro management decided to entrust him with the making of a continental production.

RENALLES TO AID ORIGINAL FILM WRITERS

Renalles, Inc., having fully incorporated under the California laws with an authorized capital stock of $250,000 and having obtained permission from the Commissioner of Corporations to place same on the market, have opened their headquarters and business offices at the studio, 6529 Venice Blvd., Culver City, where they are now busy preparing for their first production of a big feature picture, with an all-star cast of an original romantic comedy drama of the great outdoors.

The main purpose of this corporation is to enter the cinema and legitimate field of amusement productions with the view of presenting vehicles that will prove entertaining and pleasing to seekers of good, legitimate, clean amusement equal to the best productions upon the market at the present day.

There will be no set policy of any one special kind of picture; their range will be good clean comedy, high class melodrama, social problems of universal interest and productions of popular classics. Preference will be given to stories written expressly for the screen, but consideration will also be extended to original plays of all descriptions suitable to the legitimate stage with a view of possible production.

The initial board of directors consists of individuals carefully chosen for their connection in the field of art and the business world.

Clark Renalles, President and General Managing Director, is a man of 30 years' experience in the legitimate field, having been connected in both an advisory and active capacity as producer, playwrigh,t performer and director.

Lieutenant T. G. Berrien, U.S. N., First Vice-President, is well known, not only as an author of several successful screen stories, but also has acted as Naval Technical Director to many of the larger producing units.

Ralph M. DeLacy, Second Vice-President will be remembered as the technical art director for Griffith's "Intolerance" and other standard pictures.

Dalles Fitzgerald is a well known director of successful high class photoplays, while H. S. Walter, Secretary and Treasurer, is a well known figure

To Attend Convetion ..

Ralph Lewis, starring in "The Mailman," is getting to be the regular convention kid. He will soon depart for Providence, R. I., to attend the convention of the National Association of the Letter Carriers. Since he started the series of commercial heroes, husky Ralph has participated in the Fire Chiefs' Convention and the recent convention of Police Chiefs in San Francisco.

EDUCATIONAL TO ENTERTAIN

True, the term "Educational Film" as a rule rests lightly in the minds of a large proportion of an average motion picture audience at the present time, invariably failing to arouse the enthusiastic reception usually accorded the flashing on the screen of the title of most anything else from a mediocre comedy to a super-feature. which state of ennui on the part of the audience has apparently been caused by the fact that in the past many of the so-called "Educationals" have been so little educating and even less entertaining.

Which brings us to the point of this story—for after having attended a private preview of four of a series of twenty-five educational films produced by Capt. M. McKenzie, Production Manager for the Balmac Educational Film Company, it was apparent beyond all reasonable question of doubt that the truly entertaining Educational has arrived.

The four films shown at the preview were entitled, "The Land of Everlasting Snow," "From Forest to Mill," "The Land of Burned Out Fires," and "Modern Whaling." All were most excellently photographed, including truly marvelous cloud effects, which entailed, at times, delays of many days awaiting the supreme moment of the greater beauty, and the unique manner of handling each and every scene and situation on the actual historical spot, together combined with the thread of a dramatic plot running through the picture, reflects their interesting thoroughness.

The "Modern Whaling" is in every sense of the word a "whale" of a picture. It was taken some eighteen miles at sea, near Trinidad, California, and one's blood must surely be as sluggish and cold as an Arctic stream not to be intensely thrilled by the sensational episodes depicting the stalking and shooting of the giant eighty ton mammals, and thoroughly interested in the modern methods shown of bringing the whale to shore and cutting it up for commercial use—"everything saved but the odor."

Capt. McKenzie, in the combined capacity of director and production manager, has certainly shown rare ability in the selection of subjects so diversified in their character and portrayed with authentic historical atmosphere and in an intensely dramatic manner.

NO AUTUMN SLUMP EXPECTED BY LEVEE

There will be no fall slump in motion picture production.

That is the prediction of M. C. Levee, president of the United Studios, based on contracts he has made.

"With the unprecedented production of the Spring and Summer everyone has expected that there would be a decided falling off by October, or before," he said. But every one of the eleven companies housed on the United lot has a schedule calling for continued work clear through until winter. That means that there will be seven companies busy before the camera every day at United, with four either editing or preparing pictures.

It is the demand of the public for pretentious productions, which take much time and money to make, in place of the so-called program-pictures, made quickly and at little expense, which has prevented the expected slump, according to Mr. Levee.

Viola Dana reports unusual success on her venture as the owner of a perfectly nice Hollywood garage. The only difficulty seems to be keeping up with the ever-changing price of gasoline. "Playing the stock market has nothing on selling gas for excitement," the little Metro star declares.

3 SCHENCK STARS MAKING COSTUME PICTURES

All three of the Joseph M. Schenck stars—Norma and Constance Talmadge and Buster Keaton—are making costume pictures.

Norma is now supervising the final cutting of "Ashes of Vengeance," a drama of the year 1572 in France. Constance is in the midst of the filming of "The Dangerous Maid," a romantic serio-comedy of the year 1685 when England was torn wide open by the Monmouth rebellion. And Buster is now at Truckee filming an American costume picture of about the year 1830.

Incidentally, this is the first time that the three Talmadge sisters have all appeared in costume pictures at the same time. Natalie, Buster Keaton's wife, appears in a poke bonnet of early American type and very long skirts. Constance's gowns of the days of James II of England are of velvet and brocade while Norma wears wide-hipped gowns which were the forerunners of the crinolines of 1860.

Victor Heerman is directing Constance in "The Dangerous Maid." Jack Blystone is Buster Keaton's director while Frank Lloyd did both the continuity and directed Norma Talmadge's "Ashes of Vengeance."

INVITATIONS COME HERE FROM CHINA

A novelty which is creating comment throughout the local film colony came as a distinct surprise this week when hundreds of motion picture people received invitations to attend the formal opening of the new Chung Chow Inn, now being completed in Hollywood and which will take place August 9th. The novelty of it was, the invitations came direct from Shanghai, China, bearing Chinese postage stamps and all. They had been mailed from that far-away metropolis in such advance as to reach the addresses nearly two weeks before the date set for the event and it is probably the first time in the history of Southern California that invitations to a local affair have come from such a great distance.

This was the unique idea of A. H. and A. L. Rabin, proprietors of the Chung Chow Inn and as a publicity stunt it rivals the most brilliant feat of the most expert press agent.

The new eating rendezvous promises to be one of the most popular resorts for the elite in all Los Angeles. There will be cabaret entertainment and dancing and a general contribution to the gayety of night life in Hollywood. Mah Tom, one of Shanghai's most famous chefs, will have charge of the cuisine and he is expected to arrive from China the early part of next week.

HIRES AMBULANCE FOR RECORD DISTANCE TRIP

What is said to be one of the longest ambulance trips on record was taken last week by Mrs. Phyllis Lorraine, mother of Louise Lorraine, now being featured in the leading feminine role in H. C. Witwer's "Fighting Blood" pictures, in course of filming at the Powers studios under the direction of Henry Lehrman.

Mrs. Lorraine, who was visiting friends in San Diego, was motoring up a steep hill when the engine stalled, and the woman friend who was driving, finding herself unable to control the swift backing of the machine, called to the other occupants to jump for their lives. Mrs. Lorraine promptly did so, and her leap resulted in a fractured limb.

Confronted with the prospect of remaining in the San Diego hospital for a number of weeks, she sent no word of the accident to her daughter, but after spending only two days under the doctor's care, chartered an ambulance for the long journey home, and made the trip to this city with the injured limb encased in a plaster cast.

It is expected Mrs. Lorraine will be confined to her bed for almost two months.

HERSHOLT'S WORK IN "GREED" PRAISED

According to well-founded reports emanating from the Goldwyn Studios and also from San Francisco, Jean Hersholt has assured himself of stardom as a result of his extraordinay performance in the role of Marcus Shouler in the Von Stroheim production of Frank Norris' "McTeague," which will be released under the title of "Greed." As those who are familiar with this unique story know, Marcus is the villain and a most picturesque one, he being a tin-horn sport of the type not lacking in a peculiar sense of humor in the midst of all his mis-deeds.

"This picture will make Hersholt," is a common expression around the Goldwyn lot now and seldom has any official of that company been so enthused over a forthcoming feature as all of them are now over "Greed."

"It will prove Von Stroheim's masterpiece," is a statement heard on every side.

One of the interesting features of Mr. Hersholt's performance in this super-special is, he uses no make-up whatever and yet by his manner of combing his hair and his ability to control the muscles of his face, the "stills" show that he is in no way recognizable as himself.

It is said he stages a mortal combat in one sequence that will go down in screen history as the master fight of any actor.

Mr. Hersholt is enjoying a brief rest at his Hollywood home prior to going to Death Valley, where Von Stroheim will film one of the most important episodes in his story. It is stated that this picture will not be completed until in September and meanwhile there is a lively bidding for Hersholt's services.

MARJORIE DAW HOSTESS TO THREE FAIR HIKERS

Marjorie Daw, appearing with Constance Talmadge in "The Dangerous Maid," is acting as hostess to Misses Ina and Daisy Lipton and Charlotte Ames, three New York girls who hiked from Manhattan to Los Angeles to see the movie stars in person.

The girls are New York stenographers whose lack of the necessary wherewithal to make the trip by rail, did not effect their enthusiasm to meet the stars in the flesh.

Miss Daw is acting as escort to the young ladies and is showing them the movies in the making as well as introducing them to their favorites.

The hikers will start back shortly via San Francisco, Seattle and the northern route.

ZEIDMAN TO FILM PECK'S BAD BOY SERIES

Everybody remembers the hit little Jackie Coogan made in "Peck's Bad Boy," the first picture he ever made after leaving Charles Chaplin. Sol Lesser presented Jackie in this story. At the time of its production, Lesser purchased the rights to all of the Peck series, eight volumes.

Principal Pictures Corporation, of which Lesser is president, now announces their intention of filming the remainder of the series of Peck stories.

By special arrangement with that organization, Bennie Ziedman will produce the Peck series, beginning with "Peck's Bad Boy and His Pa." According to Zeidman, the pictures will be made on a lavish scale and in feature length. The cast has not yet been selected but will be completed early in the week.

Edward F. Cline has been "loaned" Zeidman by Principal Pictures Corporation. Cline will direct the first of the Peck stories at the studios of Principal Pictures Corporation, Hollywood.

An interesting feature of the new production is in the fact that three well-known writers will work together on the story. Heretofore, it has been the custom for one person to compile a scenario. "Peck's Bad Boy and His Pa" will, therefore, have the minds of Harry Carr, John Grey and Walter Anthony on the script. These three men are recognized as topnotchers in their line. They are now hard at work on the initial story.

The Peck series follows close on the heels of two other productions Zeidman has made for Principal Pictures consumption. These are "The Spider and the Rose" and "Bright Lights of Broadway," both of which have been released and to great success wherever exhibited.

"There is abundance of story material in the Peck series," said Lesser in speaking of the new productions. "Zeidman intends giving the screen a big picture in 'Peck's Bad Boy and His Pa.' He will surround the story with the best artists possible and with the direction of Edward Cline, who has had years of comedy training, I am sure this will be one of the outstanding pictures of the coming season."

The picture will be started this month at Principal Pictures Corporation studios. Sets are now being planned and erected and actual filming should begin not later than the first of August.

HALLOR IS FINISHING A BIG ROLE FOR CONNIE

Ray Hallor is just finishing the portrayal of one of the most important characters in support of Constance Talmadge in "The Dangerous Maid," now in course of production at the United Studios. Mr. Hallor is fast gaining recognition as one of the foremost juvenile men in pictures and it is reported that he has recently rejected two different offers to go back to New York to resume his dramatic work there. His reason for refusing such engagements is, he says, he is completely won over by Southern California and intends to remain here.

Among Mr. Hallor's forthcoming appearances on the screen will be in a leading role in Charles Ray's "The Courtship of Miles Standish," in which he is said to have given an exceptionally fine performance.

Dixon Completes Feature

Denver Dixon and M. Sid Andrus of Feature Pictures, Berwilla studios, have completed the production of a feature written by William Lester, a Western melodrama, days of 1860-1870. All-star cast including Kathryn McGuire, Pete Morrison, Virginia Warwick, Spottiswood Aitken, Les Bates, William Merrill McCormick, Madge Loreae Bates and an excellent supporting cast. Photographer Jack Fuqua. F. S. Bates is manager.

BARTHELMESS TO STAR IN "WILD APPLES" NEXT

Having completed "The Fighting Blade," Richard Barthelmess will do as his next picture, a film adaptation of the celebrated novel "Wild Apples." After six months research work, Inspiration Pictures have decided that Mr. Barthelmess will bring to the screen Nathan Hale, portraying the character of the American patriot who died in the cause of liberty. This was decided upon as a result of many requests to see this favorite star in the role of the revolutionary hero.

"Wild Apples" is a human interest story of today, in which Mr. Barthlemess is given plenty of opportunity to display his versatility as a creator of roles.

Coal Barge to "Star"

After weeks of search, John Griffith Wray, who has been chosen by Thomas H. Ince to make the picturization of "Anna Christie," the New York and London stage hit, has found a suitable twin-screw coal barge, which is so vital to his picture. He located it at San Diego, where it has been lying since the war. It is now being reconditioned and will be brought to San Pedro, where the water scenes will be made. The principals in this picture are Blanche Sweet, William Russell and George Marion, the latter a member of the original company. Bradley King wrote the continuity for "Anna Christie."

LASKY HAS BOTH TORRENCES NOW

The professional careers of Ernest and David Torrence are revolving most progressively in harmonious circles upward like a spiral route. Both are very extraordinary cinema artists and therefore both are much in demand. For instance, no sooner had Universal engaged Ernest to play a leading role in "The Hunchback of Notre Dame" than the same company signed David to play a featured role in "The Power of a Lie." Now Ernest has only started a year's engagement with Lasky under contract and the same Lasky has already assigned David to a featured role in the George Melford production of the Rudyard Kipling classic, "The Light That Failed." In short, being prominent on the same lot is becoming a habit with these distinguished brothers.

Although there is a close resemblance in the physical appearance of these two stars, thus far they have been drawing vastly different characterizations for the screen. David Torrence has established himself as one of the most virile of interpreters of characters of men of distinction such as millionaires, jurists and statesmen. A shining high-light of histrionic achievement for him came in Mary Pickford's second screen version of "Tess of the Storm Country" although he had previously won his high niche in the Cosmopolitan production of "The Inside of the Cup." More lately, his work in "The Power of a Lie" was so brilliantly excellent that Universal voluntarily featured him although this had not been the original plan.

Just as Ernest stepped from musical comedy stardom to the screen, David had twenty years of most distinguished performance on the dramatic stage back of him when he transferred his allegiance to the silver-sheet. For eight years he was with Maude Adams and he was also with Jane Cowl in "Smilin' Through." In fact there are few great stage stars that he has not appeared with and he made his debut in a play in which the late Richard Mansfield was starred.

Now that Lasky has a corner on the Torrences, it is being freely predicted that the brothers will have a right merry race for top honors.

Lubitsch Signs Hale

Creighton Hale has just been signed by the Warner Brothers for one of the leading roles in a picture of Viennese setting which Ernest Lubitsch will direct.

Who's Who and What's What in Filmland This Week

Belasco Productions, a well known film producing organization, formerly located in San Francisco, has transferred its production equipment to Hollywood where its future activity in the film-making field will center. Preparations are now being made to start the actual filming of a new feature story within the next two weeks, or as soon as an all-star cast for the picture is assembled.

Peggy Cartwright, who played the part of Virginia Valli as a child in the star's latest Universal starring vehicle, "A Lady of Quality," was a guest of the company last week when "Universal Night" was celebrated at the Historic Revue and Motion Picture Exposition at Exposition Park.

George Melford has started work on his production of Rudyard Kipling's "The Light That Failed." Jacqueline Logan, Percy Marmont, Sigrid Holmquist, David Torrence, Mabel Van Buren and Luke Cosgrove are the featured players. F. McGrew Willis adapted the story.

Doris Stone just finished playing the lead with Neal Hart in "Beyond the Rio Grande" at Universal.

Edwin L. Hollywood, the director, is considering an offer to direct one of our biggest stars in all her future pictures. Details will be announced in the near future.

Helen Gardner, the original Cleopatra of the screen, has been engaged to play the lead in a new production. Incidently the title is "A Modern Cleopatra."

Zena Keefe is playing the lead in "Hearts of the Range," for which she was engaged immediately upon her arrival here.

Tyrone Power has just completed "The Pilot," an independent production which will shortly be released.

Corinne Griffith has arrived in New York from the coast and will shortly start work on her new starring contract.

Templar Saxe has just signed a contract to make a series of special productions for the independent market.

Robert Edeson has been engaged by Famous Players to play one of the leading male roles in their forthcoming production "The Ten Commandments," which is being made on the coast.

Edith Taliaferro is a busy little lady these days spending her spare time acting before the camera in "The Love Light," in New York and rehearsing daily with "Fashions of 1924."

Matthew Betz has started work on his second picture under his Universal contract.

Betty Gallagher, one of the most accomplished students of Ernest Belcher, ballet master, was selected to do the solo dance number in the big stage scenes of "The Gold Diggers," which Warner Brothers are producing with Hope Hampton in the leading role.

Wallace MacDonald, appearing in Tod Browning's production of "The Day of Faith" at the Goldwyn studios, has been a hero for eighteen feminine stars. He declares that only one took him seriously, and that was Doris May, who is now his wife.

Melville Burke, who is at present directing at the Cox Theatre, Cincinnati, has written a play and scenario which he intends to produce within the next four weeks. He will make the picture version first, taking most of the scenes in and around Cincinnati.

"Husbands Wanted" is the title of a Sid Smith comedy for Grand-Asher which Archie Mayo is doing. Duane Thompson is the leading woman.

Robert Murrell and Miss Mazie Keppler were married last week in St. Cecelia Oratory at the Mission Inn, Riverside.

Clarence H. Geldert is spending his vacation in a unique way. While enjoying the natural beauties of the Giant Forest, Mr. Geldert is utilizing his time writing the denouement of the novel which he began several years ago.

King Baggot is busily engaged at Universal preparing the script for a special production featuring Baby Peggy, famous starlet.

Charles "Buck" Jones is finishing his latest thrill-o-drama, "Second Hand Love," on the Fox lot in Hollywood. The big fellow will enjoy a brief vacation following the completion of the picture.

Another child has entered the ranks of coming screen starlets. "Boofie" Savin, eight-year-old pupil of Theodore Kosloff, will soon make her initial appearance on the screen. She hails from Pine Bluff, Arkansas, and is the daughter of that town's foremost physician.

James Woods Morrison upon completing his role in "Held to Answer" at Metro Studios, will depart for New York to take part in a special production to be made by Eastern capital.

Eulalia Jensen has finished work in "The Magic Skin," a George D. Baker production, and will shortly begin the interpretation of a featured role in another big picture.

Dorothy Phillips is considering two offers to make pictures in Europe in the near future. Should she reject both of these contracts the dainty star will resume production activity in Hollywood.

Al St. John, Fox funster, is editing his most recent production, "Full Speed Ahead," in which he enacts the stellar role. He will prepare a new story upon completing his present task.

Allen Holubar will leave Hollywood shortly for the Southland to film location scenes for his forthcoming big special production for Metro. He will be absent from the city about three weeks.

Dale Fuller, of "Foolish Wives" fame, has just completed a complete character role in "Greed" Von Stroheim's conception of "McTeague" for Goldwyn. She expects to start work soon in another big Goldwyn film.

H. C. Hutchinson, veteran camerman, is the only man who ever photographed the members of the House of Representatives while in official session. It took Hutchinson two weeks to properly place the necessary electrical equipment. He is at present photographing a series of Ashton Dearholt productions.

Helene Rosson has just finished the first piece of screen work she has done in four years. Miss Rosson will be remembered as the dainty blonde star of Mutual and American film fame, when she starred in the famous series of "Mustang Girl" westerns. She is co-starring with Edmund Cobb in the Ashton Dearholt series of five-reelers. The second picture is scheduled to start this week.

Ernie Hickson, well known art director, is perfecting plans in an endeavor to eliminate shadows that are cast across "sets" from objects situated on the sides of the stages. Shadows on "sets" has long been one of the most bothersome handicaps to directors, and Hickson's solution will no doubt be heartily welcomed throughout the film colony.

Alice Day is playing second lead with Phyllis Haver and Mary Philbin in "The Temple of Venus" at the Fox studio, under the direction of Henry Otto. Dame rumor whispers that a prominent C. D. has his eye on Alice for an important role in a current production, so watch your step Alice.

Gus Womack, who recently finished in Harold Shaw's "Held to Answer" at the Metro, has completed his role as the ranch foreman in the "Virginian," with Kenneth Harlan, directed by Tom Forman at the Mayer-Schulberg studio.

Billy Burt, Sr., is with Tod Browning, who is directing "The Day of Faith," having just finished thirty-nine consecutive weeks in "Scaramouche," except for a short period in which he was loaned by Rex Ingram to Oscar Apfel to do a part with Viola Dana in "The Social Code."

Mickey McBan has just signed for his fortieth picture. The four-year-old actor will play one of the principal roles in "Born of the Cyclone, a Gypsy story which is being filmed at the R-C Studios under the direction of Emile Chautard. This is the fourth time Mickey has been under Chautard's direction and special arrangements have been made with the Fox studios to rush to completion Mickey's scenes in "The Temple of Venus," which Henry Otto is making. In the meantime, negotiations are under way for two more productions for Mickey after he has finished with Chautard.

Marion Nixon lightly hopped up one more rung of the old, and yet ever new, ladder of fame and has been cast for the part of Ann Turley, the Love Interest of the picture, "A Man," featuring Dustin Farnum and directed by David Solomon, and has left for location at Victorville.

"A Man," is a Fox Costume play of the period of 1849 ,and is the third picture in which Miss Nixon has portrayed the role of an old-fashioned girl since Christmas—in fact, all of them have been such — prominently of which might be mentioned her work in "The Girl I Love," which characterization won for her a good part with Charles Ray in "The Courtship of Miles Standish." Miss Nixon also scored in "Rosita" with Mary Pickford, directed by Ernest Lubitsch, and there certainly can be no guess work about it—Marion is going up, going up the ladder fast, and apparently nothing can stop her.

LAURETTE TAYLOR SIGNS FOR TWO MORE FILMS

Laurette Taylor is going to leave Broadway and the stage for a season and devoted all her time and talent to motion pictures. The noted actress has been signed by Metro again to make two pictures for release during the coming season.

Miss Taylor made her debut before the camera last year in "Peg O' My Heart" for Metro, and this picture proved one of the outstanding features of the season.

According to present plans plans Miss Taylor will star in two of the plays by J. Hartley Manners, her author-husband, in which she has appeared on the stage. The first will be "Happiness" and the second will be "A Night in Rome."

Miss Taylor, with Mr. Manners, is scheduled to arrive in Hollywood early in October and will start work immediately at the Metro studios in Hollywood.

During the past season Miss Taylor starred in "Humoresque" on the stage in New York. Rumors have been circulating for some time regarding her appearance before the camera again for Miss Taylor admitted that she was fascinated with motion picture work following her success in "Peg O' My Heart."

STARTS NEW FILM WITH UNUSUAL CEREMONIES

Blanche Sweet made her debut in the role of "Anna Christie" and incidently, at the Thomas H. Ince studio in Culver City, this week when she appeared before the camera in her first scene in this picturization of the noted stage success.

The part of "Anna Christie" is undoubtedly Miss Sweet's most ambitious characterization to date, affording her the greatest early days as theshrdlucmfwyp acting opportunities since her early days as the "Biograph Girl."

On the eve of her appearance in "Anna Christie" Miss Sweet was tendered a banquet by her many friends in filmdom, who wished her success in her new characterization. The feature of the occasion was a long distance speech by her husband, Marshall Neilan, in New York, which at midnight was communicated to those present over the telephone and magnified by a loud-speaker so that all those present could hear.

Finis Fox used more than two hundred dancing girls in the big, elaborate underwater scenes showing a big dance in the submarine gardens of the ocean. The girls were made up to represent cat-fish with Gloria Grey, the featured player, as the sand dab. This was for "Bag and Baggage."

REEVES-SMITH WINS MANY LONG ENGAGEMENTS

Now that the long distance dancing mania has joined the procession of forgotten things, here comes H. Reeves-Smith, the noted English actor, claiming the long distance acting championship of the world. Mr. Reeves-Smith, who is in Hollywood playing an important role in the Associated Authors production of "No More Women," by Elmer Harris, played a leading role in the stage production of "Charley's Aunt" for three years and ten months at the Globe Theatre, London, without a day's layoff excepting Good Fridays and Christmas Days when the British theatres close.

Reeves-Smith also appeared in "The Private Secretary" and "Our Boys," each an engagement of over two years in London. Eighteen months in "Sweet Lavender," also in London, just about gives him the self-inking tooth-brush for long distance acting.

Hamilton Starts New Series

Lloyd Hamilton, starring in Educational-Hamilton Comedies, has started work on his first production of the fall series. He will be supported by Ruth Hiatt, who played with him in many of the past season's successes. Others in the cast are Dolores Pembroke and R. Hildebrand. Gill Pratt is directing and Lloyd Bacon, son of the late Frank Bacon, heads the scenario staff.

BRADLEY KING FINISHES THIRD YEAR WITH INCE

The third anniversary of her connection with the Thomas H. Ince studio as Scenario Chief, will be celebrated by Bradley King on August 1. During this period she has adapted every production Mr. Ince has made—in fact she declares she has lost exact count of the number of stories which have gone to the screen bearing her name.

"The peculiar part of this work is that I haven't a friend outside of the business, who thinks there is any work to adapting or writing originals for the screen," she says. "No one considers the almost endless reading of novels, manuscripts and plays, which is necessary. No one thinks it is aught but a pleasure to sit in the projecting room daily, to view the rushes, do this, that and the other thing which comes up inevitably in the course of each day.

"No, there are a great many easier jobs in the world, I think. But I have never enjoyed work as well as in the three years I have spent with Mr. Ince—nor ever learned as much in a similar period."

Marceline Day has finished her part in the Fox Comedy, "Second Hand Love," directed by Wm. Wellman and featuring Buck Jones.

"HALF-A-DOLLAR BILL" TO BE NEXT GRAF FILM

Max Graf, Supervising Director of Graf Productions of San Francisco, has purchased the motion picture rights of "Half-A-Dollar Bill," a sea story by Curtis Benton, which is to appear shortly in the Saturday Evening Post, and will put the story into production at the San Mateo studios as soon as the adaptation, which he is personally supervising, is completed.

Late this week Graf will leave for Hollywood to engage a director, production staff and cast of players. He considers "Half-A-Dollar Bill" an exceptionally fine screen vehicle and will give it an elaborate presentation.

Among the other screen stories written by Benton is "Mighty Lak a Rose," which was produced by Edwin Carewe for First National.

"Six Days" Near Completion

"Six Days," Elinor Glyn's story, which was directed at the Goldwyn studios by Charles Brabin, is now in eight reels, and the process of cutting and editing is almost complete. The feature in which Corinne Griffith and Frank Mayo have the leading roles, has never been longer than nine reels, an unusual thing, as most pictures, when the photographing is complete, numbers at least eleven or twelve reels. "Six Days" will be released in September.

"BUCK" ENTERTAINS HIS OLD WAR "BUNKIE"

During the days when General Fred Funston was hunting down Aguinaldo in the Philippines, Charles (Buck) Jones, Fox star of Western films, had a "bunkie" by the name of William R. Sherman, who hailed from "Down East" way. The two were together in the fights of the Sixth U. S. Cavalry with the Moros and they became such fast friends that the years which have intervened between their army service and the present have served but to strengthen their ties of affection.

So there was a happy reunion last week at the Fox studios when Sherman arrived there after a trip all the way from Providence, R. I., to see his old "bunkie." Ever since his arrival the two have been talking over their army days and swapping stories about their experiences since they left the Philippines.

Sherman is the guest of Jones and his wife, Mrs. Odille Jones, at their home, 1425 Hayworth Street, Hollywood.

Ada Frank, for an eight-year-old, has sure been stepping on the gas, having last finished in "Hail the King," and previously, in consecutive order. "Scaramouche," "Ponjola," Sante Fe Trail" and with Sid Smith in "On the Job."

DEARHOLT STARTS HIS FIRST PICTURE

Actual camera work on the first of a series of twelve five-reel westerns to be released as the Ashton Dearholt Productions, was started this week at the Ben Wilson Studios under the direction of Dick Hatton.

Helene Rosson, former Mutual and American film beauty, will be co-starred with Edmund Cobb, who recently completed a series of two-reel westerns at Universal.

Wilbur McGaugh, protege of Ben Wilson and Dearholt, has been given the leading character role and will also assist Mr. Hatton with direction.

H. C. Hutchinson, veteran cinematographer, who has been signed for the series, is cooperating with Ernie Hickson, art director, in the matter of securing the desired effects.

The first of the series is scheduled to reach the New York offices of the Aywon Distributing Company by August 15.

Kathleen Kirkham in "Other Men's Daughters," a Ben Wilson production for Grand-Asher, is doing her first screen work in nearly a year, following a long rest and a lot of outdoor hiking and general relaxation.

HELENE "TRAINING" FOR RETURN TO SILVERSHEET

Helene Chadwick, who has been absent from studios for eight months as a result of her law suit against the Goldwyn company, which has just been settled, is in training for her return in Rupert Hughes' "Law Against Law."

This is to be taken literally for the fair Helene is walking five miles before breakfast daily, riding before lunch and doing her daily dozen before dinner. In between times she plays tennis and golf.

Her part in the forthcoming Goldwyn film will demand much of Miss Chadwick, it is whispered and after the long lay-off, Helene feels the time now ripe to get in condition.

"The Fog" Scores

"Broke all records," is the interesting report on "The Fog" a Graf super production which had its Eastern premiere at Loew's State, Washington, D. C., last week. The Western premiere of the picture will take place beginning Saturday at Loew's Warfield in San Francisco, while the local showing of the film recently given a fine send-off by New York critics who saw it in preview, will take place in August. The cast includes Cullen Landis, Louise Fazenda, Ethel Wales, Mildred Harris, Ralph Lewis, David Butler and others.

Pulse of the Studios

For Week Starting Monday, July 30

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Wilson	All-Star	Linden	Stevens	Cullison	"Other Men's Daughters"	2nd Week
Feature Pictures Co.						
Denver Dixon	All-Star	Jack Fuque	M. S. Andrus	Wm. Lester	"The Mystery Trail"	3rd Week
Dearholt Productions.						
Dick Hatton	Edmund Cobb	Billy Noble	McGaugh	Whitcomb	5-Reel Western	Editing
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						
	All-Star				Special Features	Preparing
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
Jack Blystone	Buster Keaton	E. Lessley-Thorp	Rose	Mitchell	"Hospitality"	6th Week
Lou Anger Productions.						
Albert Austin	Clyde Cook	H. Thorpe	Robt. Hale		"Pony Express"	2nd Week
HARRY KEATON PRODUCTIONS. 302 Luckenbach Bldg.						**148-55**
Harry Keaton	Harry Keaton	Elmer Edwardson	H. Fruthom	E. White	2-Reel Comedy	2nd Week
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593576**
Fred Caldwell	All-Star	Geo. Crocker	Raymond Rounsaville	J. S. Woodhouse	"Hogan of Hollywood"	2nd Week
Fred Caldwell	All-Star	Geo. Crocker	Rounsaville	J. S. Woodhouse	"Milkman of Hollywood"	1st Week
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
Century Comedies (Universal release).						
Al Herman	All-Star	Wm. Hyer	Herman	Herman	Untitled	2nd Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
CHOICE STUDIO. 6044 Sunset Blvd. Martin J. Heyl, Prod. Mgr.						**439-764**
W. H. Clifford	All-Star	Ray June	Warren Fromme	W. H. Clifford	Feature Story	3rd Week
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Al Christie	Bobby Vernon	Nicky Phillips	Hageman	Conklin	Untitled	3rd Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Wilshire 2115**
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.						
Renalles, Inc. Clarke Renalle, Director General.						
	All-Star			Staff	"The Elk's Tooth"	Preparing
FINE ARTS STUDIOS. 4500 Sunset Blvd.						
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Buckingham	Stock	Sid Wagner	Jas. Tinling	Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Slim Summerville	Stock	Jay Turner	Arthur Cohn		Comedies	Schedule
Lambert Hillard	Tom Mix	Dan Clark	Eugene Forde	Zane Grey	"Lone Star Ranger"	Editing
Erle Kenton	Lew Brice	Vic Scheurich	Max Gold		Comedies	Schedule
Henry Otto	Phylis Haver	Joe August	Hollinghead	Carr	"The Temple of Venus"	10th Week
Roland V. Lee	All-Star	Post	Dan Case		"You Can't Get Away With It	6th Week
Jas. Flood	Wm. Russell	Jos. Brotherton	Walter Mayo	Dorothy Yost	"The Best Man Wins"	Editing
David Soloman	Dustin Farnum	Turner	Ed. Bernoudi	Dorothy Yost	"A Man"	6th Week
Wm. Wellman	Buck Jones	Don Short	H. Hough	Chas. Kenyon	"Second-Hand Love"	4th Week
Roberts-Foy Co.						
Roberts-Foy	Stock	Jay Turner	Bob Tansey		"Nothing But the Truth"	1st Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
Rocky Mt. Production Co.						
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
Metro Release.						
GOLDEN WEST STUDIO. 4011 Lankershim Blvd.						**Lankershim 132-J**
GOLDSTONE STUDIO. 1426 Beechwood Dr.						
Phil Goldstone Productions. (State Rights release).						
Duke Worne	Snowy Baker	Edgar Lyon	Harry Tenbrook	Staff	"Dark Faces"	4th Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStroheim	"Greed"	20th Week
Tod Browning	All-Star	Wm. Silden	Earl Taggart	Kavanaugh	"The Day of Faith"	13th Week
Geo. D. Baker	All-Star	John Boyle	A. C. Eddington	Whittaker	"The Magic-Skin"	Editing
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"Master of Man"	9th Week
Cosmopolitan Productions.						
Carlos Productions.						
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 162**
Monte Banks Productions, Inc.						
Herman Raymaker	Monte Banks	Bill Williams	Goodman	Staff	"Home Cooking"	2nd Week
H. Edwards	Monte Banks	Bill Williams	L. Goodman	Staff	"Wedding Rings"	Editing
Sid Smith Productions, Inc.						
Chas. Lamont	Sid Smith	K. MacLean	Rollie Asher	Lamont	"The Midnight Watch"	2nd Week
Archie Mayo	Sid Smith	Ken. MacLean	Rollie Asher	Lamont	"Husbands Wanted"	Editing
Joe Rock Productions.						
Reggie Morris	Joe Rock	Jerry Ash	Murray-Rock	Morris	"It's A Bear"	2nd Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr.						**Holly 1431**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Finis Fox Productions. R. R. Beaty, Gen. Mgr.						
Finis Fox	All-Star	Hal Mohr	Wm. Dashiell	Lois Zellner	"Bag and Baggage"	5th Week
Richard Thomas Productions.						
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
Supreme Art Productions. Chas. J. Hall						
Independent Art Productions. Richard Stanton, Producer.						
Donald Magill	All-Star	J. J. Pasztor				Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. Monte West, Studio Mgr.						**438740**
Horner	All-Star	Geo. Meehan	Middleton	Horner	"Midnight Limited"	Casting
Horner	All-Star	Meehan	Middleton	Horner	"Flame of the Sahara"	Preparing
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Al Neitz	Big Boy Williams	Hughes		Nateford	"The Eagle Claw"	3rd Week
Seeling	Geo. Larkin	Elmer Dyer	Harry Burns		"Mysterious Goods"	3rd Week
Hercules Film Productions, Inc. P. Andrews, Mgr. 1442 Beachwood Drive.						
	Arthur Paul	J. Charles	L. Feldman	Staff	"Fighting Blood"	Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Palmer Photoplay Productions.						
Cortland Productions						
Trimble-Murfin Productions.						
Laurance Trimble	Strongheart	Leezer-Gano	Cyril Gardner	Joe & Donna Barrel	"Phantom Pack"	Editing
Assoc. Authors, Inc.						
Lloyd Ingram	All-Star	Jos. Walker	Geo. Crone	Elmer Harris	"No More Women"	3rd Week
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharpe	Edw. Benshaw	Bradley King	"Anna Christie"	Preparing
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vi						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Herb. Brenon	Fola Negri	Jas. Howe	Harold Schwartz	Mathis-Dix	"Spanish Dancer"	8th Week
Wm. DeMille	All-Star	Guy Wilke	Geo. Hippard	Clara Beranger	"Spring Magic"	6th Week
Jas. Cruze	Featured	Karl Brown	Vernon Keyes	Tom Geraghty	"Ruggles of Red Gap"	Editing
Cecil B. DeMille	Featured	Bert Glennon	H. Tate	J. McPherson	"The Ten Commandments"	8th Week
Geo. Melford	All-Star				"The Light That Failed"	4th Week
Al. E. Green	Thos. Meighan				"All Must Marry"	1st Week
Jos. Henabery	Doug. Fairbanks, Jr	Chas. Schoenbaum	Dick Johnson		"Stephen Steps Out"	1st Week
Albert S. Lebino					"Wm. Hart in Wild Bill Hicko	Preparing
Zane Grey Productions.						
Victor Fleming					"The Call of the Canyon"	Preparing
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro release).						
Reginald Barker	All-Star	A. Wyckoff	Harry Schenck	A. P. Younger	"Pleasure Mad"	3rd Week
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Vic Schertzinger	All-Star	Karl Struss	Joe Yohalem	Olga Printzlau	"The Boomerang"	Preparing
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Virginian"	6th Week
Gasnier	All-Star	Karl Struss	Joe Yohalem	Olga Printzlau	"Maytime"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	All-Star	Andre Barletier	Nat Watt	Winifred Dunn	"Held to Answer"	6th Week
Oscar Apfel	Viola Dana	John Arnold	Chas. Watt	Basil Dickey	"In Search of a Thrill"	1st Week
Rex Ingram Productions. (Metro release)						
Rex Ingram	All-Star	John Seitz	Curt Rehfeld	Willis Goldbeck	"Scaramouche"	Editing
Jackie Coogan Productions, Inc.						
Victor Schertzinger	Jackie Coogan	Frank Good	McDermott	Mary Rob. Rinehart	"Long Live the King"	Editing
Allen Holubar Productions.						
Allen Holubar					"The Human Mill"	Preparing
NEVA GERBER PRODUCTIONS. 6735 Holly Blvd.						
Dearholtz-Dillon	Neva Gerber	Hutchinson	Wilbur McGough	Dillon	"Sante Fe Trail"	14th Episode
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	5th Week
Geo. Hill	Jack Pickford	O'Connell	Alex Gower	Staff	"Valley of the Wolf"	2nd Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Eddie Cline	Bow ers-De la Mott	Ned Van Buren	Geraghty		"When A Man's a Man"	7th Week
Alf. Goulding	Harry Langdon	Albert Breslau	David Smith	Harry Langdon	2-Reel Comedy	4th Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santel	Eddie Hearn			Wyndam Gittens	"Flaming Waters"	Preparing
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Fighting Blood" Series	3rd Week
Emory Johnson	Ralph Lewis	R. Fisher	Blystone	Emilie Johnson	"The Mail Man"	7th Week
Emile Chautard	Derelys Perdue	L. Hughes		Beahan-Stillson	"Born of the Cyclone"	1st Week
	Geo. K. Arthur				"Jack of Diamonds"	Preparing
Chester Bennett Productions.						
Chester Bennett	Jane Novak	Jack MacKenzie	Doug S. Dawson	Loring-Leighton	"The Lullaby"	7th Week
Al Santel					"Not for Publication"	Preparing
JEAN RILEY STUDIO. E. G. Walker, Mgr., 6701 Santa Monica Blvd.						**579-440**
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Howe-Cedar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
McGowan	All-Star	Harry Gerstadt	C. Morehouse		"Our Gang"	Schedule
Ralph Cedar						
	Stan Laurel				1-Reel Comedy	Schedule
Roy Clemens	Edna Murphy	Bobby Doran	McBurney		"What Should a Girl Do?"	Schedule
Lon Powers	Dippy Doo Dads	Hank Kohler	Bert Currigan		Animal Comedy	Schedule
Chas. Parrott	Will Rogers	Bob Dorrin	Chas. Oelze		2-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						Holly 2176
Phil Rosen	All-Star	Kurrle-Broening	Al. Davis	Francis Marion	"Life of Abraham Lincoln"	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945-6
B. D. Russell	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Schedule
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Ray-Miller	Walker-Moran	Wm. Bertram	Seitz	"The Way of a Man"	5th Week
SENNETT STUDIO. 1712 Glendale Blvd.						Wils. 1550
Mack Sennett Comedies. (First National Release).						
F. Richard Jones	Mabel Normand	Homer Scott	Jim Wright	Mack Sennett	"The Extra Girl"	Editing
Roy Delruth	Ben Turpin	Wagner	Joe Bordeau	Mack Sennett	"Asleep at the Switch"	Editing
Campbell	Johnnie Lucas	Staub		Mack Sennett	"Rough and Ready"	4th Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Edwin Carewe Productions. (First National release).						
Edwin-Carewe	Holbrook Blinn	Sol Polito-Storey	Wallace Fox	Finis Fox	"The Bad Man"	8th Week
Joseph M. Schenck Productions. (First National release)						
Heerman	Constance Talmadge	Glen McWilliams	E. Brophy	Willard Mack	"The Dangerous Maid"	6th Week
Marion-Franklin	Norma Talmadge	Tony Gaudio	David Fisher	Mack-Sullivan	"Rose of all the World"	1st Week
Sam E. Rork Productions.						
Donald Crisp	All-Star	Paul Perry	Jas. Ewens	Chas. Logue	"Ponjola"	6th Week
First National Productions.						
Joe De Grass	All-Star	Boise	Perry Vrekroff	Wm. Dowlin	"Lord of Thundergate"	10th Week
Jack Dillon	All-Star		Jimmy Dunn	Dowlin	"Flaming Youth"	3rd Week
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott R. Beal	Fred Myton	"Two Little Vagrants"	1st Week
UNIVERSAL STUDIO. Fred Datig Casting.						570-081
Universal Film Manufacturing Co. (Universal Release.)						
Brown	All-Star	Balbino	Dorian		"The Acquittal"	8th Week
Archainbaud	Priscilla Dean		McCarey-Wyler		"The Storm Daughter"	4th Week
Herbert Blache	Gladys Walton		Sullivan	Hugh Hoffman	"The Near Lady"	Preparing
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	14th Week
Wm. A. Seiter	Baby Peggy		Wright		"Editha's Burglar"	5th Week
Edw. Lumley	All-Star		McDonough		"The Hog"	Preparing
Robt. Hill			Marchant-Kohner		"Crooked Alley"	Preparing
Robt. N. Bradbury			Nordlinger		"The Moon Rider"	Preparing
Wm. Craft			Taylor-Ricks		"Beasts of Paradise"	3rd Week
Leon Lee Productions. Leon Lee Manager.						
Dinky Dean Productions. Lew Lipton, Production Manager.						
Andy Gump Productions.						
Jimmie Aubrey Productions						
W. Hayes	Aubrey	Lyons	Zimmerman	Staff	Comedy	Schedule
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Dave Smith Productions.						
Larry Semon Productions.						
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 418!
Warner Brothers Productions.						
Mal St. Clair	Wesley Barry	E. B. Dupar	Geo. Webster		"George Washington, Jr."	Scheduled
Johnny Hines	Johnny Hines	C. Hines-Roth			"Conductor 1492"	Scheduled
Wm. A. Seiter	All-Star				"How to Educate A Wife"	Scheduled
Harry Beaumont	Marsh-Gillingwater		Dave Abel	Frank Strayer	"Daddies"	Scheduled
Wm. Beaudine	Wesley Barry	Dupar	Roth-Webster	Julien Josephson	"The Country Kid"	Editing
Sidney Franklin Productions.						
Sidney Franklin	Lenore Ulric	Chas. Rosher	Wm. McGann	Edmund Goulding	"Tiger Rose"	3rd Week
Ernest Lubitsch Productions.						
Ernest Lubitsch	All-Star					Preparing
Harry Rapf Productions.						
Jack Conway	Monte Blue-Irene Rich		David Abel		"Lucretia Lombard"	Scheduled
	All-Star				"Broadway After Dark"	Preparing
WILNAT STUDIO. 6070 Sunset Blvd. Al. Brandt Mrs.						Holly 7940
H. Mitchell	All-Star	King Grey	Geo. E. Peeling	Joe Brandt	"Forgive and Forget"	3rd Week

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Film production from the standpoint of the school teacher was the order of the day at Universal City with the arrival of Dr. Ernest L. Crandall, director of visual education in the New York public schools, and one of the foremost educators in America, who will consult on the final chapters of "In the Days of Daniel Boone," historic chapterplay starring Jack Mower and Eileen Sedgwick. Dr. Crandall will pass three weeks at Universal City, in consultation with Fred J. McConnell, director of serial productions, who supervises the details of the work at Universal City.

Following the final scenes of "Daniel Boone," Dr. Crandall and McConnell will outline details of the next historic play, the work ahead to be principally along the line of research. McConnell has amassed a valuable collection of old records and volumes from which the forthcoming historical play will be arranged, and he and the director will arrange this information.

"The historic play is perhaps the most valuable adjunct I know to the teaching of this subject," said Dr. Crandall. "And I believe that the future will develop the picture into the most valuable all-around factor in the field of education. The historic play as developed by Mr. McConnell at Universal City has reached the maximum of efficiency in the schools—because while it portrays history, it still keeps the human interest. One cannot simply set forth historic events in pictures and succeed with them—they look like lessons in such a case. But by taking personal entities, putting them thru interesting episoles in which the historic facts are a background, one impresses the lesson on the mind forever.

"I believe some day there will be a historic chapterplay starting with Columbus and finishing with the present day that will take in all of America's history, and will form a course, the value of which will be inestimable.

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PLAYER IN "HELD TO ANSWER" ONE OF FEW HERO-VILLAINS

A villain one day, a hero the next and then a vallain again. That is the life of John Sainpolis, one of the leading players in "Held to Answer," Peter Clark MacFarlane's story which Harold Shaw is directing for Metro.

Mr. Sainpolis' ability to appear either as the villain or the hero of the picture places him in a peculiar position. There are few persons on the screen possessing such a dual personality.

Eric Von Stroheim is a villain from the crown of his bullet-shaped head to the soles of his feet. He has been nicknamed the "best hated villain." Robert McKim, Sam De Grasse, Walter Long, Clarence Burton and Raymond Hatton are always evil-doers on the screen. It would not seem right to look upon them in any other role.

On the other hand Douglas Fairbanks, Ramon Novarro, Rodolph Valentino, Richard Barthlesess are always heroes.

Mr. Sainpolis, however, is alternately the hero and the "heavy." In Rex Ingram's "The Four Horsemen of the Apocalypse" he had a sympathetic role. In "Shadows" he was a scoundrel. In "The Hero" he had the title role. In "Held to Answer" he is a narrow minded and stone hearted man.

"It's all in the way a person looks at it," said Mr. Sainpolis. "I feel that people don't believe I'm quite as good as I'm sometimes made to appear and I hope they don't think I'm quite as black as I'm painted. I'm just an everyday average man."

Others in the cast of "Held to Answer" which is headed by House Peters, include Grace Carlyle, James Morrison, Evelyn Brent, "Bull" Montana, Gale Henry, Thomas Guyse, Lydia Knott, Robert Daly, Charles West and Charles Mailes.

. . . mighty fine card, alright! It's not unusual for them, however; they always have a good line-up. Surprising how many ladies were there. It shows they enjoy boxing when it's put on right . . .

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Hugh Hoffman
Scenarist and Production Supervisor
Gladys Walton unit, Universal.
Current production, "The Near Lady"
Herbert Blaché, Directing
Recent Releases, "Gossip," "Crossed Wires," "The Town Scandal," "Sawdus"

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GRACE CARLYLE WASTES NO TIME MAKING GOOD IN SCREEN CAREER

Rumors are beginning to emanate from the Metro studio that a new emotional actress is about to make a very definite bid for success in "Held to Answer," an all-star picturization of Peter Clark MacFarlane's most successful novel.

According to report, those who have seen the "rushes" from this picture in which Grace Carlyle appears are enthusiastically proclaiming a brilliant screen future for her.

Although Miss Carlyle is making her screen debut in "Held to Answer," she has had splendid dramatic training as a leading woman in Charles Frohman productions for the past seven years. She came to Los Angeles a short while ago for a rest, but soon after her arrival was induced to play the leading role in Oscar Apfel's "Morphine"—now called "The Dangerous Road"—at Egan's Little Theatre.

At that time Harold Shaw was casting "Held to Answer," but was encountering considerable difficulty in selecting the actress who could portray the leading feminine role. When the director saw "Morphine" he instantly made up his mind that Miss Carlyle was just the one for the part. The subsequent screen test confirmed his judgment, and her name was soon placed on the dotted line.

The cast for "Held to Answer" also includes such favorites as House Peters, Evelyn Brent, James Morrison, John Sainpolis, Gale Henry, Lydia Knott and "Bull" Montana.

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"I'm just a picture actor, son of an Arizona locomotive engineer," he says. "I started life, after leaving high school, as a butcher's delivery boy."

Twenty-six persons were considered for the historical role of Maximilien Robespierre in Rex Ingram's "Scaramouche" for Metro. The man selected was Curt Fuerberg, who bears an uncanny resemblance to the noted French patriot.

Several of the costly costumes worn by Lewis Stone in Rex Ingram's French Revolution production, "Scaramouche," became rags and tatters during the filming of the Paris street battle scenes in which Mr. Stone suffered many attacks by the blood-thirsty mobs.

Among the other implements used in Rex Ingram's monster French Revolution production, "Scaramouche," are a pair of twin cannon. One was manufactured in 1620 and was used in the revolution. The other was made 300 years later, in 1920. About half of the hundreds who looked at the guns were able to tell which was older.

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FROM U TO YOU

Sheldon Lewis, arch-villain, has reformed!

He's emerged from his dark ways as "The Clutching Hand" and his malignant menace as "The Iron Claw"; forgotten "Mr. Hyde" and his malevolence—and has played a part where he for the first time in his long screen career wins sympathy from the audience.

And a little girl did it-

Sheldon plays the first sympathetic role in his history in "Whose Baby Are You?" Baby Peggy's Universal-Jewel starring vehicle, which King Baggott directed.

"I consider the part 'Givoanni' in the Baby Peggy picture the best acting role I have ever had," the famous "heavy" asserts. "Perhaps it's because down in our hearts we villains like a sympathetic role once in a while, and the lovable Italian is a wonderful character as the author has written him and as King Baggott directs him. Baggott always sounds the human note, and no matter how 'high-brow' the director may be, the simplest and most direct method of doing this is always the solution of his problem. Baggott knows this from years of acting and directing.

"I am confident of a great success for Baby Peggy's first starring vehicle for this reason—it is primarily life."

Sheldon Lewis has played over 300 roles on the stage and screen. His first big role was "The Clutching Hand" in the first big serial ever made in pictures; followed "The Iron Claw"; then other notable villain parts. His "Dr. Jekyll and Mr. Hyde" is one of his outstanding successes- he played "Jacques Fouchard" in D. W. Griffith's "Orphans of the Storm," played with Virginia Pearson in "The Bishop's Emeralds," and has "villained" other successes such as "Jacqueline" and "The Little Red Schoolhouse."

His "Giovanni" is the principal male role in the new Baby Peggy picture; the portrayal of a lovable Italian of New York's little Italy, rich in character and vivid portrayal of the volatile emotions of the Latin people.

Universal City will be the scene next Monday of an elaborate outing of the Retail Clother's Association of Los Angeles, preparations for which are now under way. A barbeque will be staged on the setting of "The Hunchback of Notre Dame," largest picture scene in the history of the industry, where giant pits will be utilized to prepare the roast meat, under the direction of a Spanish barbeque expert, and several hundred guests will be served.

The details of the affair are in the hands of a committee headed by William Stansbury and G. E. Nagel. An elaborate program will follow the barbeque, and also a tour of the four-hundred acre picture city. The association, composed of retail merchants of Los Angeles, is one of the important mercantile organizations of Southern California.

Another noted actor of the legitimate stage has hearkened to the siren song of the celluloid. This latest arrival in the army of film stars is Harry Mestayer, for years one of the best known figures on the legitimate stage. He is now at Unirersal City, playing the part of the District Attorney in "The Acquittal," a Jewel production hinging around a trial more dramatic than even the celebrated trial scene in the stage version of "Madame X."

Harry Mestayer has long been a featured player in New York, with David Belasco, Charles Frohman and George W. Cohen. He has also been a producer in his own right; having launched a number of successful plays. As the district attorney, he has one of the most vigorous character roles in the big play, adapted from Rita Weiman's Broadway stage success.

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And May Return Ye Olden Sport

Because she believes the Maryland tournament is the most romantic outdoor sport in America, Dorothy Phillips, star of "Slander the Woman" and numerous other photoplays, plans to introduce this last surviving spectacle of the days of chivalry into Southern California, where she expects it to rival polo as a great society event.

"I was born in Baltimore, you know," Miss Phillips said in telling her plans, "and I remember, when a girl, how I was thrilled whenever I saw a tournament, for the romance which surrounds the malways brought back to my mind the days when knights were bold. So far as I know, these tournaments are not held anywhere else but in parts of Maryland and the Valley of Virginia.

"They are a gorgeous spectacle, beginning with a parade of the knights, every one of whom must be in uniform, with his own particular colors floating in pennons from his lance and streaked across his breast in a sash. Sometimes, if he is riding for a 'ladye faere,' he wears his sweetheart's colors on his left arm. And, whenever a knight rides for some particular girl, she always fashions his sash and decorates his lance.

"After the parade behind a band, the knights assemble at the tilting ground and hear a 'Charge to the Knights' delivered by some orator who knows all about the romantic days of chivalry and can tell about them in flowery phrases. The knights then pass in review before the judges' stand and are marshalled at the head of the lists. Each rides under some selected name, generally that by which the home place of his family is known, for the estates in Maryland have names like 'Carrollton,' where the famous Charles Carroll lived; 'My Lady's Manor" and 'My Lord's Gift,' where tournaments are held every year; 'Chesterfield,' 'Shellburne,' 'Corsica' and such names, and the knights title themselves in this way.

"When the tilting begins, each knight has three scoring rides at rings that are placed in arms suspended from arches that are 75 feet apart. If he gets three rings, the music plays as he gallops up to the judges' stand, surrounded by the heralds and pages, also in uniform. If he misses all the three rings, he must gallop around behind the stand. If two or more knights tie, they have to ride until the tie is broken, which sometimes takes quite a while.

"After the tilting is finished, the champion knight selects his Queen of Love and Beauty and the next four knights in order pick the maids-of-honor. Then they escort their ladies to the stand, place flowery crowns on their heads and hear the 'Coronation Address' delivered by another flowery-tongued orator.

"The next event of the tournament is the ball at night and these dances are real social events of importance. The 'Tournament Ball' is opened by the champion knight and the Queen of Love and Beauty occupying their thrones while the other winning knights and the maids-of-honor dance the royal quadrille. Upon its completion, the champion and queen descend from their dais and the dancing becomes general.

"All this may sound rather tame, but the sight of a uniformed knight dashing madly down the lists on a horse that must run 125 yards in not more than ten seconds is a sight that will make any girl's heart thrill to the glow of romance and chivalry. And it takes an expert horseman to sit firmly in the saddle while his eyes are glued to the holes in little rings 1¼ inches in diameter that knights tell me look almost as small as the eye of a needle. The lance used must not be less than eight feet long and it is balanced solely by the forefinger as it lightly rests in the curved palm of the hand.

"I want Southern Californians, especially the motion picture folk, to see a Maryland tournament staged here and I expect to see knights charging down the lists once again before the Fall is over. And I'll promise any girl who attends that she will be enraptured by the chance to become some dashing victor's Queen of Love and Beauty."

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who portrayed the role of "Echo" in the William Fox late offering, "The Temple of Venus," under the direction of Henry Otto.

575-91

Charles Cruz

who has just finished the Juvenile lead in a four weeks' engagement in "You Can't Get Away With It," under the direction of Roland V. Lee—one of a special series being produced by William Fox.

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[The Digest of the Motion Picture Industry]

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Vol. VI. SATURDAY, AUGUST 4, 1923 No. 16

Incidentally, Hollywood Grows, Just Like the Movies

When a man is downright simple, he is simply not upright.

Another foolish fad has gone by the boards—they've quit maligning Hollywood so unmercifully.

It's about time a new genius leaped into the cinema limelight—a Babe Ruth or a Firpo—explicitly, a boy with a wallop, not a "knock."

Some expositions may be all right, but most people hereabouts seem to think the motion picture one just ended after five weeks was all wrong.

Carl Laemmle spends most of his money at Universal City, but he spends much of his time in Europe, which is fair enough for this community!

But then, of course, the people have had no opportunity to pass judgment on the effects of Prohibition in America as yet since there has been so little of it to judge.

Somebody should start a campaign to end the fulsome campaigns of back-biters within the film industry. The time has come when the whole motley lot of them should be forced to go.

"The whole world has gone movie-mad," complains an eastern fanatic who holds down a job as pastor of a prominent church. Granting the complainant is correct, is it anything wrong?

"Satisfactory business," is the report from most motion picture theatres throughout the country thus far this summer. That means more satisfaction for Hollywood since increased production is thus assured.

Now that Cornelius Vanderbilt, Jr., has decided to launch himself in the Los Angeles field as a full-fledged publisher of a daily newspaper, may we not expect to see Edsel Ford start another "weakly" here like the Dearborn Independent?

Now that Charlie Chaplin has nearly finished his new palatial home in Beverly Hills, Pola Negri has completely finished her engagement with him, which leads countless of interested admirers to wonder just what the grand finish will be.

According to present indications Douglas Fairbanks will not be able to complete "The Thief of Bagdad," his current film production, until some time next December. Obviously, he's not going to let this thief be robbed of anything by haste.

"The Rendezvous of Beautiful Women," is what one observer calls Los Angeles. A Frisco critic calls that observer a liar. And, we, being prone to be mild and charitable, call the Frisco critic frank although we understand his Christian name is Bill.

There is now under way a rather unusual exodus of film magnates to Europe, all bent on business missions. Evidently there has come authoritative information of the early return of better conditions across the pond. Surely so many American picture kings would not be making blind jumps if the European situation really is as bad as it seems.

If they have a second World War soon, it will be neither surprising or reprehensible if there are millions of slackers among the masses of common people, because there is no longer even a passive susceptibility to the wiles and stirring tirades of munition manufacturers and unscrupulously aspiring diplomats. It is high time for everybody to be tired enough of war to abolish it.

Camera! doubts that there ever was any city in all history to make such strides of progress as Hollywood is making these days. The transformation of this film-making center into a bustling metropolis of gigantic proportions in three short years has been absolutely amazing and surely unprecedented. That this same Hollywood will be a cosmopolitan community of a half-million population in a record-breaking short space of time seems to be a foregone conclusion. Anyone who advises an out-of-town relative or friend to move to this superb city among the world's most picturesque foot-hills and to invest his or her bank-roll here is doing a double good turn—one for the relative or friend and one for Hollywood.

The quality of photoplays is being improved reassuringly, but we doubt the possibility of perfecting the cinema as a distinct and independent art until a revolutionary change is made in tchnique and general manner of presentation of story. Many of the highest authorities seem to hold such an opinion, too. Why not a little curtailing of expenditures on studio improvements in order to have some cash to divert to the cause of intelligent, scientific experimenting with some of the more reasonable ideas of a few so-called radicals who try so much in vain to get a hearing? We personally know of one new technique which we are confident has at least the nucleus of a truly great idea. There are other notions available. Indeed it seems a pity there is only lethargy among those whose interest in the subject would be most beneficial to the photoplay.

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"The Broken Wing"

Mason
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Margaret Anglin
in "A Woman
of No Importance"

Egans
Pico and Figueroa

"Getting Gertie's Garter"

Hippodrome
320 So. Main

Jack Livingstone, Mary Winn
in
"The Power Divine"

Orpheum
630 So. Broadway

Vaudeville

Pantages
Hill at Seventh

Richard Talmadge
in
"Cyclone Jordan"

Hillstreet
Hill at Eighth

Shirley Mason
in
"Pawn Ticket 210"

Burbank
Main near Sixth

Musical Comedy

Majestic
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Ivan Miller-Elise Bartlett
in
"The Man Who Came Back"

Tally's Broadway
833 So. Broadway

Douglas Fairbanks
in
"Robin Hood"

Symphony
Broadway near Sixth

Tom Mix
in
"Stepping Fast"

"M" Is Her Mascot

Just as the street car lines of Los Angeles are distinguished by certain letters, so has a certain initial almost invariably appeared in the ride through life of Dale Fuller ,character star, who has just finished a big role in Von Stroheim's "Greed." The letter "M" has been Miss Fuller's talisman since school days. She was graduated from Mills College, near San Francisco. All three of her big film roles have started with an "M." She was christened "Marischa" in "Foolish Wives," She was "Marincka" in Rupert Julien's "Merry-Go-Round" and in "Greed" she appeared as "Maria Miranda Macaipa"—a bevy of "M's." And to top it all her own name really is Marie Dale Fuller. At present, Miss Fuller is enjoying a much-needed rest after several weeks of character complexes in San Francisco.

Uses 2,500 "Extras."

To Herbert Brenon's production of "The Spanish Dancer," starring Pola Negri with Antonio Moreno featured, goes the honor of having the largest set constructed in recent years by Paramount's West Coast studio. Approximately twenty-five hundred minor players attired in the colorful costumes of Spain of the seventeenth century were used in conjunction with this mammoth structure. The famous "Square of the Galloping Charger" in Madrid was reproduced in its entirety at the Lasky ranch as a background for the lavish military and religious celebration in which Pola Negri and most of the members of the cast appeared.

Burdened With Phantoms.

Phantoms seem to run in Harold Austin's family. After working for over six months with Strongheart and Director Laurence Trimble as leading man in "The Phantom Pack," which has been re-titled "The Love Master," Austin was invited to take a cruise of a few days' duration with a party of friends. On reaching the harbor, Austin discovered the name of his friend's boat to be "The Phantom Poodle." Now, Austin is afraid the cruise will last for another six months, although the destination was supposed to be Catalina Island.

Title Is Selected.

"Stephen Steps Out" has been chosen as the title of Douglas picture from Richard Harding Davis' famous story, "The Grand Cross of the Crescent," according to an announcement from the office of Jesse L. Lasky, first vice-president in charge of production. Theodore Roberts is featured with the thirteen-year-old star with Noah Beery and Harry Myers heading the list of supporting players. Although the full cast has not been named, Frank Currier and Bertram Johns are also included to date. Edfrid Bingham adapted the Davis story and Joseph Henabery will direct the boy star.

Warners Sign Louise

Louise Fazenda has signed a long term contract for featured roles of stellar significance with the Warner Brothers. Miss Fazenda occupies a most unique place on the screen, where, for eight years, she has won fame as one of the cleverest comediennes in the business. For nearly a year now, she has appeared in numerous dramatic productions where she played straight comedy roles. In "The Gold Diggers," where her excellent work won her a starring contract, Miss Fazenda played the role on highly dramatic lines, demonstrating that she is both comedienne and dramatic artist.

Chapin to Assist.

Associated First National Pictures have engaged James Chapin to assist John McDermott in the direction of "Her Temporary Husband," which he will start shooting on August 5. The story is adapted from the stage play of the same name and the exteriors will all be taken in Long Beach. Sidney Chaplin, Tully Marshall and Chuck Reisner are among those present in the cast, which has not been completed as yet.

C. B. Is Back.

Cecil B. DeMille and a number of the featured players in "The Ten Commandments," the story of which was written by Jeanie Macpherson, returned this week from San Francisco where an important sequence of scenes in the modern story of this Fairmount picture was filmed on and about the structural work of a new church now under construction there. In addition to Leatrice Joy, Richard Dix, Nita Naldi, Rod LaRocque, Edythe Chapman and Robert Edeson of the cast of featured players, Mr. DeMille was accompanied by his production staff, including Jeanie Macpherson, author and scenarist; Paul Iribe, art director, Bert Glennon, chief of the camera staff and Cullen Tate, assistant director.

Going to Arizona.

Zane Grey and Victor Fleming will leave for Flagstaff, Ariz., within a few days in search of locations to be used in filming the Zane Grey production of "The Call of the Canyon," which Fleming will direct for Paramount. "To the Last Man," the preceding Zane Grey production featuring Richard Dix and Lois Wilson, was recently completed under the direction of Fleming.

Hart Starts Soon.

William S. Hart will start work on his first Paramount picture since his announced return to the screen next week, according to the star and Jesse L. Lasky, first vice-president in charge of production. "William S. Hart in Wild Bill Hickock" is the title of the initial Hart picture. The story is an original by the star and has been scenarized by Albert Shelby LeVino.

California
Main at Eighth

Alec Frances, W. H. Crane,
Claude Gillingwater
in "Three Wise Fools"

Miller's
Main at Ninth

Harold Lloyd
in
"Safety Last"

Metropolitan
Sixth at Hill

Thomas Meighan
in
"Homeward Bound"

Loew's State
Seventh at Broadway

Corinne Griffith,
Conway Tearle
in "The Common Law"

Rialto
Broadway near Eighth

Mrs. Wallace Reid
in
"Human Wreckage"

Kinema
Grand near Seventh

Nell Shipman
in
"The Grub Stake"

Million Dollar
Third and Broadway

William Desmond
in
"Shadows of the North"

Alhambra
731 South Hill

Marion Mack
in
"Mary of the Movies"

Hollywood Egyptian
Hollywood Blvd. and McCadden

"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Mary Philbin
and Norman Kerry in
"Merry Go Round"

Clune's Broadway
Broadway near Fifth

Elaine Hammerstein
in
"Broadway Gold"

Making Luck

By DONALD H. CLARKE

During a general conversation about motion pictures the other day King Vidor's name was mentioned. Someone recalled that, although recognized as one of the most successful of directors, he is only twenty-nine years old. Someone else observed, "Some people are born lucky."

"Wait a bit," exclaimed a man who has been closely associated with pictures for many years, and who had been active hitherto only as a listener. "Vidor wasn't born any luckier than thousands of other chaps who are lots older and lots poorer than he is now. The only difference between him and them, as nearly as I can see it, is that he fixed on a definite objective early in life and started plugging for it to the exclusion of everything else. The more obstacles he had to overcome, the harder he plugged. There is a great lesson for young men, and women, too, for that matter, in Vidor's career.

"Vidor always had the idea he could write, and while he was in high school in his native state of Texas, and later when he was at Tome Institute, in Maryland, he kept grinding out short stories and articles. Then, just about the time he left the institute he made up his mind definitely that motion pictures were his career, and he started in to write scenarios. He wrote fifty before one was accepted, and he didn't get much reward for that. But his ardor, instead of being dampened, was increased by disappointment.

"He was away off from the beaten track of motion pictures—in Galveston, Tex. There weren't any studios there, or any players, or experts in any branch of his chosen field. But he decided to make his own pictures, nevertheless. He furnished the stories; the players he recruited from visiting vaudeville acts, whose services he secured for practically nothing. His sets were homes and business buildings already built. His two reelers were made in four or five days.

"During this period he passed an unusually pretty girl on the street. He sought an introduction because he wanted her for a leading lady. Her family wouldn't hear of such a thing, so Vidor married her. No one who knows anything at all about pictures doesn't know about Vidor's wife, Florence Vidor.

"Well, the Vidors made a few more two-reelers in Texas, after which they went to New York for experience. They worked as extras, and in all sorts of other capacities in different studios, after which they went back again to picture making in Galveston. But they weren't satisfied with the results, due to their poor facilities, so finally they made the big plunge, gave up everything, and motored to Los Angeles. They took any work they could get in the studios, the first good break finally occurring when Vidor got a position in the scenario department of Vitagraph. That was in 1914-15. From then on his rise was rapid. He soon became a director, and clinched his future in 1918 with "The Turn in the Road," which he adapted and directed. It was one of the first big successes with a spiritual theme.

"Now he is one of the big directors engaged by Goldwyn, his first picture for them being an adaptation of the stage success, 'Three Wise Fools,' which is said to be one of the best photodramas he ever has made, and which will be seen on the screen this Fall.

"It would be a fine thing," concluded the speaker, "If every young man and woman who sees 'Three Wise Fools' could look back of the screen at the life of Vidor, and not see only his beautiful home, and his motor cars, and yachts, and things like that, but also the everlasting stick-to-it-iveness, the hammer-at-one-thing-until-you-get-there spirit, that taking him through all barriers, brought him success at the age of twenty-nine. He wasn't born lucky. He made his own luck."

Days of Pretty Girl Parts---Are They Over?

The wide-spread practice of holding beauty contests in the selection of new screen material has given many followers of motion pictures the idea that all one has to have to achieve movie fame is good looks.

Evelyn Brent, pretty English actress now appearing in American productions, hits upon an important truth that should be of interest to all film aspirants, when she declares that the day of "pretty girl parts" is over and that beauty contest winners must work as hard as extra girls to achieve lasting success.

"Beauty contests are valuable in that they afford opportunities to those who might otherwise, never attempt a screen career," says Miss Brent. "However, there is no doubt but that these contests have tended more than anything else, to give 'fans' generally, the impression that good looks is the prime requisite to screen success.

"Every day I receive letters which read in effect: 'My friends say I am beautiful and should be in the movies.' A large percentage of beauty contest winners who come to Hollywood are subjected to sad disappointments. Because they won the contest they feel they should be allowed to walk right into the star part. When they find they must start at the bottom, just like extra girls and must work just as hard as anyone else to get ahead, they feel they have been disappointed. Most of them return home. A few of them stick and some of them, after years of hard work, reach their goal—just like anyone else.

"Hazel Keener won a Chicago contest two years ago. Today she is beginning to play important parts. She has studied hard and learned the art of acting. In another year she will perhaps be playing leading parts. She is one of the few who have seriously taken to the art. At first she was disappointed, but she soon found that she must 'deliver' before she could get ahead.

"There are no longer stars who get by on their beauty alone, as was the case some years ago. One girl, who was made a star immediately upon entering the business, met with a sad fate. She was beautiful, but could not act. She had back-bone, however, and instead of bewailing her inability to 'get over', she stepped down from starring parts to small 'bits'. Now, after four years, she is again playing leading characters, but this time she has the training and the ability to do her parts justice.

"Looks are important, but they do not begin to cover the demands of a film player. To be an actress in films, one must be able to act. Acting and beauty are two distinct and separate qualifications. The latter is more important than the former. Acting, like painting, takes years of training and study.

"If those who enter beauty contests will only remember that all they can expect if they win, is a chance to learn, there will be many less heart aches."

Bradley King, who does most of Thomas H. Ince's screen adaptations. Her latest is "Annie Christie," from the play by Eugene O'Neill.

Walter McGrail, who has just completed one of the leading roles in Edwin Carewe's First National Production of "The Bad Man."

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL., July 30th.—Edward Belasco, head of the Belasco Production Corporation of this city, and his general manager, A. H. Sebastian, are in Los Angeles making preparations for the filming of the organization's next picture. The picture will be shot in one of the Southern studios, and the full plans will be given out at an early date.

Milton Gardner, Vice-President of Goldwyn came to San Francisco Friday and spent several days looking over the last of the work on "Greed," to be made in this city.

San Francisco is taking great interest in the first showing here of "The Fog," which is the attraction of the week at the Warfield Theatre. "The Fog" is the second picture to be made by the Graf Productions, and was made with San Francisco money at the Pacific Studios at San Mateo, released through Metro. But quite aside from its local interest, it's a corking good picture, directed by Paul Powell, with a cast that includes such well-known names as Cullen Landis, Mildred Harris, Louise Fazenda, Louise Dresser, Ethel Wales, Ralph Lewis, and Eddie Phillips.

Eric Von Stroheim and the company making "Greed" under his direction are almost through with their work in San Francisco. They have been here long enough to feel almost like old residents. In fact, Ernie Traxler, production manager, has been here long enough to vote, and it's four months and a half since they began actual shooting on the picture, but now they expect to finish here on Wednesday, and leave for the South on Thursday. The original plans have been changed a bit, so the company will go from here to Los Angeles, and after a stay there of only one day, on to Keeler, where a short sequence will be shot. Then from there, equipped for the great heat, they will go into Death Valley to film the final scenes of the picture. After that is finished Gibson Gowland as "McTeague" can shave his beard, and the company will leave for Colfax, to make the early part of the story, and the scenes of his boyhood as a miner in the Great Dipper Gold Mine. Zasu Pitts has just about finished her part in the picture, and expects to leave in the near future for New York, where she is engaged for a picture soon to be filmed by the Famous-Players.

Hal Reed, well known publicity man, and former press agent of the First National Productions in San Francisco, has been appointed Director of Publicity for "If Winter Comes," the latest picture of the Fox Film Corporation. He is also handling all the San Francisco publicity for Warner Brothers.

Cecil DeMille and the company making the "Ten Commandments" did four very strenuous days of work in San Francisco last week. They were working at the partly finished great new Church of St. Peter and St. Paul, on Washington Square, as part of the story in the modern sequence required the use of a half-completed Cathedral, it was ideal for their purpose. A few scenes were shot on the ground outside the building, but two whole days' work was done on the very top of the scaffolding between the two steeples. The company not only had to ride up and down on dizzy freight elevators made only for the hauling of material, but as a high wind was blowing, and hundreds of feet in air they had no possible shelter, they nearly froze to death. But in spite of difficulties DeMille almost made a record, shooting twenty-one scenes in one day. Jeannie McPherson, who wrote the scenario, was with the company, also Al Wilkie, publicity man for Lasky.

Louis Graf, President of the Graf Productions, returned from Los Angeles last Friday, and as he and Hesser Walraven, business manager of the organization, are very busy these days lining up a four-masted schooner to be used in their next picture, "Half-A-Dollar Bill." During the making of the picture the company will go to sea for two weeks in a schooner, and shoot a lot of other scenes with the boat tied up to the wharf. The studio work is to be done at the Pacific Studio at San Mateo. Max Graf is still in the south engaging his cast and director.

Goveneur Morris, well known to the screen as the author of the stories from which several successful pictures have been made, came up from his home in Carmel to spend most of last week in town as a guest at the Plaza Hotel.

"If Winter Comes," the big Fox Production that had its world premiere here in San Francisco last week, is playing to crowded, and delighted houses at the Columbia Theatre. The picture is made from A. S. M. Hutchinson's novel, which was the most widely read book of last year, and in its filming they have been wise enough to follow the novel almost exactly, with the result that they have made a picture interesting, human, and artistic. Percy Marmont as Mark Saber gives a very fine performance, and all the other parts are well played. Most of the picture was made in England, and the scenes have the quiet and dignity of real English country. A special film of the picture was sent by pretty Peggy Chamberlain to Seattle, to be delivered to President Harding, and was shown to the President and his party en route from Seattle to this city, as their special train is fully equipped with a car fitted for the showing of moving pictures.

Eddie Burns, well known leading man of the cinema drama, spent part of last week in San Francisco on a little holiday trip.

And Fate Has Many Such Toys

It may be

"Fate or Chance or God,
Or that which made us clod—"

that sends us along the heights—and then topples us down. Occasionally Fate grapples with someone who possesses a never-say-die determination, and thereby hangs a tale.

Ralph Faulkner was born 28 years ago in the thriving hamlet of Aberdeen, Wash. Nineteen years later he graduated from the University of Washington as honor man in forestry. He then went into the Indian forest service and served as a guide in the Canadian Rockies and in the woods of Washington and Canada. During three years he was champion canoeist of the Northwest, winning many medals for his prowess.

The outdoor work developed a powerful pair of lungs and it was not long before he was studying voice under David Bispham and Percy Rector Stephens. Then followed two years as juvenile lead for Yvette Guilbert in "Guibour" at the old 39th St. Theatre, New York; concert work as a baritone of operatic promise; then into light opera, singing the leading male role in the No. 2 "Tangerine" company.

During the lull of New York's summer theatrical season he found his way into pictures. He played a leading male role in "Anne of Little Smoky," which starred Winifred Westover. In this he portrayed a shell-shocked veteran that excited no little admiration from the critics. Following this Faulkner was "discovered" by an independent producer and signed as a star for six features, the first being "The Man From Glengarry."

For weeks everything was going along smoothly. "The Man From Glengarry" was being relived by Ralph Faulkner—then inexorable Fate stepped in. While handling a peavey in a log boom he missed his footing and was crushed between the onrushing timber. He sustained a badly torn knee and was laid up for a year.

After he recovered from his injuries, Faulkner once again began his fight upward. In that one year he had been forgotten, but his persistency won for him the role of Pierre, opposite Mary Astor in "Hope," then he came to Hollywood in a leading role in "April Showers," a Schulberg special. Associated Authors saw in him the re-incarnation of Jack Ellis in "Loving Lies," Thompson Buchanan's screen version of Peter B. Kyne's sea story, "The Harbor Bar," and only recently he completed his work with them.

Casts of the Week

Joseph M. Schenck
Presents
NORMA TALMADGE
in
"DUST OF DESIRE"
(First National Release)
Direction by Chester Franklin and Frances Marion.
David Fischer, Assistant Director
Tony Gaudio, Cameraman.

CAST

Norma Talmadge	Arthur E. Carewe
Earl Schenck	Albert Prisco
Joseph Schildkaut	Mario Carrillo
Jas. Cooley	Laurence Wheat

Hector V. Sarno

LILLIAN'S LAUGHING LINES

By Lillian Rich

* * *

Love and golf are very much alike. They both ruin a man's business.

* * *

Every day seems to be Independence Day for some people.

* * *

It takes a woman to make a millionaire feel like thirty cents.

* * *

The word chaperon is not in the modern young girl's dictionary.

* * *

These traffic policemen certainly have "fine" calling cards.

* * *

Some married couples get along swimmingly at the beach.

Into the Lecture! Big Film Goes East!

Details of the making of "The Hunchback of Notre Dame," Universal super-Jewel spectacle starring Lon Chaney, and employing a cast of four thousand people in the largest settings ever built in the motion picture industry's history, are to be the topic of a lecture before the Brooklyn Institute of Arts and Sciences of New York.

Miss Marjorie Weirich, institute lecturer and head of the arts and science department of the Erasmus High School of Brooklyn, passed an entire day at Universal City going over the details of the making of the picture and inspecting its settings, in preparation of her lectures.

"I compared every detail of the Universal replica of the Cathedral of Notre Dame with the cathedral itself, which I visited not six months ago," said Miss Weirich. "And the fidelity with which the artists reproduced it for the picture astounded me.

"I was particularly interested in the historic statuary and the fidelity to types in costumes and in depicting the customs of the day. Aside from its value as a picture spectacle and an entertainment, I really believe that it is the biggest thing the motion picture has ever given to the world of culure, and a striking demonstration of what the pictures can do toward education. The picture is one that will be of value to the whole world for centuries."

Los Angeles newspaper folk were extended the unique honor of being the first persons in the world to see the completed film of "The Hunchback of Notre Dame," when, on the eve of its departure for New York, where the first public showing will be held, the management of Universal City held a luncheon and preview for the writers and several film experts visiting the studio.

"I've seen Catalina, Mount Lowe, Yosemite and other things—but this is the biggest kick I've had in California!"

This is the comment of Edwin Marcus, internationally famous cartoonist, following his visit to Universal City, where, as the guest of James Spearing, former dramatic editor of the New York Times and now the "pre-critic" at Universal City, he visited the big sets and saw the making of "The Acquittal," "Beasts of Paradise" and other photoplays.

Marcus, whose political cartoons on the New York Times are known throughout the world, was specially interested in the mammoth settings of "The Hunchback of Notre Dame." He had recently been in Paris and had visited the Cathedral, and proclaimed the replica at Universal City a remarkable duplicate of the celebrated structure.

"The bigness of everything amazed me," he said. "I knew they used big settings, but I imagined they were just scenery—I had no idea of the structural detail; of the solidity of the buildings and the remarkable attention to detail that marks the making of pictures. I think without a doubt my visit to Universal City is the most interesting thing I have experienced on my California trip."

The famous "loud speakers" which were first developed for practical outdoor use on the gigantic set of "The Hunchback of Notre Dame" have been offered by the Universal Pictures corporation for use when President Harding speaks at the Motion Picture exposition.

Scientific experts were interested all over the country by the remarkable results achieved in the construction of the "loud speakers," thru which Wallace Worsley directed the filming of the mob scenes in which an army of people took part. The voice of the director could be heard over a half mile, clearly and distinctly. The electrical engineer used it and the assistant directors.

Since the Coliseum at the Exposition grounds seats 70,000 people, it is problematical if a human voice could be heard at one time by the entire gathering. Julius Bernheim, general manager, and William Koenig, business manager, offered the services of the electrical department in installing its voice magnifying apparatus.

Work will start Monday at Universal City on "The Texas Ranger," screen adaptation of the novel by William McLeod Raine, noted writer of Western tales, and starring Roy Stewart and a picked cast. Nat Rose, who directed "The Six-Fifty" in its screen form, and has made several other Universal pictures, will direct the new offering.

The story deals with the work of the famous Texas state police, and tells the conflict between two rangers sent to bring to prison from another state a woman accused of a crime. Both love her; one seeks to aid her to escape, and the other, holding his duty higher than his love, seeks to bring her to justice.

Spectacular episodes cram the last section of the drama, and some scenic locations of special interest have been arranged for by Jack Lawton, location director, for the outdoor scenes of the picture.

Isadore Bernstein wrote the screen adaptation of the novel, and the interior settings were designed by Elmer E. Sheeley.

Allan Cavan is a Westerner by birth and was educated at Berkeley, and naturally reflects many of the qualities of the country of his birth. He is a true devotee of the great out-of-doors and a real lover of every living thing. He has evolved a philosophy of live and let live, yes even live and help live, that is both refreshing and hopeful. At the present time, between his varied and many engagements, he is collaborating with a prominent New York dramatist on several interesting scenarios which may be the forecast of an interesting announcement in the near future. Mr. Cavan's most recent productions have been for Lasky, most of them society dramas, and while he is much in demand in this type of role he believes he is particularly qualified to portray roles depicting the virile Westerner and would relish a chance to discard the full-dress for the corduroy and other paraphernalia essential to the perfect interpretation of these roles.

One by one actors of the legitimate stage have succumbed to the call of the celluloid—but now its tentacles have reached into vaudeville, too. William Gould, one of the best known figures in present day vaudeville, is the latest screen villain. Gould has started work on his part as the villainous sea captain in "Beasts of Paradise," new Universal chapter play starring William Desmond and Eileen Sedgwick. The story, opening as a sea adventure and carrying its characters through the perils of a jungle in a search for a fortune seized by a submarine, is one of the most pretentious plays of its kind in years.

Gould, latest screen villain, is known as the sailor in "The New Chief of Police," a nationally-known vaudeville sketch which played "big time" all over America for several seasons. He has been on the speaking stage for the past seventeen years, starting in an Eastern stock company, thence entering vaudeville.

Some time ago he entered pictures, playing character roles, such as his part in "Lust of the Ages," but William Craft, director of "Beasts of Paradise," discovered in him what he believes is the premier villain of future photoplays. Gould was a personal friend of the late Morgan Robertson, noted author.

"Pictures offer the actor many opportunities the speaking stage does not," says Gould. "But I believe the vaudeville stage is an invaluable training for the celluloid. You learn in vaudeville condensation which is an important thing in registering the maximum of impression with the minimum of footage." Gould assisted in the production of several pictures prior to acting in them.

"Hold the pose!"

The instruction issued from the electrical amplifier overhanging the massive setting of the courtroom in "The Acquittal" at Universal City—and the crowd of five hundred in the "Audience" of the big trial scene stopped, hesitated and looked confused. For the voice of Clarence Brown, the director, as it issued from the loud-speaking device, echoed and eddied until its meaning was lost.

"It's a fright!" mourned the director. "We can't reach 'em all by megaphone, and in these interiors a magnavox echoes awfully. I don't know just what to do."

"Maybe I can help," volunteered a shortish, diffident man, who was looking at the scene with a publicity-man. Brown smiled, "If you can make 'em all hear when I want them to hold their pose, you'll be a wonder!" he said.

The visitor grinned, and nonchalantly opened his mouth.

"Hold the pose!" rumbled forth in a deep bass that shook the set like a low organ-pipe. Further directions were issued and relayed by the owner of the stentorian pipes, until the scene was completed.

"Gee! These are some pipes!" marveled the director, in thanking the visitor. "What kind of a man are you, anyhow?"

The visitor smiled and extended his card.

"Frank Figone, operatic basso," it read. The opera singer, possessed of one of the most remarkable bass voices in the world, had come to Los Angeles to sing in the Motion Picture Exposition, and paid a visit to the studio during his engagement. "The Acquittal," in which he helped direct, is a spectacle based on Rita Weiman's famous stage play, featuring Norman Kerry, Claire Windsor and

(Continued on Page 20)

The Allurement of Athletics

Mickey McBan, who is now at work on his fortieth picture, is also training for the swimming exhibition to be held in Los Angeles very soon. His father has built a small gymnasium in the McBan home in Laurel Canyon and here the budding starlet spends most of his time these days when he's not at the studio or in the swimming pool. He in learning to box, wrestle, fence, chin the bar and perform acrobatic dances, and it's a certainty if he's called upon for any athletic stunts during the aquatic show, he'll be ready. He is playing one of the principal roles in "Born of the Cyclone," the Gypsy story Emile Chautard is filming at the R-C Studios, and as the contract was signed during the last of Mickey's scenes in Henry Otto's "The Temple of Venus" at the Fox Studios, these were rushed to completion with all possible speed to enable him to join Chautard promptly. This is the fourth time the youngster has been under Chautard's direction, and further evidence of his growing popularity is reflected in the fact negotiations are well under way for another production to follow this one. Young Mr. McBan is keeping up the pace even during what is generally considered the slack cinema season, and statements relative to his future come in never-ending procession.

CHARACTER MEN

Getting right down to "brass-tacks" it would indeed be difficult to select a more capable, a more conscientious and successfully seasoned character actor than Bert Sprotte, who is now enjoying a few days of recreation before again getting into the eternal grind of portraying any one of a possible thousand roles for which he is admirably fitted.

The character artist is at a disadvantage, to a certain extent, with the motion picture audience unless they be the real dyed-in-the-wool fan who carefully studies the casts and associates the various character portrayals with the well-known name of the actor, otherwise, simply the "character" gets the applause and approval and not the individual.

Bert Sprotte first associated himself with the motion picture industry in 1915 at which time he was cast in a prominent role in "Mother O' Mine" at the Universal, directed by Rupert Julian, and since that period he has worked quite continuously in possibly more than a hundred productions, prominent among the more recent ones are, "The Fighting Streak" and "For Big Stakes", William Fox productions; "The Soul of a Beast", a Thomas Ince; "Conquering the Woman", a King Vidor; "Thelma", a Chester Bennet; "The Purple Dawn", a Charles Seeling; two Universals, "Trimmed in Scarlet" and "The Prisoner", and the R-C production, "The Miracle Baby."

Critics, however, who have carefully followed bert Sprotte's very spectacular career, are quite in accord with the fact that even though his wide range of versatility lends itself to practically any type of a characterization, his portrayals of Western roles back in 1918 to 1920 with the William S. Hart productions stands out ahead, if possible, of all others and that his characterization of Eliphalet Moss in "White Oak" and that of the Sheriff in "O'Malley of the Mounted," working opposite "Bill" Hart, were among the best of his extensive repertoire.

COMEDY CAMERAMEN

The work of a cameraman in a comedy studio is indeed strenuous, for about fifty percent of the work is "trick stuff," as it is called. The Grand Studio has three experts—Jerry Ash, Kenneth MacLean and William Williams. Everyone of them possesses an instinct for comedy photography,, else they would not be in the business—that part of it, at least.

Animals afford some of the hardest work. In Joe Rock's new picture, "It's a Bear!" directed by Reggie Morris, the efforts to get even a well trained bruin to work just right were productive of much strenuous and persistent application. Then there was a scene wherein a dog had to jump into a picture frame and fit himself into a cut out of a dog beside the hunter. It was amazing that the result was obtained at all, but they got it and Jerry Ash, as the camera, had to grind and grind with infinite patience.

A trained goose in Monty Banks' picture, "Home Cooking," was also a source of "innocent merriment," but also of hard and patient striving on the part of all concerned. Herman Raymaker directed .

Sid Smith has a lot of animals in his picture, "The Midnight Watch," directed by Charles Lamont. But they were all stuffed.

"That's the kind I love to work with," sighed MacLean, the lens expert.

The cutting room can do wonders with the film, but after all, there must be a scene to cut—and there is where the cameraman must be on the job!

Several trained lions in a recent Sid Smith comedy for Grand-Asher caused much excitement, but the results are amazingly good, it is said. Yes, the cameraman in a comedy studio has his work cut out for him!

HERE IS INFORMATION ON CAREER OF THE SECRETIVE HOUSE PETERS

Born in Bristol, England, educated all over the world, featured on the stage in New York, Hong Kong, Pekin, Johannesburg, Rio de Janeiro, Buenos Aires, Melbourne, Sydney and Mexico City, and now starring in motion pictures in Hollywood—such is a brief resume of the colorful history of House Peters, headlined member of the all-star cast of Metro's production of "Held to Answer."

Few screen players have had so varied a career as this popular free-lance star and few have made known so little of their personal life.

On the stage, House Peters has done everything from "East Lynne" to "The Squaw Man" and had the leading role in the original productions of "Everywoman" and "Bought and Paid For." While he has never appeared on the stage west of Chicago he has never made a motion picture in the East. His entry into pictures was made opposite Mary Pickford in "The Bishop's Carriage," and his more recent successes have been in "The Storm," "Human Hearts," "Lost and Found" and "Don't Marry For Money."

Six feet one and one-half inches tall and weighing 190 pounds, Mr. Peters recently learned from his tailor that his measurements were identical with those of Jack Dempsey.

A splendid actor and a he-man, Mr. Peters admits to having recently celebrated the ninth anniversary of his wedding. Two of "the most wonderful children in the world" assisted in making the celebration an unusually joyful one.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, AUGUST 4, 1923

Plans Film With Only Ghost Roles

Conan Doyle invaded literature with his spirit theories and now Dorothy Phillips has been called upon to transfer the land of the hereafter to the screen, in a production in which every character will be the ghost of a famous figure in history.

The entire production is to be filmed by means of mirrors, with the scenes "shot" through a scrim dipped in phosphorus, thus securing the spectral effects.

The scenario being prepared for the play in which Miss Phillips has been selected to star, if she accepts the terms offered her, will tell of the career of the beautiful queen of Scotland from the time she entered Caledonia with David Rizzio, the Italian musician who had been her secretary in France. The assassination of Rizzio before her eyes and her romance with Henry Darnley, the man she married as her consort only to bring about his murder, will be portrayed in the new shadow photography, which makes the players seem like ghosts flitting about a scene of astral glory.

Another angle of the play will be the jealousy which Mary aroused in Queen Elizabeth of England—a jealousy that led to the execution of the beautiful rival of the Virgin Queen. Sir Walter Raleigh, the Earl of Essex and other masculine favorites of Queen Bess will appear in the play, which is to be a historical romance built about the rivalry between Mary and Elizabeth in the days that preceded the end of the House of Tudor and the ascendancy of the House of Stuart to the throne of England.

A scenario has been written based on Schiller's famous drama "Mary Stuart" and all of the characters of that period will show only as spirits. An eastern syndicate plans to make the picture and have wired Dorothy Phillips an offer to play the title role of the luckless queen of the Scots.

Art Director Turns Artist.

Ernie Hickson, art director for the Ben Wilson Studio, has just started drawing full pose portraits of Helene Rosson and Edmund Cobb, who will co-star in the forthcoming Dearholt productions, of which Mr. Hickson is in charge of the art direction. Hickson will follow these portraits with one of Mr. Dearholt, Wilbur McGaugh, assistant director, and H. C. Hutchinson, cinematographer. Before turning his attention to studio art direction, Mr. Hickson devoted most of his time to free hand drawing.

MISS NOVAK HONORED IN AFRICA

Jane Novak has just had a theatre named in her honor in Capetown, South Africa.

Sir Richard Edmonton, President of the British-Africo Theatrical Syndicate, controlling a big chain of motion picture theatres in British South Africa, has completed the building of a big playhouse seating two thousand persons in the South African metropolis, and dedicated it to Miss Novak. He cabled the Chester Bennett star, wanting her to be the guest of honor at the dedication ceremonies when the theatre was formally christened The Jane Novak Picture Palace, but she was too busy filming her latest starring vehicle, "The Lullaby," to take several weeks off to go to Africa.

Sir Richard Edmonton wrote that when the directors of his theatrical syndicate decided to dedicate the new theatre to a film star, they were almost a unit in naming Miss Novak, because she represented their ideal of womanhood.

Director-Producer Bennett is making a special film of Miss Novak, in which she speaks a number of sub-titles thanking the distinguished magnate for the high honor, and is shipping it with all possible speed to Capetown, where it will be shown on the screen together with "Divorce," Bennett's latest production starring Miss Novak.

As the opening attraction in the new playhouse Sir Edmonton stated that a special Jane Novak Waltz had been composed for the opening ceremonies, and that more than a thousand pictures of the Chester Bennett star were placed in the shop windows of Capetown. On the opening night of the theatre every person in the audience is to receive an autographed photograph of Miss Novak.

Sir Richard Edmonton stated that it was probably not generally known in America that Capetown had a population of approximately a quarter of a million, the most of whom were rated as "movie fans."

Eastern Genius Joins Schenck Forces

David G. Fischer, actor-producer-director, who for the past ten years has confined his activities to Eastern studios, has been signed by Joseph M. Schenck Productions. Fischer will start his activities with the Schenck organization by assisting Frances Marion and Chester Franklin, who will co-direct Norma Talmadge'e next picture, "Dust of Desire," which is due to be started within a week at the United Studios, Hollywood.

Fischer is one of the pioneers in picture making, having served with the now defunct Essanay and American companies. His picture work was not continuous, as on a number of occasions he turned to stage acting and producing. He wrote and produced for the stage, "Lavender and Old Lace," which Lloyd Ingraham recently transferred to the screen.

For five years after leaving the Coast, Fischer produced films in the East, among them being "The Law of Nature," "Where Bonds Are Loosed," "Dixie Lee," and "Dad's Girl," starring Jackie Saunders. Just before coming West he staged two plays for Broadway presentation.

Mary Carr has arrived from New York, having signed to appear in two special features.

Tourneur's New Film Under Way

Maurice Tourneur started "shooting" on his third production for M. C. Levee at the United Studios this week when he filmed the opening scene for "Jealous Fools," an original Tourneur story.

Contrary to the general practice, Tourneur's first scene to be photographed proved to be the opening scene of the production. Laid in California, the story discloses Jane Novak, through the courtesy of Chester Bennett Productions, and Earle Williams, popular Vitagraph star for twelve years, as the wife and husband around whom the plot revolves.

This marks the first appearance of both Mr. Williams and Miss Novak under Tourneur's direction. Bennie Alexander, now under contract with M. C. Levee, will also appear under this director in "Jealous Fools" for First National this week. The latest acquisition to the cast is Carmelita Geraghty in the part of a Spanish girl, one of the leading characters in the piece. Other popular players will be signed this week, when it is expected the cast will be completed.

Assisting Mr. Tourneur in this production is Scott R. Beal, with Arthur L. Todd in charge of the photography.

Hamilton Secures Role Jolson Quits

Lloyd Hamilton, the motion picture comedian, has left Los Angeles for New York, where he will immediately begin production at the D. W. Griffith Studios in Mamaroneck, of his first five reel comedy. The story in which he will appear is to be called "Black and White," and is the same production in which Al Jolson was rehearsing when he fled without notice to Europe.

Jack Noble will direct Hamilton, and the latter is bringing with him a personal staff, including Lloyd Bacon, son of the late Frank Bacon, and Hugh Fay. Bacon and Fay have been associated with the comedian in several of his recent productions.

Arrangements for Hamilton's appearance were made through the courtesy of E. W. Hammons, president of the Educational Film Corporation, who has Hamilton under a long term production contract. Hamilton's short comedies have been released through the Educational company.

Several of the original cast selected by D. W. Griffith to appear with Al Jolson will be included in the cast with Hamilton.

Production work is expected to begin next week.

IT SURE LOOKS LIKE AN INDEPENDENT YEAR

This is an "Independents' Year," says Harry Cohn, by which the general manager of the C. B. C. studios means that the big production companies will have considerable opposition this year.

Activity is reigning supreme at the C. B. C. Studios on Sunset and Gower. Edward J. Le Saint has just completed "Yesterday's Wife" with Eileen Percy, Irene Rich, Josephine Crowell, Philo McCullough, Lewis Dayton, Lottie Williams and William Scott. The negative was shipped to New York this week.

Director Howard Mitchell is just completing "Forgive and Forget" with Pauline Garon, Wyndham Standing, Philo McCullough, Josef Swickard, Lionel Belmore, Estelle Taylor, William Scott and Vernon Steel.

Le Saint is making ready to start work on "The Marriage Market," a big sex drama by Evelyn Campbell, which appeared in a well known magazine. Pauline Garon [illegible] this product [illegible] "Temptati[illegible] feature, whi[illegible] a sensation [illegible] is having its [illegible] Grauman's [illegible] theatre this [illegible]

Doug's New Game Plays Havoc With Noses

Raoul Walsh, well-known director, who is now wielding the megaphone on Douglas Fairbanks' latest costume-romance, "The Thief of Bagdad," is today carrying his distinguished probiscis in a sling and at the same time facing a charge of self-mutilation as the result of a powerful but misdirected bash at the "dougle" with his tennis racquet in a game of "Doug" played on the Pickford-Fairbanks Studio courts.

Jimmy Townsend, assistant production manager for the same company, is facing a similar charge because of an inch long cut received from himself on his upper lip. If this scar fulfills the promise which it now holds forth, young Townsend will have the distinguished look of a veteran pugilist.

Following the mishap, the raquets were rushed to the prop shop for repairs, where it was discovered that Walsh would need a new one if he considered continuing this type of recreation. Townsend, however, will be able to use his raquet within the week, providing it does not suffer a relapse.

At the present moment it is considered indelicate and by some unhealthful to speak of injuries sustained in the new game of "Doug," which is described as a cross between tennis and Badminton.

SCENTS WEALTH, IT'S LESS THAN A CENT

"Bull" Montana may hail from Voghera, Italy, but he is now rich to the extent of 2,600 German marks.

This sudden wealth flowed in upon him recently via his far mail Hamburg, Germany, which and accompanied a letter from couched a request that the Metro comedian send the writer an autographed photograph of himself. The enclosed money was to cover the cost of the picture.

"The Bool" was greatly excited over this great generosity of his unknown admirer until he began figuring the value of 2,600 marks in American money.

According to the rate of exchange at the time, his anticipated wealth amounted to the munificent sum of three-fourths of a cent.

Trimble Adds Scenes.

After spending two weeks in the cutting room editing the next Strongheart starring vehicle, "The Love Master," Director Laurence Trimble has decided to make some added scenes, which he is now taking at the Thomas H. Ince studios. Those who have seen the first cut of this new picture declare Trimble has secured some thrills never before equaled on the screen. One of the punches of this new picture is a dog race between twelve teams over the glaciers at Lake Louise, Canada.

WHEN CONNIE WAS A SCHOOL-GIRL

Here's a true one:

Eight years ago a school girl of fourteen came to the old Vitagraph studio out in Flatbush, Brooklyn. Her name was Constance Talmadge. J. Stuart Blackton, ever on the lookout for budding talent, gave the school girl a small part in a picture.

Glen MacWilliams was the cameraman on the production. The school girl was more interested in the camera than anything else in the studio, and a friendship sprang up between the cameraman and the Erasmus Hall student.

MacWilliams explained all the details of picture making to Miss Talmadge who, when she went back to school, gave him her picture. MacWilliams wrote on the back of it:

"Some day you will be a star, Miss Talmadge, and when that time comes, I hope that I will be your cameraman."

This week at the United Studios where Constance Talmadge is appearing in "The Dangerous Maid," a Joseph M. Schenck attraction, Cameraman MacWilliams, who is filming Constance in the picture, rapped on her dressing room door. "Do you remember this?" he asked Constance, handing her a much battered "still."

Constance looked long at the photograph. "I'm sure I do," she said, "and before I turn it over and look at the writing I'm sure is on the back, I'm going to quote word for word just what you wrote on it. You were the first to predict that I would some day become a star and it was to make your prophecy come true for both of us that I asked Mr. Schenck to let you be my cameraman."

OUTDOORS IS FAVORED "SET"

The greatest set ever built, the most stupendous and the most enduring, is being used by Jack Pickford in his present production, "Valley of the Wolf," which is now in the making.

The set is the great out-of-doors. More than two-thirds of Jack's picture will be made on location—in the mountains, valleys, and other natural sets.

The initial scenes of the picture have been taken. The preliminary interior sets have been photographed at the Pickford-Fairbanks studio.

The Jack Pickford company is now ready to use the biggest of all sets—the out-of-door country. In this set there is no artificiality. Realism is the theme.

When "Valley of the Wolf," which is being directed by George Hill, is shown to the screen world, applause will be given to the young brother of Mary for the portrayal of true life back in the Kentucky mountains more than two decades ago.

A story that gets away from jazz-age specials, risque ball room scenes, and the like, is Jack's "Valley of the Wolf." A story that is wholesome, clean, and fine is this latest picture written for the young star by himself, his sister, Mary, and Marion Jackson.

Lucille Ricksen is supporting Jack as leading woman. Frank Leigh and Ralph Yearsley are in the cast. L. William O'Connell is handling the photography. The interior sets were designed by Harry Oliver, assisted by George Underdale.

Having just completed an important role in James Cruze's production of "Ruggles of Red Gap," Ernest Torrance will travel to New York to play a featured role in support of Glenn Hunter in "West of the Water Tower," which Paramount will produce in the East.

In roaming around at the various studios in Hollywood it is surprising to observe how many different accomplishments some of the photoplayers possess in addition to their histrionic talents.

Some are beautiful dancers; some talented singers and others bear accomplishments along other lines.

Now fast rising to the forefront of popularity is Jeannette Lajaunesse, who is a professional apache dancer and who before entering motion pictures three years ago toured the Orpheum circuit in a special dancing act.

Although an expert dancer, she has seldom been called upon to demonstrate her terpsichorean ability before the camera. Her mother was one of the most popular interpretive dancers in Paris and it is perhaps from her that Miss Lajaunnesse inherits her love for classical dancing.

Among a number of notable screen successes in which she has played a small but important part are "Robin Hood," "The Four Horsemen," "If You Believe It It's So" and others.

New "Find" Has Had Extraordinary Experience

Joan Lowell, one of the latest screen "finds" of the year, was taken aboard her father's ship at the age of three months in a desperate effort to stem the tide of death which medical men forecasted. Suffering from malnutrition, the little infant was nursed by her sea-captain father on the usual ship rations.

Today, at the age of seventeen, she is considered a sturdy example of American girlhood and is on the brink of receiving the highest of screen honors through her work in the Associated Authors production of "Loving Lies," Thompson Buchanan's screen version of Peter B. Kyne's story, "The Harbor Bar."

He'd Never Be Safe in L. A. Traffic

Ninety-two years between trains!

Thomas Finch, 104 years old, who came to California during the first gold rush, saw his second railroad train at Truckee, California, this week, where Buster Keaton is making his latest comedy, "Hospitality." Finch saw his first railroad train in 1831.

The aged miner left Kentucky in 1850 and has lived in the mountains near Truckee for more than sixty years. Four years ago he saw his first automobile, a flivver, and marveled much at its ingenious mechanism.

This week Buster showed him his "Rocket" engine of the type used on American railroads about 1825, with the primitive wood, water and baggage tenders and six-passenger coaches.

Finch looked long at the engine and coaches. "So that's the latest railroad machinery," he mused. "Well, it do beat all what wonderful improvements human nature is making. Things ain't changed much since I was a boy, howsomever. I remember travelin' over the B. & O. railroad on a train of cars just like that, back in 1831 when I was about twelve years old."

Finch much enjoyed his ride on Buster's replica of the type of train which our great-grandfathers used to ride on.

"I ain't afraid to ride on this here train," said Finch, "but them there things they call flivvers sure do beat all helandamnation, don't they?"

Meighan in Third Ade Film.

Thomas Meighan returned to Paramount's West Coast studio after a ten months' absence, to begin work at once on George Ade's original screen story, "Woman-Proof," which had been announced previously under the title, "All Must Marry." Mrs. Meighan accompanied her husband and they expect to make their home in California for some time. Lila Lee, who will play the leading feminine role in "Woman-Proof," also arrived from New York. Alfred E. Green will direct this Paramount picture and Thomas Geraghty scenarized Ade's original story. Meighan, Green, Geraghty and George Ade, who arrived in California several days in advance of Meighan, have been in daily conference on this, the third original Ade story to serve as a starring vehicle for Meighan.

James Cruze has completed "Ruggles of Red Gap," his production for Paramount of Harry Leon Wilson's popular novel, with Edward Horton, Ernest Torrance, Lois Wilson, Fritzi Ridgeway, Charles Ogle and Louise Dresser featured. Anthony Coldeway adapted the Wilson story to the screen and Walter Woods served as production editor.

...western premiere at ...ird and Broadway ...ek.

Pioneer Trouper Passes Away Here

Charles Ray Smart, professionally known as Charles Ray Archer, late technical director for the John P. McCarthy Productions, died Monday morning, July 23rd, at his home in Bunker Hill street, Los Angeles.

Mr. Archer was born in London, England, in 1845, the son of Dean Smart, known in his day as one of the greatest artists in all Europe. When a young man, Mr. Archer came to this country, first settling in Denver, Colo., afterwards traveling throughout the country with one of the first minstrel troupes ever organized.

Of a wonderful personality, combined with a musical talent that was rare and extraordinary, he soon became a favorite in the amusement world and was much sought after by the most prominent theatrical managers of his time. In the course of his travels, Mr. Archer made many trips across the plains; saw the Colorado metropolis grow from a small mining camp of a few log shanties and tents to a magnificent city. The greater part of his life after he saw the West was spent on the frontier. For some years he lived in Deadwood, South Dakota, where he was intimately acquainted with "Wild" Bill Kickock, then Marshal of Deadwood, and was an eye-witness to the assassination of this famous character.

Mr. Archer was a gentleman and a genial-hearted fellow. He was always sociable and ever ready to lend a helping hand whenever the occasion arose. In later life, he found much comfort and solace in his writings, becoming well known as an author and poet. His productions had great merit and were widely exploited in the various magazines throughout the country.

Looking back far into the years of hope and cheer, he felt no pangs of regret, having never wronged anyone, leaving a name that is gilt-edged with honor in all his life's dealings with mankind.

Real Mother and Son Play Together in Reel Play

Mother and son in the same picture!

And both playing youthful parts!

Grace Parker and Jack Parker, who are members of the cast of "Flaming Youth," a First National picture, in which Colleen Moore plays the leading role, are more often taken for brother and sister than for mother and son.

Miss Parker's youthful appearance would belie the fact that she is the mother of a nineteen-year-old boy, but it's true

"Flaming Youth" is Jack's first picture. He has just come out to the coast, from school in Philadelphia. Miss Parker has been a screen favorite for several years.

CHARLES CHRISTIE TO EUROPE

Charles H. Christie, general manager of the Christie Film Corporation, left Los Angeles this week for his second trip to London and Paris. Mr. Christie's journey comes right on the heels of his brother's vacation trip to Europe, but the present tour will be more in the nature of business visits to the firms which are handling the well-known local product abroad.

Charles Christie has not visited these foreign offices for a little more than two years, and during his present tour of about eight weeks, will be in consultation with John H. Taylor, managing director of Christie Film Sales. Ltd., of London, the office which distributes the comedies throughout the continent. He will also hold conferences with Messrs. Bromhead, owners of Gaumont Films, Ltd., the firm which is now entering the eighth years as exclusive distributors of Christie Comedies in the British Isles.

"London is the largest distributing point for films for world consumption outside of New York," states Mr. Christie, whose foreign department has secured representation in every civilized country where films are shown. "Therefore it is an extremely important world-center in the film mart. It is generally estimated that the sales for the United Kingdom constitute 50 per cent of American film valuation outside of the United States and Canada. Also from London rights are sold for practically all countries except Australia and the Orient, marketing for which is generally done through the New York agent.

"Since the establishment of our own offices in London, under the direction of Mr. Taylor, we have made many important connections with film distributing firms for other European countries and most of these contracts will be renewed for present series of pictures now being made, pending negotiations which will be completed by the time of my arrival abroad."

In addition to visiting the film centers, Mr. Christie will also visit in Spain and Portugal, two important countries which Mr. Al Christie was unable to visit on his last trip owing to pressure of time. Thus, between the two heads of the Christie firm, practically all European nations will have been visited this year and valuable data gathered for the preparation of the new pictures, which, according to Mr. Christie, must continue to answer the demand for an International appeal.

BARKER ADDS THREE MORE STARS TO CAST

Three more notable stars have been added to the cast of "Pleasure Mad" which Reginald Barker is now filming at the Louis B. Mayer Studio for Metro release. They are: William Collier, Jr., son of the famous stage star, Norma Shearer, famous Montreal beauty who has just completed an important role in John M. Stahl's "The Wanters," and Joan Standing, the youngest of the celebrated Standing family that has contributed seven leading lights to the thespian hall of fame. Huntly Gordon and Mary Alden were previously selected for the main characters in the story.

"Pleasure Mad" was adapted by A. P. Younger, from the popular novel by Blanche Upright. Work on the picture is going along rapidly at the studio, where the company is busily engaged on interior scenes.

Weil is Promoted.

Harry Weil, for many years assistant to Director Frank Lloyd, has been promoted to production manager of Frank Lloyd Productions for First National. William Reiter will replace Weil on the set and Norbert Brodin will be head cameraman for this First National unit. The Lloyd organization has moved into newly appointed quarters at the United Studios, where the initial Frank Lloyd Production will be made. Lloyd directed Norma Talmadge in some of her most startling successes, notably: "The Eternal Flame," "Within the Law," and "Ashes of Vengeance,"

LLOYD HUGHES STARTS "BORN OF A CYCLONE"

Lloyd Hughes, following his appearance with Colleen Moore in "The Huntress," started his characterization in "Born of a Cyclone," under the direction of Emile Chautard at the Robertson-Cole studio this week .

In the picturization of G. Marion Burton's play, Mr. Hughes plays the part of Francois, philosophical student of the parish priest, whose life is torn asunder by his love for a gypsy maid who comes to his quiet little Louisiana village in the midst of a cyclone.

This marks Mr. Hughes' first appearance before the camera under the direction of Mr. Chautard. The actor's work in "The Huntress" is said to be one of the outstanding histrionic achievements of the year by persons in the know around the United Studios.

Kirkwood With Vidor.

James Kirkwood, noted stage and screen actor, will play the leading role in Joseph Hergesheimer's "Wild Oranges," which King Vidor is to film for the Goldwyn studios. It will be the first Goldwyn picture in which Kirkwood has been cast since he signed a long-term contract with the company. Kirkwood is the second player chosen for parts in Vidor's production. Ford Sterling, noted film comedian, who recently has turned to dramatic work, was the first player selected by Vidor. The entire cast includes only five players. The picture will be made on the coast of Georgia, the exact spot where Hergesheimer laid his novel.

Mary's New Film Opens in New York

The first showing of Mary Pickford's new picture, "Rosita," will be at the Lyric Theatre in New York, where it will open September third for an indefinite run.

This announcement was made this week by Miss Pickford, who with Waldemar Young, is now at work on the titling and final cutting of the film.

Extensive preparations are being made for the Metropolitan premiere of "Rosita." The presentation will be in charge of Edward Manson, special representative of the United Artists Corporation, who left the studio recently for New York with a brief case full of special orders from Little Mary

Following the run of "Rosita," the new Charlie Chaplin play, said to be the most sensational celluloid ever to be put out by the Comedy Knig, will enter the Lyric for its introduction to the picture public. One of many things which make the film unique is that Chaplin does not appear in it. Instead, he is the author and director of the piece, and Edna Purviance is the star. After many changes the title has finally been fixed as "A Woman of Paris." This represents Charlie's first offering for United Artists.

In all probability this feature, as well as Mary's new film, will be presented in the key cities as a road show attraction. Miss Pickford is launching the most stupendous exploitation campaign that she has ever undertaken in connection with this picture.

Their Honeymoon Will Be Much Deferred

James Kirkwood and Lila Lee are on their honeymoon—but not together.

Four hundred miles separate them. Jim is in Los Angeles playing the principal role in Sam E. Rork's First National picture, "Ponjola." His bride is spending her lonely honeymoon doing her camera stuff for "Woman Proof," in San Francisco .

Beginning next week and continuing for quite a spell a whole continent is going to divide the honeymooners, for Kirkwood leaves for Georgia following the completion of "Ponjola," to appear in a picture to be made in that state.

But when that picture is finished there is going to be a real honeymoon, with sea trip and everything, the newlyweds declare.

James and Lila were married in Los Angeles, Wednesday, July 25th. It is Kirkwood's second trip on the sea of matrimony. His first venture with Gertrude Robinson ended on the rocks of divorce at Reno, six days before he and Lila were married.

Lila was married on her 18th birthday. It is her first trip to the altar.

Pola Negri Takes Some Dancing Lessons

Another star of the first magnitude in the motion picture world has enrolled under Ernest Belcher, of the Celeste School of Dancing, for dance instruction

This time it is Pola Negri, world famous star and dancer who is now filming "The Spanish Dancer" at the Famous Players-Lasky Studio.

After inquiries regarding all the dancing instructors in Los Angeles, Miss Negri decided to place herself in the charge of Belcher.

"I am delighted with Mr. Belcher's method of teaching," said the star. "He is a master of the dance and despite the fact that I am called upon to do a very intricate dance in my new production, I have had no difficulty in learning the steps and movements under Mr. Belcher's direction."

Miss Negri is being coached at the Celeste School of Dancing. She is taking private lessons and Belcher devotes two hours a day to her three times a week.

In the production Miss Negri is called upon to do several dances of Old Spain.

No list of screen kiddies could be complete without the name of Maxine Tabnac, for she has appeared in many notable productions. While heretofore she has had no parts of great magnitude she has of late come into considerable prominence through her fine work in recent pictures, and the general prediction is that it will be a matter of only a very short time until she finds her place among the recognized child artists of the shadow stage. She is gifted with a mass of blonde hair, unusual almond-shaped eyes of a dark gray color and an exuberant personality that will go far toward making her universally loved. Her most recent engagements were with Dustin Farnum in "A Man" at the Fox Studios, and with House Peters in "Held To Answer," which is being filmed at the Metro Studios.

FROM ALL WALKS THEY WALK

Interesting, possibly above all other facts relating to the cinema industry, are the actual circumstances attached to the manner by which the various actors, from those simply enacting "atmosphere" to the loftiest of stars, came to enter the ranks of filmdom; which is, truly, a "melting pot" in every sense of the term, drawing its material from all walks of life.

An outstanding example of this latter circumstance can

easily be found in Kenneth Gibson, who recently finished his role as "Captain Harrington," the juvenile lead with Constance Talmadge in "The Dangerous Maid," a First National release being made at the United Studios by the Joseph M. Schenck Productions, under the direction of Vic. Heerman.

Mr. Gibson was educated in France, at Sorbonne, the University of Paris and the Alliance Francaise. Returning from Paris, he accepted a temporary political position which brought him to San Francisco in 1920, expecting to shortly return to Washington to take up his career in the diplomatic service for which he had been educated. On the way back, however, he stopped off in Los Angeles for a visit and to recuperate after being gassed while at Chateau Thierry, he having enlisted in the World War six days after war was declared, when but eighteen years old, and it is interesting to note in this connection that four of his great great grandfathers were in the army of the Revolution and that he has had ancestors in every American war that has been fought, thus truly comes he of fighting stock.

Simply as a means for temporary support while on his visit he decided to try to get in the motion picture game and succeeded in getting cast in the "atmosphere" of a current production. He found the work so much to his liking that he stuck to it and in but three months secured a leading role at the Fox Studio playing opposite Miss Eileen Percy, and in quite rapid succession played important roles in "The Masquerader", "Broad Daylight", "Daytime Wives", "Ashes of Vengeance", "The Dangerous Maid," and others.

Kenneth Gibson is now looked upon by producers and directors alike as being one of the younger men with a brilliant future in the realm of the silent drama.

STALLINGS JOINS MAYER

Chas. P. Stallings, former Production Manager for Universal on over fifty productions, has joined the Louis B. Mayer forces, where he will have charge of production for units under the Mayer banner. Stallings has just completed the management of the "Hunchback of Notre Dame" for Universal which speaks for itself as this picture taking over five months to film and having bigger crowds and sets than any picture heretofore filmed anywhere presented production difficulties greater than any recent picture in this country. Stallings has been through every branch of the business for the last twelve years and has filled nearly every capacity in the studio from property boy to directing, and has shot second camera as well, but is one man in the business who has no desire to direct which probably accounts for his success in the production and technical end of the game. Irving Thalberg, General Manager of the Mayer organization, under whose directing Stallings handled so many successful productions at Universal is responsible for bringing Stallings into the Mayer organization.

DULCIE COOPER PRAISED

In his criticism on the initial opening of Marjorie Rambeau's latest stage play, "The Valley of Content," which opened at the Capitol theater, San Francisco, Monday night, Walter A. Rivers, dramatic critic for the San Francisco Bulletin, extends wonderful praise to the dramatic and emotional talents of Miss Dulcie Cooper, a local girl and the daughter of Ashley Cooper, well known character and screen actor. "The Valley of Content," in which Miss Cooper essays one of the leading roles, promises a great future, and in it, this rising young star is bound to achieve triumph success in her characterization of the role Elinor Benton. "Dulcie Cooper," writes the famous critic, "is charming and emotionally a revelation in her part, possessing every dramatic requisite which forecast a brilliant future in her profession."

Miss Cooper is a protege of Clara Kimball Young.

Stanley Orr, recently business manager for the Dallas Fitzgerald Productions, is now filling the chair of assistant business manager for the Associated First National Pictures Corp.

Gets Job Offer 6 Months In Advance

Alberta Vaughn, who is approaching the half-way mark in the fulfilling of her year's contract with Mack Sennett, this week won the distinction of being offered a contract with an advance bonus to start with another company more than six months hence. Seldom has a producer seen fit to make an arrangement of this sort, the usual custom being to start such negotiations a few weeks or even days before the expiration of an old contract.

Miss Vaughn's rise to popularity as a comedy leading lady has been meteoric, she having advanced herself to a cinema position of pre-eminence in two short years or since she made her advent on the William Fox lot. Of course, she has been in pictures about four years, but her initial work was done in dramatic pictures in which she did not gain the proper chance.

Although she owes her present enviable position to her aptitude at comedy interpretations, her forte is really drama after all, it is said, and she probably will get into that field eventually with every possibility of early stardom.

Miss Vaughn has rejected the unusual offer which has just been made to her on the ground that it would be unwise for her to tie up her future so far in advance.

McKENZIE HERE TO ARRANGE FOR RELEASE

Capt. M. McKenzie, production manager for the Balmac Educational Film Company of San Anselmo, Calif., made a flying trip to Hollywood this week to arrange for the release of the first four of his films entitled, "The Land of Everlasting Snow," "From Forrest to Mill," "The Land of Burned Out Fires" and "Modern Whaling," having just returned from location at three widely separated points on the North Coast, at which he is filming three more, "Gold Mining, Past and Present," "North Coast Sea Lion Story" (including the modern glazier period).

All who have attended the previews of Capt. McKenzie's productions have been unanimous and unstinted in their praise of the results which he has obtained and have unhesitatingly predicted that his films will become as popular with the motion picture loving public as are the feature films. The remaining eighteen entertaining and dramatic educational productions, comprising the total of the first series of twenty-five which Captain McKenzie will produce are scheduled for action immediately.

Hughes Corners Many Stars Again

An all-star cast which rivals that of "Souls for Sale" in well-known names has been selected by Rupert Hughes, the Goldwyn director, for his next production, "Law Against Law."

Lew Cody, who played in Rupert Hughes' latest picture, and George Walsh, who just finished work as leading man in George D. Baker's "The Magic Skin," will have the leading male roles

Cody will play "Guy Tappan," the man with three wives, and Walsh is cast as "Walter Heath," the man with one.

Carmel Myers, alluring screen "demi-vamp" and also a member of 'The Magic Skin" cast, and Helene Chadwick, will play the leading feminine roles. It will be Miss Chadwick's first part since her return to the Goldwyn studios after several months' absence. Miss Myers and Miss Chadwick appear as wives of the much-wedded Tappan. The third is yet to be selected.

Kathleen Key, Goldwyn stock player, will enact the role of Yvette, sly nurse maid, and William Orlamond, another Goldwyn player, famous for his character roles, will be a prominent member of the cast. Miss Key has just finished work in Marshall Neilan's "The Rendezvous."

The story, "Law Against Law," an original photoplay by Major Hughes, deals with the divorce problem in America, where a man may be legally married in one state, and a bigamist in another.

"Little Doug" Will have Rival in Young Laemmle

Another scion of a noted motion picture figure promises to blossom as a juvenile star. This time it is young Julius Laemmle, only son of Carl Laemmle, president of Universal, who with King Baggot as his sponsor, is beginning to glitter on the cinema horizon as a rising rival of Douglas Fairbanks, Jr., the first child of a famous film father to aspire to stardom.

Young Laemmle has literally steeped himself in books that tell of boyish adventurers. He knows the Horatio Alger series from cover to cover and this writer of juvenile thrillers is the lad's author of authors. He wants to interpret Alger's clean, wholesome stories on the silver sheet and has won King Baggot, noted Universal director, as his ally in persuading "Dad" to give him a chance.

Baggot, who recently completed "Whose Baby Are You?" starring Baby Peggy, and who will direct her next feature, strongly backs young Laemmle in his ambition to become a star in Alger pictures. Baggot made a hit with his first Baby Peggy picture and the Universal executives agree that he is an adept at handling youngsters.

AND HIS GREATNESS SHINES ON

A true veteran of the screen is Owen Moore, who plays the principal role in "Thundergate," a thrilling story of Chinese and American life which is being produced by First National with Joseph De Grasse directing.

Owen Moore is perhaps the best known male star actor in the business, for his name has been associated with motion pictures almost since their inception.

Going into films in the days when an actor was almost ashamed to admit that he was working for the silver sheet, Moore gradually became endeared to the growing army of film fans until he reached the zenith of popularity, a position he still retains today.

Stars have come, stars have gone, but Owen Moore seems to go on forever.

It was many, many moons ago when Moore played his first part in the movies. Born in Meath, Ireland, he came to the United States while in his teens. With him came his two brothers, Tom and Matt, both of whom later became famous as screen actors.

Early manhood found Owen on the stage. Then came the dull season—the bane of every legitimate actor's life. He besieged every producer's office in New York for a part, but in vain.

Over on 14th street were the old Biograph studios. He would try his hand at the new profession. He got his first film job. His pay was $5 a day, the salary paid to every movie actor in those days, be he star or extra. But he hid the fact that he was working in films from his former associates on the Rialto, for to be a movie actor those days was anathema in the eyes of the "legits."

For the first few years he played comedy and dramatic roles in scores of one and two reelers, which were turned out by the Biograph company at the rate of one, two or three a week. Then he went with the I. M. P., later with the Morosco Company and when Lasky merged with Sennett and Keystone, Owen went over to the new company as the leading star.

Then he went to the old Triangle company and later played in his first five reeler when he joined the Majestic Company, which came into being with the merging of the Sennett, Griffith and Ince interests.

Since then he has played leads under every banner in the industry. Famous Players starred him in comedy; Goldwyn starred him in dramatic roles and he headed his own productions under he Selznick trade mark.

A list of plays in which he has appeared in lead and star parts would fill a column of newspaper type. Mention of a few of his most recent successes must suffice. These include Goldwyn's "Crimson Gardine," Selznick's "Refunded Money," "Love Is An Awful Thing," and "Modern Matrimony," and Famous Players "Under Cover," "Rolling Stones" and "A Coney Island Princess."

LEHRMAN STARTS FIFTH FIGHTING BLOOD FILM

"The Taming of the Shrewd," the fifth of the new series of "Fighting Blood" stories now under production at the Powers studios in Hollywood, has just been started under the direction of Henry Lehrman, with Louise Lorraine, leading feminine player of the organization, appearing as a boy.

Miss Lorraine stumped the principal costume emporium of the film capital when she tried to secure a boy's costume that was small enough to accommodate her rather limited proportions. The clothes fell in folds, and bagged in such a manner that while they might be ideal for Charlie, they would never do for Louise. So at length she was forced to visit the boy's department of a local store devoted to clothing for the male sex, and purchase a suit intended for a boy eleven years old.

Tom O'Brien has been signed to play the heavy in the Robertson-Ole feature picture, "Born of the Storm," and has secured permission from Laurence Trimble, to whom he is under contract to do "Beauty" Smith in Jack London's "White Fang." O'Brien expects to finish in time to start work with Trimble on his new picture.

LESSER IS GOING TO EUROPE ON BUSINESS

Sol Lesser, president of Principal Pictures Corporation, and vice-president of the West Coast Theatres, Inc., plans to leave Los Angeles for New York and thence for Europe, early this month. The film executive sails for England late in August on the steamer Leviathan.

The purpose of Lesser's European visit is to establish relationships between the film officials in England, Germany, France, Italy, Spain, Denmark, Russia and other foreign countries, for a giant foreign film selling office to be organized in Los Angeles. This marks one of the biggest steps of the motion picture industry and will bring for the first time to Los Angeles a definite foreign sales office of the greatest magnitude. This is but another step in Lesser's campaign to give this city each and every department pertaining to picture making.

Ernest Butterworth, Sr., is a unique parent in that he has given three talented children to the screen. They are: Frank, Ernest, Jr., and Joe. All of them are now busy working on big productions, playing leading roles. Butterworth, Sr., will be recalled as a scenario writer, his best known script being "Mr. Fixit," for Doug Fairbanks.

Viola Will Be An "Apache" For a While

Viola Dana is going to enact the role of a little Apache in her newest Metro starring picture, "In Search of a Thrill," which Oscar Apfel will direct. "In Search of a Thrill' was adapted by Basil Dickey from Kate Jordan's magazine story, "The Spirit of the Road."

The entire action of this story takes place in Paris and Miss Dana in the role of the ragged little gangster has a part entirely different from anything she has done since she made the "Cossacks Whip" several years ago.

Warner Baxter has been signed to enact the leading male role in "In Search of a Thrill." Mr. Baxter has recently appeared in "Divorce" and "Blow Your Own Horn." He will portray the part of a struggling author who differs from a great many young struggling typewriter punishers in that he finally achieves success.

"In Search of a Thrill" is Miss Dana's third picture for the coming season. The first was "Rouged Lips" and the second was "The Social Code."

Miss Dana is looking forward with great zest upon the two months or more of apaching she will have during the filming of "In Search of a Thrill." During the past year or so she has appeared as a society girl, orphan girl, chorus girl, dancer, country girl, shop girl, maid, but this will be the first opportunity she has had to get away and do a character role.

Arthur Bernstein Rejoins Jackie Coogan's Forces

After an absence of several months, Arthur Bernstein has rejoined Jackie Coogan Productions, Inc., as production manager for the pictures that will be produced at the Metro Studios in Hollywood. Bernstein was associated with the Coogans during the period when they were producing pictures for Associated First National. At the dissolution of that company, Bernstein went with the Principal Pictures Corporation, where he has been installing his systems of accountancy and production management.

After a two weeks' vacation, during which he will play the host to his mother, who is coming out for a visit from New York City, Bernstein will be permanently located with Jack Coogan, senior, at Metro.

It isn't surprising that Betty Blythe isn't in any particular hurry to return to the United States, after being wined and dined by royalty. We'll have to excuse Betty, though, for we're quite sure that such proceedings would undoubtedly turn our foolish old heads, too. Nevertheless, our minds won't be entirely at ease until Betty sets foot (or is it limb) on good old U. S. A. again.

Who's Who and What's What in Filmland This Week

Richard Dix, Lasky featured player, is spending his spare moments when he is not on C. B. DeMille's set, working on "The Ten Commandments" in a most enjoyable manner — reclining at ease? in the dentist's chair.

George Marion, who is playing the part of Chris in "Anna Christie," Eugene O'Neil's New York stage success which is being picturized by John Griffith Wray for Thomas H. Ince, has crossed the Atlantic more times than any actor in Hollywood. Marion, a member of the original cast which recently closed in London, has made fifty trips across the Atlantic, his last being to play the part in Wray's picture.

Eddie Phillips, well known juvenile, is one of the busiest young actors in Hollywood. He is working nights under the direction of Paul Powell on added scenes for his recent Cosmopolitan picture, "Daughter of Mother McGinn" and his days are devoted to playing the sympathetic lead with Wesley Barry in the George M. Cohan hit, "George Washington, Jr.," for Warner Brothers. Mal Saint Clair is directing.

Recently an Anthony J. Bruno fell afoul of the law on a charge of peddling drugs, it is said, and in view of the similarity of this name to his own, J. Anthony Bruno, the popular photographer of 6412 Hollywood Boulevard, says some people seemed to think he was the man accused and he asks Camera! to impress it upon the public that he has never been under arrest in his life, on any charge.

Joe Rock is completing "It's a Bear!" this week for Grand-Asher, with Reggie Morris at the helm and starts his ninth picture next week.

Joe Butterworth, who recently played the part of "Sam" in "Penrod and Sam," has been signed by Sol Lesser to portray the leading role in "Peck's Bad Boy and His Dad," a Principal Pictures production. It is planned to star the promising boy actor in a series of pictures depicting the life of American childhood.

"Broken Nose" Murphy is playing the character part of a hard-boiled "bo'sn mate" in "The Storm Daughter," Priscilla Dean's next starring vehicle for Universal, being directed by George Archainbaud.

Immediately upon the completion of the picture he is now making, Ben Lyon will return to New York to start rehearsing for "The Crooked Square," which will open at the Hudson Theatre in September.

Mary McLaren has returned from location, where she has been playing the lead in Murray Garsson's latest production, the title of which will be announced in the near future.

Buzzel has just completed his second screen comedy, and will shortly start rehearsing for his new show which opens on Broadway his fall.

Joseph Schildkraut, who is at present playing opposite Norma Talmadge, likes the west coast so much that he is building a beautiful California home, and will in all probability remain on the coast for the next two years.

Alma Rubens may head her own producing company if plans now being made are completed. Miss Rubens will shortly announce her decision.

Frances Hatton, character actress, now interpreting a part in Tod Browning's production of "The Day of Faith" at the Goldwyn studio, is the wife of Raymond Hatton ,one of the screen's best actors.

Ina Anson, who danced her way from a stage career to a long-term contract with Goldwyn, has been in pictures six months—and has played in six pictures.

Madge Bellamy, recently starred in "Soul of the Beast," Thos. H. Ince's screen novelty featuring Oscar, the elephant, has been loaned to play the lead in "No More Women," an Associated Authors production which is being filmed at the Ince studios.

Thomas H. Ince has completed the cutting and editing of "Her Reputation," an unusual drama built around the power of the modern day press, which will be released by First National this fall. Ince, who is famous in the industry for the fast action of his productions, claims that this is one of the fastest moving productions he has ever put out. May McAvoy is starred with Lloyd Hughes in the chief male role.

Montague Love, who is in Rome with the George Fitzmaurice company, filming "The Eternal City," was the guest of honor at a dinner given in the home of Count Raspezi.

Maurice (Lefty) Flynn has started work on "The Tempest," in which he will be featured. The entire production will be made here.

Ruth Renick has started work on her new production, "Back to Back," in which she will be starred. Miss Renick will remain here for a few years to come.

Having completed "Girl O' Mine," in which she will be featured, Alyce Mills will immediately start work on "Below the Mason-Dixon Line," which will be filmed in Savannah.

Marguerite Courtot has arrived here and was immediately engaged to play the lead in "Desires," a special production in which she will be featured.

Lucy Fox is with Fox, playing the leading feminine role in the Fox special, "Around the Town With Gallagher & Shean." "She is clever, Mr. Gallagher." "She's a peach, Mr. Shean."

R. Wm. Neill, the director at present here, is on the finishing scenes of a big special feature, and will return shortly to New York to start work on a new feature.

Norma Shearer has started work on her third special under her Mayer long-term contract. Miss Shearer will remain here for the next two years.

Evelyn Brent, who has been signed by Metro for one of the important roles in "Held to Answer," made her screen debut in a Metro picture several years ago when she appeared opposite Lionel Barrymore in "The Millionaire's Double."

Edward C. Thomas, formerly West Coast Manager of Exhibitor's Trade Review, and erstwhile publicity director for Monte M. Katterjohn and the Henry Lehrman Studios, has again entered the film industry in the role of free lance publicity writer. Thomas "enjoyed" a long vacation from his labors through the medium of an extended sick spell, followed by a rousing automobile accident which almost brought on a total eclipse.

Tom Kennedy and Kala Pasha, well-known heavyweight boxer and wrestler respectively, and equally well-known as featured Mack Sennett comedians, lent their diversified artistic abilities to the production of Rex Ingram's visualization of "Scaramouche" during some important mob scenes.

Malcolm McGregor, Metro featured player, recently made a personal appearance at the Metro bungalow at the Motion Picture Exposition in Los Angeles, and is now suffering from an attack of writer's cramp as the result of being forced to autograph hundreds of the several thousand photographs of himself which were given away at the time.

When the umpire called "play ball" down Mack Sennett's way, on Bill Campbell's set, Baby Muriel MacCormac took the mound and is reported "threw a mean ball, and nothing else but"—

After the game the young celebrities were feasted on ice cream and cake, followed by a short speech by Johnnie Lucas the feature player.

Director Campbell promises something different in the way of amusement when "Rough and Ready" is released.

Virginia Foltz is visiting her mother, Clara Shortridge Foltz, 153 So. Normandie. Since retiring from professional life Miss Foltz, who is Mrs. J. W. Catron, has been living on their 7000-acre ranch near Sante Fe, New Mexico. Miss Foltz is well known professionally having sang in the revival of the "Mikado" with Ferris Hartman and Frank de Shon. She also sang the lead in "Madame Sherry" and other big musical productions, beside playing leading roles in local cinema productions.

Harry Keaton is now working on "Circumstantial Evidence," his third two-reel comedy. Keaton is directing as well as starring in his production. The cast includes Billie Baird, a new find in the picture field, Harold Prudham and Lee Parker. Elmer Edwardson is behind the camera as usual.

Count up another one for Josephine Adair! Now she's over at the Fox Studios, playing in Buckingham's current comedy. She got over there right after completing one of the major roles in Emory Johnson's "The Mailman," and is centainly working hard. Day by day she she seems to be gaining in favor and prominence, and those who are in a position to judge say that when Frank Borzage's "Children of Dust" is released she will find her place among the tiny satellites of filmdom's sky. Insofar as age goes Josephine can count six, but her intelligence is certainly way beyond her years. We thought she was going strong by getting one of the six featured roles in Borzage's pictures but that seems to have been only the beginning.

George and Baseal Bookasta are playing parts with Douglas Fairbanks, Jr., in his first starring venture at the Lasky Studios while awaiting their camera call for Douglas Fairbanks' "The Thief of Bagdad." They recently completed interesting parts with Mary Pickford in "Rosita" and both Miss Pickford and Mr. Fairbanks have evinced the greatest interest in these five-year olds. They are of Syrian descent,

Busy Boys Are on Mayer's Lot

With three big pictures, representing an investment of close to a million dollars, now being completed for early fall release, Louis B. Mayer is now preparing to inaugurate a schedule of production which will result in an expenditure of over three million dollars during the coming year. Approximately $100,000 of this amount will be spent in stage and equipment improvements.

Two of the three pictures now being finished, Fred Niblo's "Strangers of the Night," adapted from "Captain Applejack," and Reginald Barker's "The Eternal Struggle," based on "The Law-Bringers," are about ready for the theatres, while John M. Stahl's new special, "The Wanters," is in the cutting room.

Reginald Barker is now shooting on his next production, 'Pleasure Mad," adapted from Blanche Upright's novel, "The Valley of Content." Later he will film "Cape Cod Folks," and Robert W. Service's great epic of the North country, "The Trail of Ninety-Eight," also for Metro release.

"The Name Is Woman," adapted by Bess Meredyth from the stage play of the same name, will be Fred Niblo's next picture. Following that he is scheduled to produce an original story entitled, "Man, Woman and the Devil," written by Bess Meredyth. It is a colorful and romantic story dealing with the expulsion of the Moors from Spain in 1483

Three important vehicles are now being scenarioized for production by John M. Stahl. The first will be "Why Men Leave Home," adapted from the Avery Hopwood play by A. P. Younger. A fascinating story entitled, "Women Who Pass in the Night," and an original by Paul Bern, are being prepared for filming by Mr. Stahl as soon as he finishes "Why Men Leave Home."

SCREEN TO PRESENT NEW PLAYERS

The public's cry for new types, new faces is being answered by motion picture directors. Actors and actresses whose names have heretofore been practically in oblivion in the film world are now "coming into their own." It is now difficult to find a studio or company in Hollywood that does not have a newcomer playing one or more of the leading roles in the picture being produced.

Of course it must not be understood that these players are inexperienced artists. The majority of them have had years of training on stage or screen but they have failed to reach any great heights in the cinematic world because they have never been given a chance to demonstrate their histrionic talents.

DIRECTOR WRITES SOME ADVICE

Every girl who aspires to be another Mary Pickford or youth who is eager to outdistance Valentino will find interest in a new angle of direction expounded in a series of articles on "The Science of Movement" which are being written by John Griffith Wray, Thomas H. Ince director.

Wray is trying out his theories in the making of "Anna Christie," Ince's screen adaptation of Eugene O'Neill's big stage success. One of his ideas is that the quickest way in which an actor can throw himself into a mood or emotion is by going through the physical action which accompanies the emotion. Following Spencer's axiom that "every idea tends to discharge a motor effect," he is rehearsing every scene for the O'Neill drama at least a dozen times before the cameras get into action.

Blanche Sweet, George Marion and William Russell, who play the leading roles in the production, are required to "walk" their scenes four or five times before they even think about the emotions they are to portray. When they have thrown themselves into the proper "moods" by going through the physical action required, they then begin to act, naturally and spontaneously. Incidentally, they are covering miles with their rehearsal "walks" but their work is said by critics who have witnessed early rushes, to be unusually fine.

The hours of time which are being spent in rehearsal mean that production costs of the drama will run into a fabulous sum, in view of the high salaries being drawn by every member of the trio of leading characters. Ince has O.K'd the experiment, however, in the belief that the success of this unusual play is dependent upon fine shades of emotion resulting from the drama's remarkably tense situations, rather than upon fast action and colorful backgrounds which "put over" weaker stories.

"Anna Christie" will be released by First National this fall.

CLUB TO CARE FOR THE "MOVIE-STRUCK" GIRL

A new club composed of artists from the Hollywood film colony is now in the process of formation under the direction of Margaret Morris, one of the newest and most promising leading women in filmland. The purpose of the club is to provide for the care of the hundreds of girls who come to Hollywood in the course of a year to seek work in motion pictures. Turned away from the studios because they are not suitable types, the girls are often left penniless and unable to get back to their homes out of town. Naturally, they face a most distressing situation and on more than one occasion they have been tempted to commit some unlawful act. The club plans to take care of the girls until arrangements can be made to transport them back home. Many influential women of Hollywood have pledged their support to the venture and from every indication it will be a great success. Miss Morris is now arranging for club quarters.

Kelly Joins Chaplin.

Arthur Kelly, assistant business manager of First National's own producing unit at the United Studios, has tendered his resignation in order to become Charlie Chaplin's personal representative. He will make his headquarters in New York, but will spend a good part of his time in London, Berlin and Paris. In his new capacity he will represent Chaplin on the board of directors of United Artists. Kelly, who has been assisting John Francis Dillon in the making of "Flaming Youth," in which Colleen Moore plays the leading role, is a brother of Edith Kelly Gould and was a brother-in-law of Frank J. Gould, famous capitalist and sportsman.

UNUSUAL CAST ENGAGED FOR "FLAMING YOUTH"

"Flaming Youth," Warner Fabian's delightful expose of modern social life, is to be filmed by First National and interpreted by one of the most remarkable all-star casts assembled this year.

Miss Colleen Moore, First National's newest star, and who has just completed the stellar role of "The Huntress," is to enact the role of Patricia, the naive and curious flapper; Milton Sills, popular veteran of the screen, Elliott Dexter, known as one of the best actors on the screen of today; Myrtle Stedman, the original "American Beauty" and who has the distinction of being one of the most finished actresses of filmdom; Sylvia Breamer, who played "the girl" in "The Girl of the Golden West"; Walter McGrail, who has just completed the role of "Morgan Pell," in Edwin Carewe's "The Bad Man"; Ben Lyon and Edith Hallor who is also popular with film fans.

"Flaming Youth" is being directed at the United studios by John Francis Dillon, and is scheduled for fall release.

Youthful Player Starts New Part

Due to the bigger opportunity which will be given him in enacting two parts in the elaborate Fox production, "The Temple of Venus," little Walter Wilkinson was released from his contract with Mack Sennett in "Rough and Ready" Saturday, so that he might start work on the Fox picture this week. Walter, who has already interpreted 77 different characters before the screen during his five and one-half years of existence, will enact the part of Cupid as well as that of a little prince in the Fox production.

House Will Not Remain With One House

Found! A motion picture star who refuses to sign a long-term contract!

In up-to-the-minute film circles, the signing of contracts that would bind a star to one company for a lengthy period has been quite the fashion.

But at the expense of being considered unfashionable, House Peters refuses to sign on the dotted line for more than a single picture at a time. Rumors were circulated recently that this distinguished film player was about to star in a series of pictures to be known as House Peters Productions, but they were vigorously denied by Mr. Peters. At the present time he is enacting the leading role in "Held to Answer," a Metro all-star special, and he has no intention of departing from his usual custom upon its completion.

"I find it far more satisfactory to be able to choose the roles in which I appear." Mr. Peters states in explanation of his unusual attitude. "This would hardly be practical if I were under contract to one company. It would then be a case of securing a role to fit the star instead of securing a star to fit the role. The triumph of pictures with all-star casts over the so-called star pictures is ample proof of the value of my contention."

VERNON AND CHRISTIE ARE CO-WORKING AGAIN

Boby Vernon was seen working on Hollywood Boulevard the other day with Al Christie directing, and one couldn't help but admire the duo, for they worked so smoothly and quietly that one couldn't help but appreciate that they knew their business from every point of getting the proper results.

After three months vacation, Director Christie should have stored up a world of new ideas, for he isn't the kind of man that forgets his business, but actually is thinking and working things out no matter where you meet him.

Bobby loves to use his thinking cap. When one sees him in a scene, you notice he is figuring everything down to the smallest detail, just how he can appear in a funnier light, and how he can help those that work with him to get their "stuff over."

Ernest Butterworth, Jr., has been signed to play principal roles in Educational Pictures. He started production on his second picture last week. Gil Pratt will direct. Butterworth, Jr., is a brother of Joe Butterworth and both are known as among the cleverest child actors on the screen.

Pulse of the Studios

For Week Starting Monday, August 6

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	McGill	Cooke	Diltz	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Wilson	All-Star	Linden-Stevens	Geo. Carter	A. Statter	"Leave It to Gerry"	1st Week
Wilson	All-Star	Linden	Stevens	Cullison	"Other Men's Daughters"	Editing
Feature Pictures Co.						
Denver Dixon	All-Star	Jack Fuque	M. J. Andrus	Wm. Lester	"The Mystery Trail"	
Dearholt Productions.						
Neva Gerber Productions						
Dearholtz-Dillon	Neva Gerber	Hutchinson	Wilbur McGough	Dillon	"Sante Fe Trail"	14th Episode
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						
	All-Star				Special Features	Preparing
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
Jack Blystone	Buster Keaton	E. Lessley-Thorp	Rose	Mitchell	"Hospitality"	6th Week
Lou Anger Productions.						
Albert Austin	Clyde Cook	H. Thorpe	Robt. Hale		"Pony Express"	Editing
HARRY KEATON PRODUCTIONS. 302 Luckenbach Bldg.						**148-55**
Harry Keaton	Harry Keaton	Elmer Edwardson	H. Prudhom	E. White	"Circumstantial Evidence"	3rd Week
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593576**
Fred Caldwell	All-Star	Geo. Crocker	Raymond Rounsaville	J. S. Woodhouse	"Hogan of Hollywood"	4th Week
Fred Caldwell	All-Star	Geo. Crocker	Rounsaville	J. S. Woodhouse	"Milkman of Hollywood"	2nd Week
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
Century Comedies (Universal release).						
Al Herman	All-Star	Wm. Hyer	Herman	Herman	Untitled	2nd Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
CHOICE STUDIO. 6044 Sunset Blvd. Martin J. Heyl, Prod. Mgr.						**439-764**
W. H. Clifford	All-Star	Ray June	Warren Fromme	W. H. Clifford	Feature Story	4th Week
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Al Christie	Bobby Vernon	Nagy-Phillips	Hageman	Conklin	Untitled	4th Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr. Wilshire 2115						
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.						
Renalles, Inc. Clarke Renalle, Director General.						
	All-Star			Staff	"The Elk's Tooth"	Preparing
FINE ARTS STUDIOS. 4500 Sunset Blvd.						
FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Buckingham	Stock	Sid Wagner	Jas. Tinling	Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Sam Summerville	Stock	Jay Turner	Arthur Cohn		Comedies	Schedule
Edw. Kenton	Lew Brice	Vic Scheurich	Max Gold		Comedies	Schedule
Henry Otto	Phylis Haver	Joe August	Hollinghead	Carr	"The Temple of Venus"	11th Week
Roland V. Lee	All-Star	Post	Dan Case		"You Can't Get Away With It	Editing
David Soloman	Dustin Farnum	Turner	Ed. Bernoudi	Dorothy Yost	"A Man"	Editing
Wm. Wellman	Buck Jones	Don Short	H. Hough	Chas. Kenyon	"Second-Hand Love"	Editing
Roberts-Foy	Stock	Jay Turner	Bob Tansey		"Nothing But the Truth"	2nd Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
Rocky Mt. Production Co.						
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
Metro Release.						
GOLDEN WEST STUDIO. 4011 Lankershim Blvd.						**Lankershim 132-J**
GOLDSTONE STUDIO. 1426 Beechwood Dr.						
Phil Goldstone Productions. (State Rights release).						
Duke Worne	Wm. Fairbanks	R. Price	Harry Tenbrook	Staff	"Blind Bargains"	1st Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStroheim	"Greed"	21st Week
Tod Browning	All-Star	Wm. Silden	Earl Taggart	Kavanaugh	"The Day of Faith"	14th Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"Master of Man"	9th Week
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"Law Against Law"	2nd Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 162**
Monte Banks Productions, Inc.						
H. Edwards	Monte Banks	B. Williams	Goodman	Staff	2-Reel Comedy	2nd Week
Herman Raymaker	Monte Banks	Bill Williams	Goodman	Staff	"Home Cooking"	Editing
Sid Smith Productions, Inc.						
Chas. Lamont	Sid Smith	K. MacLean	Rollie Asher	Lamont	"Built on a Bluff"	2nd Week
Chas. Lamont	Sid Smith	K. MacLean	Rollie Asher	Lamont	"The Midnight Watch"	Editing
Joe Rock Productions.						
Reggis Morris	Joe Rock	Jerry Ash	Murray Rock	Morris	"The Bill Collector	2nd Week
Reggie Morris	Joe Rock	Jerry Ash	Murray-Rock	Morris	"It's A Bear"	Editing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr.						**Holly 1431**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Finis Fox Productions. R. R. Beaty, Gen. Mgr.						
Finis Fox	All-Star	Hal Mohr	Wm. Dashiell	Lois Zellner	"Bag and Baggage"	5th Week
Richard Thomas Productions.						
Douglas McLean Productions. (Associated Exhibitors release). J. R. Crone, Prod. Mgr.						
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.						
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
Supreme Art Productions. Chas. J. Hall						
Independent Art Productions. Richard Stanton, Producer.						
Donald Magill	All-Star	J. J. Pasztor				Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive. Monte West, Studio Mgr.						**438740**
Horner	All-Star	Geo. Meehan	Middleton	Horner	"Midnight Limited"	Casting
Horner	All-Star	Meehan	Middleton	Horner	"Flame of the Sahara"	Preparing
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Al Neitz	Big Boy Williams	Hughes	De Long	Staff	"The Eagle Claw"	Editing
Seeling	Geo. Larkin	Elmer Dyer	Van Pelt	Staff	"The Gentleman Unafraid"	1st Week
Seeling	All-Star	Elmer Dyer	Van Pelt	Seeling	Society Drama	Casting
Hercules Film Productions, Inc. P. Andrews, Mgr. 1442 Beachwood Drive.						
	Arthur Paul	J. Charles	L. Feldman	Staff	"Fighting Blood"	Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Palmer Photoplay Productions.						
Cortland Productions						
Trimble-Murfin Productions.						
Assoc. Authors, Inc.						
Lloyd Ingram	All-Star	Jos. Walker	Geo. Crone	Elmer Harris	"No More Women"	4th Week
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharpe	Edw. Benshaw	Bradley King	"Anna Christie"	Preparing
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vi						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Herb. Brenon	Pola Negri	Jas. Howe	Harold Schwartz	Mathis-Dix	"Spanish Dancer"	Editing
Wm. DeMille	All-Star	Guy Wilke	Geo. Hippard	Clara Beranger	"The Marriage Maker"	Editing
Cecil B. DeMille	Featured	Bert Glennon	H. Tate	J. McPherson	"The Ten Commandments"	9th Week
Geo. Melford	All-Star	Ernest Haller	John Boland		"The Light That Failed"	5th Week
Al. E. Green	Thos. Meighan	Chas. Clark	Fred J. Robinson		"Woman-Proof"	2nd Week
Jos. Henabery	Doug. Fairbanks, Jr	Chas. Schoenbaum	Dick Johnson		"Stephen Steps Out"	2nd Week
Albert S. Lebino					"Wm. Hart in Wild Bill Hicko	Preparing
Zane Grey Productions.						
Victor Fleming					"The Call of the Canyon"	Preparing
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro release).						
Reginald Barker	All-Star	A. Wyckoff	Harry Schenck	A. P. Younger	"Pleasure Mad"	4th Week
B. P. Schulberg Productions (Preferred Pictures Release)						
Vic Schertzinger	All-Star	Karl Struss	George Yohalem	Eve Unsell	"The Boomerang"	Preparing
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Virginian"	7th Week
Gasnier	All-Star	Karl Struss	George Yohalem	Olga Printzlau	"Maytime"	1st Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	All-Star	Andre Barletier	Nat Watt	Winifred Dunn	"Held to Answer"	7th Week
Oscar Apfel	Viola Dana	John Arnold	Chas. Watt	Basil Dickey	"In Search of a Thrill"	2nd Week
Rex Ingram Productions. (Metro release)						
Jackie Coogan Productions, Inc.						
Allen Holubar Productions.						
Allen Holubar					"The Human Mill"	Preparing
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	8th Week
Geo. Hill	Jack Pickford	O'Connell	Alex Gower	Staff	"Valley of the Wolf"	4th Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Eddie Cline	Bowers-De la Mott	Ned Van Buren	Geraghty		"When A Man's a Man"	7th Week
Alf. Goulding	Harry Langdon	Albert Breslau	David Smith	Harry Langdon	2-Reel Comedy	4th Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santel	Eddie Hearn			Wyndam Gittens	"Flaming Waters"	Preparing
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"The Three Orphans"	4th Week
Emory Johnson	Ralph Lewis	R. Fisher	Blystone	Emilie Johnson	"The Mail Man"	Editing
Emile Chautard	Derelys Perdue	Joseph Dubrey		Beahan-Stillson	"Born of the Cyclone"	2nd Week
					"Jack of Diamonds"	Preparing
Chester Bennett Productions.						
Chester Bennett	Jane Novak	Jack MacKenzie	Doug S. Dawson	Loring-Leighton	"The Lullaby"	8th Week
Al Santel					"Not for Publication"	Preparing
Douglas MacLean Productions						
Jimmy Horne	Douglas MacLean					2nd Week
JEAN RILEY STUDIO. E. G. Walker, Mgr., 6701 Santa Monica Blvd.						**579-440**
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Howe-Cedar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	**Schedule**
McGowan	All-Star	Harry Gerstadt	C. Morehouse		"Our Gang"	Schedule
Ralph Cedar	Stan Laurel				1-Reel Comedy	Schedule
Roy Clemens	Edna Murphy	Bobby Doran	McBurney		"What Should a Girl Do?"	Schedule
Leo Powers	Dippy Doo Dads	Hank Kohler	Bert Currigan		Animal Comedy	Schedule
Chas. Parrott	Will Rogers	Bob Dorrin	Chas. Oelze		2-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						**Holly 2176**
Phil Rosen	All-Star	Kurrle-Broening	Al. Davis	Francis Marion	"Life of Abraham Lincoln"	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						**598-141**
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945-6**
B. D. Russell	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Schedule
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Ray-Miller	Walker-Moran	Wm. Bertram	Seitz	"The Way of a Man"	Schedule
SENNETT STUDIO. 1712 Glendale Blvd.						**Wils. 1550**
Mack Sennett Comedies. (First National Release).						
Roy Delruth	Ben Turpin	Wagner	Joe Bordeau	Mack Sennett	"Asleep at the Switch"	Editing
Campbell	Johnnie Lucas	Staub		Mack Sennett	"Rough and Ready"	5th Week
Del Lord	All Star	Blake Wagner	Mack Sennett		Comedy	2nd Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						**Holly 4080**
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Edwin Carewe Productions. (First National release).						
Edwin-Carewe	Holbrook Blinn	Sol Polito-Storey	Wallace Fox	Finis Fox	"The Bad Man"	Editing
Joseph M. Schenck Productions. (First National release)						
Heerman	Constance Talmadge	Glen McWilliams	E. Brophy	Willard Mack	"The Dangerous Maid"	7th Week
Marion-Franklin	Norma Talmadge	Tony Gaudio	David Fisher	Mack-Sullivan	"Rose of all the World"	2nd Week
Sam E. Rork Productions.						
Donald Crisp	All-Star	Paul Perry	Jas. Ewens	Chas. Logue	"Ponjola"	Editing
First National Productions.						
Joe De Grass	All-Star	Boise	Perry Vrekroff	Wm. Dowlin	"Lord of Thundergate"	11th Week
Jack Dillon	All-Star		Jimmy Dunn	Dowlin	"Flaming Youth"	4th Week
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott R. Beal	Fred Myton	"Jealous Fools"	2nd Week
UNIVERSAL STUDIO. Fred Datig Casting.						**570-081**
Universal Film Manufacturing Co. (Universal Release.)						
Brown	All-Star	Balbino	Dorian		"The Acquittal"	8th Week
Archainbaud	Priscilla Dean		McCarey-Wyler		"The Storm Daughter"	5th Week
Herbert Blache	Gladys Walton		Sullivan	Hugh Hoffman	"The Near Lady"	Preparing
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	14th Week
Wm. A. Seiter	Baby Peggy		Wright		"Editha's Burglar"	6th Week
Edw. Lumley	All-Star		McDonough		"The Hog"	2nd Week
Robt. Hill	Desmond-Percy		Marchant-Kohner		"Crooked Alley"	Preparing
Robt. N. Bradbury			Nordlinger		"The Moon Rider"	3rd Week
Wm. Craft	All-Star		Taylor-Ricks		"Beasts of Paradise"	4th Week
Leon Lee Productions. Leon Lee Manager.						
Dinky Dean Productions. Lew Lipton, Production Manager.						
Andy Gump Productions.						
Jimmie Aubrey Productions						
W. Hayes	Aubrey	Lyons	Zimmerman	Staff	Comedy	Schedule
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						**598131**
Dave Smith Productions.						
Larry Semon Productions.						
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						**Holly 4181**
Warner Brothers Productions.						
Mal St. Clair	Wesley Barry	E. B. Dupar	Geo. Webster		"George Washington, Jr."	2nd Week
Johnny Hines	Johnny Hines	Chas. Gilson	C. Hines-Roth		"Conductor 1492"	2nd Week
Wm. A. Seiter	All-Star				"How to Educate A Wife"	Scheduled
Harry Beaumont	Marsh-Gillingwater	Dave Abel	Frank Strayer		"Daddies"	Sept. 1st
Sidney Franklin Productions.						
Sidney Franklin	Lenore Ulric	Chas. Rosher	Wm. McGann	Edmund Goulding	"Tiger Rose"	4th Week
Ernest Lubitsch Productions.						
Ernest Lubitsch	All-Star					Scheduled Aug. 14th
Harry Rapf Productions.						
Jack Conway	Monte Blue-Irene Rich	David Abel	Sutherland-Hawkes		"Lucretia Lombard"	2nd Week
	All-Star				"Broadway After Dark"	Preparing
WILNAT STUDIO. 6070 Sunset Blvd. Al. Brandt Mrs.						**Holly 7940**
H. Mitchell	All-Star	King Grey	Geo. E. Reehm	Joe Brandt	"Forgive and Forget"	4th Week

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Several years ago, when the motion picture industry was in swaddling clothes, John Francis Dillon, the well-known director, was an usher in the old American theatre on Broadway, New York, and Elliott Dexter, prominent screen leading man, was a member of that theatre's stock company.

Naturally, there was quite a bit of reminiscing when these two met recently at the United Studios, Hollywood, on the stage where "Flaming Youth" is being produced for First National, with Dillon directing and Dexter playing one of the principal parts.

"The Spirit of the Road," a story by Kate Jordan, has been purchased by Metro as a starring vehicle for Viola Dana. It will serve as her next production, but will be known as "In Search of a Thrill" on the screen.

Charles West, who has been engaged as a gangster in Metro's all-star production of "Held to Answer," will be recalled as a popular leading man of D. W. Griffith's famous Triangle Fine Arts company.

Gypsy Hart, who is portraying an historical role in Rex Ingram's Metro picturization of "Scaramouche," made her motion picture debut several years ago in "The Reward of the Faithless," one of the first pictures ever directed by Rex Ingram.

Among the many interesting paintings in Rex Ingram's splendid art collection is one called "The Lady and the Swan," which was painted by Slavko Vorkapitch, a young Servian artist whom Rex Ingram induced to portray the role of the young Napoleon in his Metro production of "Scaramouche."

Mr. Gerard is the only villain in "The Social Code." Others who appear in this picture include Malcom McGregor, Edna Flugrath, John Sainpolis, William Humphrey and Huntly Gordon.

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INTO THE LECTURE!

(Continued from Page 7)

other well known artists. The big trial scene, showing a huge courtroom, contains five hundred people.

South America, vast storehouse of wealth, is also a vast virgin field for motion picture development, according to Julien Rivero, director of Argentine Photoplays, producing in Buenos Aires, and a visitor to Universal City on his tour of study of American picture methods. Rivero expects to direct a picture in this country before returning to his own land, and is making an exhaustive survey of the work as done here. He passed hours at Universal City, watching the filming of pictures and studying the gigantic settings of "The Hunchback of Notre Dame," "A Lady of Quality," "Merry-Go-Round," and other recent Universal spectacles.

"South America has gone picture mad," said Rivero, "and American productions have the biggest call. There are eight hundred theaters in Argentina alone devoted to the pictures, and these feature plays from the United States above all others. American stars have their fans, as ardent ones as in the United States—perhaps some of your stars are more popular in South America than even in their own land."

The South American, who received his picture training in the United States, and has made a series of feature plays in his native land, says that the continental product does not please the audiences there, but that they prefer the snap and dash of the American story. "Universal City is well represented there," he said. "Stars such as Priscilla Dean, Gladys Walton, Hoot Gibson, Jack Hoxie, William Desmond, Norman Kerry, Mary Philbin, all are beloved of thousands there, and their every new picture is awaited with interest. All South America is awaiting 'Merry-Go-Round' and 'The Hunchback of Notre Dame' and talking of little else in the way of film topics at present."

A million and a half dollars left for New York last week—in a can. This occurred when the Union Pacific train, eastbound, carried J. B. Bryson and several guards on their way to New York, bearing, locked and sealed in an American Express Company treasury-box, and protected with the heaviest insurance ever placed on celluloid, the negative of "The Hunchback of Notre Dame."

The long strip of film in the can is the master-key to the mammoth picture production on which more than a year's work was passed at Universal City, in which the massive Cathedral of Notre Dame, and twenty acres of old Paris was reconstructed; in which Lon Chaney, seventy-five principals and four thousand extras acted. From this print the "positives," or prints to be shown in the theaters of the world, will be made, when the can reaches New York. It is the boiled-down work of a year, and a boiled-down investment of hundreds of thousands of dollars in cash.

Before being started on its way to New York from Universal City in charge of Bryson, appointed by Carl Laemmle to bring the film to the eastern laboratories for the making of prints, the picture was covered with a policy for $1,500,000 insurance against all risks on land and water until safely delivered. Fire, theft, derailment, earthquake, floods, and all forms of disaster are provided for in the policy, as issued by the Firemen's Fund In-

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surance Company, through the offices of Behrendt, Levy and Company in Los Angeles. The insurance company also arranged for the guarding of the expensive film in transit.

The departure of the precious negative from Universal City was marked with an interesting occurrence. The negative was taken in its cans from the big film vault at the studio by Bryson, who personally handed it, reel by reel, to C. N. Thomas, chief messenger for the American Railway Express Company, who placed it, after inspection by checkers, in the heavy treasury safe assigned to carry it to the Universal offices in New York.

As each reel was handed the messenger it was checked off on the policy by Sam Behrendt and Harry Woodruff, representing the insurance company, and Julius Bernheim, general manager of the studio, and William Koenig, assistant general production manager, as representatives of the studio, and Leon Schlessanger, film expert. In the presence of the witnesses the heavy portable vault was locked, sealed and taped, and placed on the truck with the guards who escorted it to the Union Pacific deport.

On the journey guards watch the vault in the express car day and night, and Bryson, the Universal representative, inspects the vault several times daily.

Should anything happen to the negative in the vault, the work of the entire production would be gone. "The Hunchback of Notre Dame," adapted as a Universal Super Jewel spectacle from Victor Hugo's classic, is the largest picture, in point of actual size of casts and settings, in the history of the film industry. Its settings include the Cathedral of Notre Dame, built to scale inside and out and complete in every detail; the great Place Du Parvis, nineteen acre courtyard lined with medieval Paris buildings, the Bastile, built in detail, forts, palaces, dungeons, torture chambers, and in fact practically the whole city of Paris of the days of the story.

The cast is the largest ever assembled for a single picture. Lon Chaney stars as Quasimodo the hunchback, and Patsy Ruth Miller plays Esmeralda. Principals in the cast include Norman Kerry, Ernest Torrance, Tully Marshall, Gladys Brockwell, Winifred Bryson, Kate Lester, Eulalie Jensen, Brendon Hurst, Nigel de Brulier, Nick de Ruiz, Raymond Hatton, John Cossar, Bert Roach, and many others.

In the sensational midnight attack on the cathedral, when the Paris mobs storm the great doors of the church, to be dispersed by armored horsemen, four thousand people are seen in the gigantic setting.

Wallace Worsley directed the massive production, which was adapted to the screen by Perley Poore Sheehan, with continuity by Ed. Lowe.

On the arrival of the negative in New York, "prints," or finished films for exhibition will be made and sent to the various places where it will first be released.

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Considerable interest has been evinced in the appointment of Albert, noted Russian photographer, as the head of the Hoover Art Studios, which recently established new headquarters at 1616 Vine street. He formerly had a photographic studio in the city of Sebastopol, Crimea, which is one of the noted recreation centers of Russia, and while conducting this salon photographed many of the royalty of old-time Russia, including the late Czar Nicholas and the Czarina.

He is also talented as an artist, being a graduate of the Russian Academy of Art. One of his most notable works is an oil painting of Maxim Gorky, which is declared to be an exceptionally fine life study. Without a doubt the technique of Albert is vastly different than that of our American artists.

He has a distinct aversion to what he terms "jazz lighting" in the preparation of portraiture, and all of his work has the stamp of very keen artistry in lighting effects and in the posing of th esubject. His style is similar to that of Nickolaus Muray, the renowned Russian photographer, who now has a studio in New York City, and he is an adept in the use of futuristic effects in photography, but fortunately he does not carry them to extremes. Already he has been called upon by some of our most famous cinema folk, and the results of the work he has done for them is declared to be amazing in its perfection. Kosloff and Pola Negri were two of his recent subjects.

Renee Adoree, the little French emotional actress who has lately achieved favorable mention throughout the film colony for her dramatic ability, is enacting the feminine lead in the Universal all-star production, "The Six-Fifty," now being made under the direction of Nat Ross.

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Harold Shaw Sets Precedent by Never Using Megaphone to Direct

---

Every now and then someone shatters motion picture traditions, literally smashes them to pieces while those who surround the catastrophe look on with mingled feelings of horror and hurt dignity.

Therefore, consider Harold Shaw, Metro director, who has recently completed the direction of "Rouged Lips," starring Viola Dana, and is now engaged in transplanting Peter Clark MacFarlane's "Held to Answer" to the screen.

Although for the past eight years Mr. Shaw has been producing pictures abroad, he is in reality one of the pioneer motion picture directors of America. He directed one of the first pictures in which Viola Dana appeared in the old Edison days. All of which goes to prove that Harold Shaw is no newcomer to the world of kleig lights and cameras.

But in all of the time he has been directing pictures, not once has Mr. Shaw used a megaphone!

Nor does he need one. He is perhaps the quietest director of the studios. A visitor to the set while he is directing a scene of "Held to Answer," would never know that he was the all-important director. He has a method of gripping the attention and reaching the understanding of one actor or a whole crowd that frees him from ever having to shout his instructions to anyone.

It is an unusual fact that Grace Carlyle, who is making her screen debut in "Held to Answer," secured her greatest triumphs on the stage in "Pollyanna," "Enter Madam" and "The Storm," all three of which were later acknowledged motion picture successes.

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As Eventful Time Passes On

All honor to the late President Warren G. Harding. In his passing, all mankind has lost a loyal friend and the world is deprived of a great leader. He was particularly partial to the cause of photoplay uplift and was one of the most consistent of movie fans. He had expressed happy anticipations of visiting the motion picture studios of Los Angeles and Hollywood and had indicated a desire to be of service to the industry. The Grim Reaper intervened on the very eve of his intended visit here and just as the whole nation became a heavy loser thereby, the film world became a heavy loser. Verily, as long as the annals of man are preserved, the name of Warren Harding will always shine forth in the brilliance of countless good qualities and utterly devoid of elements reprehensible. He was a great, good man. Everlasting peace is his lot, now. Forever shall his memory be cherished.

The word "star" is a futile one in its application to cinema folks. Most all recognized photoplayers are called "stars" nowadays. And how much better it is to be recognized as simply an artist!

Mary Miles Minter is determined to press her suit for a million dollars against her mother, despite the latter's illness, which the famous screen star declares to be feigned, insofar as seriousness is concerned. It looks like a merry old family feud, just like the merry old Kentuckians used to stage, and it does not screen well. However, if what Mary says in an interview this week is true, she deserves her full share of sympathy, for she declares she did not fare so well as a meal-ticket, and when the meal-ticket does get the worst of it, same is more deserving of pity than censure. Meanwhile, if the mother is critically ill and there is no pretending, there's justification for some sympathizing in the other direction. By all means, and above all, it is to be hoped a basis of compromise can be found and that a happy family reunion will result with the cleverly charming Mary replenished with incentive to return to the screen she has graced so successfully.

The cloud of tragedy descended upon and enveloped several film folk this week, notably Gloria Swanson, who is seriously ill in New York, and Mabel Normand, now in a hospital suffering from serious injuries sustained in a fall from a horse. It is only one more proof that life in Filmland is the same as in any other sphere of human endeavor, despite all the defamers have said and written.

Good luck to President Coolidge! May he succeed in performing great services for his country. His is a trying ordeal and to him all should deal the utmost co-operation.

Whenever a slight lull comes in picture production, you'll generally find Douglas Fairbanks in the role of Salvation, spending a cool million or so and depleting the ranks of the unemployed thereby. He saved hundreds from actual poverty when he made "Robin Hood," and he is more than duplicating the good turn now in the filming of "The Thief of Bagdad." Congratulations are always due the enterprising Doug.

We sincerely hope there is some improvement in the dope situation, but we can still observe sickening evidences of the continued prosperity of many implicated in the vicious drug traffic. Hang a few higher-ups and impose life sentences on a few common dope peddlers, and there will undoubtedly be a greater degree of improvement. Severe punishment is the only one remedy, of course, but let us have that one!

Fewer but more expensive pictures is in prospect for the coming fall and winter production here. Quality has superseded quantity in the mental workings of most producers and it is a promising change. They still "grind out" two-reel comedies in factory style and get away with it more or less, but they cannot make features pay on that basis any more, because the public refusal is too overwhelming.

Liquor is becoming so plentiful that drunkenness is decreasing. It is natural logic that if human beings can have all they want of a thing, their craving becomes less insistent, so far as booze is concerned. In the old "wet" days there was not half as much intoxication as there is in these prohibition days. Of all the legislation most needed for the conservation of morale in America, it is a modification of the Eighteenth Amendment. Why deny so obvious a fact? Why permit boot-legging as such a Midas-like occupation, when it is so easy to obliterate the whole bane by simply legalizing light wines and beer?

Morosco
744 So. Broadway

"The Broken Wing"

Mason
127 So. Broadway

Margaret Anglin
in "A Woman
of No Importance"

Egans
Pico and Figueroa

"Getting Gertie's Garter"

Hippodrome
320 So. Main

Olive Tell-Montague Love
in
"The Wrong Woman"

Orpheum
630 So. Broadway

Vaudeville

Pantages
Hill at Seventh

Charles (Chic) Sale
in
"His Nibs"

Hillstreet
Hill at Eighth

Harry Carey
in
"Crashin' Thru"

Burbank
Main near Sixth

Musical Comedy

Majestic
845 So. Broadway

Marjorie Rambeau
in
"The Goldfish"

Tally's Broadway
833 So. Broadway

Dorothy Phillips
in
"The White Frontier"

Symphony
Broadway near Sixth

Norma Talmadge,
Eugene O'Brien, in
"Her Only Way"

This Week's Theatre Notes

Jackie Coogan as the star of a five ring show under the "big top," in "Circus Days," will play at Loew's State Theatre all week. At last the famous Otis story of "Toby Tyler," the most popular book of circus life for twenty years, has been screened amid the atmosphere and glamor of the greatest game in the world.

"Circus Days" was directed by Eddie Cline. It is a First National picture and supporting Jackie are Barbara Tennant, Russell Simpson, Claire McDowell, Ceasare Gravini, Peaches Jackson, Sam De Grasse, De Witt Jennings, Nellie Lane and William Barlow.

Jaskie plays the stellar role of "Toby" who runs away from an unhappy home to join a circus, becomes a peanut salesman and then, in an entirely unsuspected manner, the star clown of the show. Jackie has an exceedingly lovely little leading lady in the person of Peaches Jackson, and his efforts to aid this little lady in her distress results in his suddenly being projected into fame and success "under the big top." The fanfare of trumpets, the screeching note of the caliope, and the prancing of horses, the screaming of monkies and the roaring of lions will all seem real when Jackie Coogan stirs our emotions in this production, which is said to be his greatest picture to date.

Loew's State Theater, in addition to "Circus Days," presents the first of the new Mack Sennett-Pathe comedies, "Nip and Tuck," in which an all-star cast of comedians is featured.

Continuing its remarkable sensation, Rin-Tin-Tin in "Where the Nortth Begins," is playing at the Alhambra Theater to the biggest crowds in the history of that house.

Having closed a record week during its first showing, this famous police dog picture has been demanded for an immediate continuation of the run and thousands of theatergoers have thronged the Alhambra ever since it has been returned there. The production is a Warner Brothers' screen classic, directed by Chester M. Franklin under the personal supervision of Harry Rapf. Its leading character is the wolf-dog, Rin-Tin-Tin, lost in the snowy wastes of the northland when a pup and reared by his wild ancestors into a splendid specimen of a wild animal. The meeting between this wild dog and a man brings to the screen one of the most absorbing episodes screen fans have ever beheld.

"The Broken Wing," a comedy-drama by Paul Dickey and Chas. Goddard, ranks as one of the biggest successes to be presented the Morosco play goers, and offers the most spectacular scenic effect ever seen on a local stage.

Margaret Anglin and her well selected supporting cast, enter into a second week at the Mason in Oscar Wilde's brilliant comedy, "A Woman of No Importance."

"Getting Gertie's Garter," Avery Hopwood's speed farce, which opens its eighth consecutive week at Egan's Theatre, bids fair to set a new mark in comedy offerings.

Harry B. Carey, probably the most popular western man of today, comes to the Hillstreet theatre in a feature photoplay, "Crashin' Thru," a volcanic drama of the Golden West. Eva Shirley and Al Roth, with Oscar Adler's orchestra, head the vaudeville list.

Norma Talmadge and Eugene O'Brien will be seeen in a revival of "Her Only Way," a Sidney Franklin production, which opens the Symphony Theatre

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"Cordelia, the Magnificent," Lercy Scott's fascinating story of New York society life, a startling and enthralling romance of a girl who becomes the target of intrigue and blackmail, is this week's Kinema offering.

Clara Kimball Young portrays the title role, which encompasses the whole range of human emoions, and these emotions the beautiful star interprets with perfect realism. Miss Young in the role of the society girl involved in a thrilling series of adventure of love and blackmail brings into play every phase of her artistry.

The part played by the wife in rescuing the wrecked family financial barque, is the theme of "The Silent Partner," featuring Leatrice Joy, Owen Moore and Robert Edeson, at Grauman's Metropolitan theatre this week.

The picture is an adaptation of Maximilian Foster's Saturday Evening Post serial of the same ttitle, and Charles Maigne is the producer.

Miss Joy plays the role of the wife of a broker's clerk (Owen Moore) who first proceeds to make a fortune and then plunges recklessly to ruin only to find, after the crash, that his helpmate, while apparently spending extravagantly, has been putting aside about half of what she spent, saving enough to again put them on the road to success.

Perhaps no more popular announcement could have been made by Producer Thomas Wilkes than that of the presentation at the Majestic Theatre of Miss Marjorie Rambeau in her latest New York success, "The Goldfish," a three act comedy by Gladys Unger.

As a starring vehicle for this popular local favorite, it is claimed by many to be even better than "The Sign on the Door," in which she made her last appearance in this city.

California
Main at Eighth

Alec Frances, W. H. Crane,
Claude Gillingwater
in "Three Wise Fools"

Miller's
Main at Ninth

Harold Lloyd
in
"Safety Last"

Metropolitan
Sixth at Hill

Leatrice Joy, Owen Moore,
Robert Edeson, in
"The Silent Partner"

Loew's State
Seventh at Broadway

Jackie Coogan
in
"Circus Days"

Rialto
Broadway near Eighth

Mrs. Wallace Reid
in
"Human Wreckage"

Kinema
Grand near Seventh

Clara Kimball Young
in
"Cordelia The Magnificent"

Million Dollar
Third and Broadway

"Michael O'Halloran"
by
Gene Stratton Porter

Alhambra
731 South Hill

Rin-Tin-Tin
in
"Where the North Begins"

Hollywood Egyptian
Hollywood Blvd. and McCadden

"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Mary Philbin
and Norman Kerry in
"Merry Go Round"

Clune's Broadway
Broadway near Fifth

"The Queen of Sin"

Looking Into Picturedom's Futute

By HARRY M. WARNER

The future of the motion picture industry is full of great possibilities. And these possibilities are not impossible of achievement. When the pendulum swings toward a finer realization of the immensity of our industry, and its manifold undiscovered possibilities, the making of productions will not entail the helter-skelter tactics being used today. I look forward to the day when the production of a motion picture will be as stable a product as anything that is being consumed by the public.

I do not mean to infer that pictures will be standardized, nor do I intend to infer that they can be formulized to meet great success. The trend will be to get out of our swaddling clothes into a more fitting and becoming attire. There is no denying the fact that no one person or group of persons can ever hope to have a monopoly of this great educational and entertaining factor. It is too big and too vital a public commodity, and we are growing so fast that there is little if any time to look back and compare the past, present and future.

Nevertheless, within the very near future there will be no such thing as the star system, more pains will be taken by directors with production, the unscrupulous producers who resurrect old films because some member happens to be in the limelight today will be eradicated, and the showmen of tomorrow will be those men who show a keen sense of motion picture values and an appreciation of public taste, popular books and famous plays will also continue to be produced and the original story will also come into its own with the greater development of the photodramatists.

Of primary importance will be the fact that the production of motion pictures will be car-on a sane business-like basis. In this connection the star system will become a thing of the past. Exorbitant salaries will no longer be paid. Experienced actors and actresses will be more than content to carry good stories to their conclusion. For the story will be the main factor, first, last and all the time.

Furthermore, more pains will be taken by directors with production. The conscientious director will be the director who knows story values, the artist in the sense that he will direct only the biggest stories containing a theme of vital importance to humanity. They will not pander to cheap clap-trap—the hokumized and impossible stories. In this connection our series of eighteen classics being made from popular plays and widely read books have been chosen primarily because they contain the things that interest human beings; stories that are a living, breathing part of humanity itself.

Now a great injury is done to the industry as a whole, not to mention the insult that is thrown bodily at motion picture audiences, when unscrupulous producers resurrect old and time-worn films just because a member of the company happens to be at present in the public limelight. The moment we signed up David Belasco, the moment the word was spread that the great theatrical producer had become definitely identified with the industry, the unscrupulous producers immediately dug up anything and everything that was labeled with the name of David Belasco. As a result, motion picture audiences will be fed cheap imitations of this great man's work—pictures that he has had nothing whatever to do with, in any way, shape or manner.

In the final analysis this tends to ruin the industry, and the theatre owner who stoops to buying the imitations will suffer in prestige. Once an exhibitor loses the confidence of his patrons, he may as well go out of business. You can fool the public once in a while, but you can't fool them all the time.

Today the trend seems to be toward the adaptation of popular books and plays. This will continue for a long time. In fact, I think it will always exist. Published books, especially those in the "best seller class," are a known commodity. They usually strike at a big theme, and they furnish the groundwork for an assured audience appeal. Plays also are of this calibre. After all, if exhibitors are assured of established audience by booking a popular play or novel made into picture form, they would be foolish to book something that is not as well known. Of course, the story is the thing, and I believe that in time great stress will also be placed on the story written directly for the screen.

The exhibition of motion pictures will assume greater and more dignified proportions. Exhibitors will exploit only those pictures that are worthy of being exhibited and publicized. In other words, the showmen of tomorrow will be those who use considerable discrimination in what to exploit and exploit properly. An overdose of medicine is always fatal. Once you take too much, you're in the throes of oblivion. The same thing applies to showmanship. The man who puts his pictures over week after week is the man who is planning a short business career. He cannot possibly get fifty-two exploitable pictures a year, and all cannot be treated alike. Therefore, the wise showmen will be those who have a keen sense of public appreciation, and can mix this with true and tried business ability.

Adolphe Menjou, whose most recent screen performances prove he is one of the most brilliant actors France has ever sent to the American filmland. He has just finished an important role in support of Pola Negri in "The Spanish Dancer" and he will also be seen in a leading part in Charlie Chaplin's production made under the title of "Public Opinion."

BELIVES IN TRAINING ASSISTANTS TO DIRECT

Chester Bennett is a great believer in training and developing young assistant directors to the point where they can step into the shoes of, and become full fledged directors when the opportune time arrives.

Chester, perhaps as well, if not better than any of the foremost megaphone wielders, knows the processes of education required to become a motion picture director. He served an apprenticeship as an assistant camera man; then later was promoted to his chief's place. Bennett also acted as property man and for two years was assistant director to James Young.

"The motion picture is the greatest of all educators," stated Bennett, "and in order to keep pace with its marvelous development we've got to place the best men we can find in jobs of assistant directors, and then train and educate them to be directors just as lawyers, dentists and professional men are educated and developed at college."

Bennett was one of the organizers and charter members of the Assistant Directors' Association, and is now an honorary member of that organization.

"To be a successful director one has to be the combination of an artist and a practical detail man at the same time," he continued. "The training of an assistant director better fits him to take over a directorial job than the training in any other branch of motion pictures. Every director owes it to himself and to the future of motion pictures to give his assistant every possible advantage for learning all the details in connection with directing a big film play. There is no greater joy than in helping other people develop themselves, and in training an assistant director to become a full fledged director, who may at some future time be a Shakespeare, a Booth, a Garrick or a Mansfield of the films, one can feel that he has done something really worth while."

Bennett has almost completed the training of Douglas Dawson, his chief lieutenant for the last three years, and expects to soon start him directing a series of productions on his own hook.

Bennett is adding the finishing touches to his production of "The Lullaby," starring Jane Novak, with Fred Esmelton in the role of the Governor. It is said to make a great new note in the acting of Miss Novak, who appears as a prison mother.

FILM PLAYS BETTER IN MANY WAYS

"The Bad Man," which has just been completed by Edwin Carewe for First National, is a graphic illustration of the forward strides being taken in the production of motion pictures. Carewe believes, and always has believed, that better pictures should be produced and that the only way they were to be produced was to give directors a free hand.

Carewe thinks film plays are "day by day getting better and better," and all his ideals for better film plays have been incorporated in his latest screen offering.

"Film plays had to improve," said Carewe. "The public has been more than fed up on what we call the 'program picture'—five reels of the same old thing done in the same old way against new backgrounds.

"One of the reasons for the betterment, I think, is that when the producers began to lose money on the program trash they realized they would have to give their directors a free hand. Before that the director could do his best, but his finished produce was frequently butchered by interference on the part of all manner of business-office attaches, who knew nothing of drama and less of directing.

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL., Aug. 6th.—A. L. Jaffe, president of the Fisher Productions of this city, left for New York last Tuesday, to assist Victor Fisher, who went East ten days ago ,in the closing of the deal for the release of "Youth Triumphant," the first picture made by the organization. They expect to complete their releasing arrangements in the very near future, and on their return to this city will at once begin preparations for the filming of their next picture. David N. Chapman, assistant manager of the company, will also leave for the East this coming week, to attend to some business, and visit his family, and relatives.

Max Graf, supervising director of Graf Productions of San Francisco, has engaged Anna Q. Nilsson, Mitchell Lewis, Raymond Hatton, George McQuarrie, and five-year-old Frankie Darrow for the picturization of Curtis Benton's story, "Half-a-Dollar Bill." W. S. Van Dyke will direct, with Leigh Smith as assistant. Andre Barlatier will be cameraman, with H. L. Selander as his assistant, and Kathryn Craig will hold the script. Graf himself adapted the story for the screen, and the continuity was written by Hope Loring, and Drury Lighton. Camera work will start at once at the Pacific Studios at San Mateo and part of the action will be shot at sea on a large four-masted trading schooner.

Eric Von Stroheim and the company engaged in the filming of "Greed," the screen version of Frank Norris' famous classic, "McTeague," finished the San Francisco part of the story this week, after four months and a half of actual shooting in this city, and left for the South on Friday. They will spend Sunday in Los Angeles, and start out again on Monday, this time to brave the terrible heat of Death Valley. They will carry special equipment, and supplies, and with the single exception of the script girl, all women will be left behind. After the desert sequence is filmed the company, with the addition of a few people to play some small parts, will go to Colfax, where the picture will be completed at the "Great Dipper" gold mine. Eddie Eberle, auditor for Goldwyn, and Louis Germompre, assistant director, will be in San Francisco several days longer, finishing up some of the business of the organization. Local people will wait with deep interest for the release of the picture, for it is not only a story of this city and neighborhood, but such a large part of the population have seen at least some bits of its filming.

The Gerson Picture Corporation will begin active production again August 15th, with the first of a series of five-reel program pictures. They will be melodramas of life, and action, and will be made at the organization's own studio at 1928 Page street, with exteriors in and near San Francisco. Tom Gibson will direct, and the cast will be announced within a few days.

Earl Metcalf, well known to the world of the screen, came to town this week to assist Nance O'Neil when she opens her special starring engagement at the Capitol theatre, on August 12th. The play will be "The White Villa," which has been a startling success in the East.

The San Francisco branch of the West Coast Productions expects to start work at the Pacific Studios at San Mateo, on Wednesday, August 8th, on their first locally made picture. The title is "Nobody's Child," and Norbert Myres will direct.

Daniel Frohman, former noted theatrical producer, and now president of the Actors Fund of America, spent several days in San Francisco last week in connection with a proposed Actors' Fund Benefit here next winter.

Marjorie Rambeau has added one more success to her career with her opening last Monday night at the Capitol Theatre in "The Valley of Content." The play is from the pen of Blanch Upright, and is done from her novel of the same name, and is of special interest to San Francisco people as this is Miss Upright's home town, and she and Marjorie Rambeau have been lifelong friends. Friendship was much in evidence on the opening night, as the play was warmly received by a crowded and friendly house, and the star and author made curtain speeches nearly hidden in a bower of flowers that had been sent up over the footlights. Although the play in places shows a certain lack of dramatic knowledge in its author, still it is very interesting, and in several scenes most charmingly human. Miss Rambeau gives a beautiful and masterly performance, and Richard Tucker, who plays opposite her, is absolutely everything that he ought to be in the role of the husband, and Lawrence Grant plays a finished villain. Miss Rambeau will go to the Majestic Theatre in Los Angeles on August 13th, where she will open in "The Goldfish," her great Broadway success, supported by the same company who have played with her here.

Little Mary Philbin came to town last week to make personal appearances for a few days with "The Merry-Go-Round," the wonderful picture in which she has made her fame as a screen star. The picture is in its fourth week at the Imperial Theatre, and still playing to crowded houses.

San Francisco has never been known to brag about its famous fog, but it gave a tumultous reception to "The Fog," which was made in the Golden Gate City by the Graf Productions, and which had its western premiere at the Warfield Theatre last week. The run enjoyed capacity business and the critics heaped praise on the production as a whole. Daniel Frohman saw "The Fog" while in town and wrote a letter of felicitation to Max and Louis Graf, congratulating them on the picture, and predicting great success for it.

Sol Lesser is in San Francisco, this time come to witness the world's premiere of "The Meanest Man in the World," made under his Principal Pictures Corporation banner, which took place in the Warfield Theatre last Saturday. The picture is made from George Cohan's stage play of the same name and Bert Lytell plays in it the most important part of his screen career, supported by such well known stars as Blanche Sweet, Bryant Washburn, Ward Crane, Forrest Robinson, Francis Raymond, Carl Stockdale, and others.

Casts of the Week

Metro announces the following cast and organization for "In Search of a Thrill," Viola Dana's newest starring picture.

VIOLA DANA
in
"IN SEARCH OF A THRILL"
From the story, "The Spirit of the Road,"
by
Kate Jordan.
Adaptation and Continuity by Basil Dickey.
Directed by Oscar Apfel.
Photographed by John Arnold, A.S.C.

CAST:

Ann Clemance	Viola Dana
Adrian Torrens	Warner Baxter
Lila Lavender	Mabel Van Buren
Sir George Dumphy	Templar Saxe
Tommy Perkins	Robert Schable
Rene de Farge	Walter Wills
Jeanne	Rosemary Theby
Percy, the valet	Billy Elmer
Dancing Professor	Leo White

Benny Zeidman Production
"THE GOOD BAD BOY"
Principal Pictures Corp.
Direction of Ed. Cline.
Frank Gerahty, Assistant Director.
Wm. Marshall, Cameraman.

CAST:

Forrest Robinson	Richard Wayne
Lucy Beaumont	Arthur Hull
Joe Butterworth	Edwin Davis
Mary Jean Irving	Percy Hemus
Brownie, the dog	

Fred Caldwell Presents
"MILKMAN OF HOLLYWOOD"
Story by J. Stewart Woodhouse.
Directed by Fred Caldwell.
Photographed by George Crocker.

CAST:

Chester Conklin	Alice Howell
Victor Potel	Gail Henry
Muriel Reynolds	Violet Schram

Do Women Get Their Share of Credit?

Bradley King, chief of the scenario staff at the Thos. H. Ince studios, was talking recently on the feminine mind in motion picture production. In these days of big productions the male of the species usually grabs off all the fame, while the female, who in a large number of instances, has had as great a part in the production, is left unmentioned.

Miss King, for instance, occupies one of the most important positions on the Ince staff. Her duties consist of taking such well known stage successes as Eugene O'Neill's "Anna Christie," and whipping it into shape for screen production. Such a job is one that taxes all of one's capabilities. And her work is usually the foundation of the finished product.

"Take, for instance," said Miss King, "June Mathis, of the Goldwyn forces. Miss Mathis is one of the mainstays of the Goldwyn forces. She is a thorough film-woman, and she knows every angle of the business. A lot of the success of Goldwyn productions can be traced to her. Right now she is engaged on the scenario of "Ben Hur," which is a difficult job, but the Goldwyn people entrust it to her with full confidence in her ability.

"I could name a dozen. There is Lois Weber, who is a writer, a director and a producer. She is one of the first women to direct a motion picture. There are many more women who have left their mark in the motion picture world. Hope Loring is well known as a writer of scenarios and so is Frances Marion, Marion Fairfax both writes and directs."

Miss King believes that as interest becomes keener in better motion pictures, woman will play a more important part. She thinks, and rightly so, that there are many things connected with a motion picture that a woman can do better than a man. The rising tide of feminine employment in responsible positions in the studios seems to bear out her opinions.

Goldwyn Starts Some "Excitement"

Samuel Goldwyn's remarkable "cry to America for freshly creative imagination," uttered in a New York newspaper (the Times) recently, created a turmoil in film producing circles. That the man who, a few years ago, pinned his faith and a great deal of capital to the practice of filming published works of famous writers should come out in open condemnation of the practice, is an appeal to the unknown authors of America for fresh story material, is a fact calculated to startle many other producers.

"I have looked heretofore to established authors because they are believed to be trained in the instincts of drama and story telling," says Mr. Goldwyn in the article mentioned. "But now I feel that the unknown author is the one I, and the rest of the motion picture industry, need. The novice, whose plot sense far exceeds his feeling for words, will be the giant of the cinema of the future."

Another producer, Roy L. Manker, president of the Palmer Photoplay Corporation, while endorsing Mr. Goldwyn's sentiments, declares that he has overlooked one vitally important point in his appeal to unknown authors. Two things only have kept the screen from having a fresh, virile literature of its own, Mr. Manker declares. The first, of course, is the practice of filming published works for an alleged advertising value, and the second, the lack of training and encouragement for the unknown author.

"Mr. Goldwyn appeals to the unknown authors of America to supply him with screen plays of real merit, but he does not make clear the real fact that those unknown authors must spend months learning the technique," declares Mr. Manker. "Talented writers who do not know screen technique—the technique Mr. Goldwyn admits is so difficult that his eminent authors declined to learn it—have not been able to sell their attempts at screen play writing until they have taught themselves the art.

"I venture to state that Mr. Goldwyn would be as ready as any other producer to reject the first attempts of the many authors who potentially are talented screen playwrights, for the simple reason that these stories would be absolutely valueless to him. The point I wish to make here is that the unknown author must be encouraged, and these facts must be put before him, if he is to persist and succeed.

"The talented author of our production, 'Judgment of the Storm,' succeeded only after studying screen technique for months, and then writing four stories and many revisions of those stories under expert instruction. Mr. Goldwyn would not have accepted the stories we rejected, yet that author, Ethel Styles Middleton, would have quit trying after having written them if we had not encouraged her and urged her to persist. Not one author in a hundred will write as many as five screen plays before giving up the game, in the face of a constant fire of printed rejection slips.

"We admit that Mr. Goldwyn's statement that 'a scenario writer with one flash of originality and true feeling for cinematography can earn anywhere from one thousand to a hundred thousand dollars yearly,' is true in part, but such writers have trained themselves in the different technique of the screen. While Mr. Goldwyn does not speak of the need for training unknown authors in screen technique, he emphasizes the fact that novelists and story writers must learn it if they hope to succeed in writing for pictures. This is a point which the layman may not grasp. The established novelist, with his years of experience in literary technique, has almost as much to unlearn as to learn, and moreover, he has to overcome the handicap of superiority complex with which he approaches screen writing. I must concede, therefore, that the unknown writer has far less in the way of a task confronting him in conquering screen technique, than the famous writer. It is significant that staff writers of original stories were in the studios before the famous authors came, and they still *are* in the studios, while the famous authors have departed!

"Encouragement! That is the need. There are the 'freshly creative imaginations' which Mr. Goldwyn asks for—an army of them—available in America. But unless they can see encouragement awaiting them at the end of their months of hard work spent in learning technique, and in writing screen plays that are rejected, they will not persist, and they will never be discovered.

"'I await you eagerly, and upon finding you I shall act like a famed gentleman who had a high mountain and all the kingdoms of the world at his command,' says Mr. Goldwyn to the unknown author. Yet can a writer submit his first or second or third story to Mr. Goldwyn, and receive, instead of a printed rejection slip, a note of friendly encouragement, of constructive criticism? If so, Mr. Goldwyn is to be praised for this as well as congratulated for his excellent and feerless article. More producers should write such articles, and every scenario department should do its bit to encourage talented authors who are striving to 'break in.'"

Lorraine Eason, who, after enjoying the distinction of refusing an attractive offer from Florenz Ziegfeld, is now climbing the ladder to motion picture fame, via the route of such productions as James Young's "Wandering Daughters," and Mary Pickford's "Rosita."

Days of Easy Access to Stardom are Over?

As a result of the many reports that have been broadcasted regarding the present prosperous and busy status of the coast film studios, Hollywood is fairly overflowing with girls who are anxious to break into pictures. Always more or less in a state of siege by beautiful aspirants for a screen career, this much-publicified community, now more than ever before, is filled with girls who have felt the cinema urge. It is believed that most of them are girls who are combining their summer vacations with an attempt to win photoplay fame.

In discussing this condition, John M. Stahl, director of "The Dangerous Age," who is now completing "The Wanters" for early Mayer-First National release, was anything but optimistic in his views on the beginner's chances for meteoric stardom. Basing his statement on the belief that most girls hope for Cinderella-luck, rather than hard work and a steady climb when they enter a studio, Mr. Stahl said:

"The girl just starting in pictures faces overwhelming odds, with proven ability and experience holding the balance against her. How many girls who enter pictures, or who think of entering pictures, wish to study and learn to be real actresses and work toward the top? I venture to say that nine out of ten expect to get star roles any day. That Mary Pickford, Lon Chaney, Norma Talmadge, Lewis Stone, Marie Prevost, Huntly Gordon and others of like caliber worked years acquiring the priceless experience that qualifies them as stars, never seems to occur to the beginner.

"This is the age of characterization in pictures and consequently the age of technique and finished artistry. The beauty star and the matinee idol are on the wane and now the rising individual favorites on the screen are those players who possess unusual talent and who have the ability to mold themselves into perfect harmony with the role they portray. Whether or not they are good looking is a secondary matter.

"Because of the exacting demands of the public, this is a good time to learn the acting profession, for the training will be more thorough. But the girl who contemplates going into pictures to take a hop, skip and jump to money and popularity will do better to try some other line of endeavor. Those days are over in motion pictures."

One interesting feature of "The Hunchback of Notre Dame," which was recently completed at Universal City after four months' research work and seven months' actual production, with Lon Chaney in the featured title role and seventy-five important artists in support, is that two of its players are two who in the opinion of critics contributed largely to the success of "The Covered Wagon."

They are Ernest Torrence and Tully Marshall. Each has a relatively more important role than in "The Covered Wagon," Torrence as Clopin, king of the fifteenth century Parisian underworld, and Marshall as King Louis XI. Each is a historical role, because the great classic was written by Victor Hugo from notes about actual personages of the fifteen century which he gathered four centuries later in several years' hard study of historical documents.

THE UNIVERSAL NOSEGAY

"The Signal Tower," a dramatic story of railroad life, has been assigned to Clarence Brown, who has just finished directing "The Acquittal," an adaptation of Rita Weiman's stage play, at Universal City. The cast is not announced yet. Work on the script has commenced under the direction of Raymond L. Schrock.

Photography has been completed on "The Acquittal," spectacular screen adaptation of Rita Weiman's stage play at Universal City, and the film is now in the hands of Clarence Brown, the director, and a staff of experts for cutting.

The task of cutting will consume several weeks, as the footage taken was considerably over the proposed length of the production, and many episodes will have to be edited and shortened.

Stars of the celluloid are to turn to the speaking stage for the nonce, and stage a vaudeville show that is expected to be the talk of Hollywood, when the chapterplay department at Universal City entertains the rest of the studio on August 15th. The theater at the studio will be the scene of the affair, the show to be staged under the direction of the serial directors and serial stars and executives at the studio to appear as performers.

Among the big features will be William Desmond in a dramatic scene from "Quo Vadis," and William Duncan in a Scotch monologue. Eileen Sedgwick will sing her brother's new song, "Just Remember," and Fred J. McConnell, serial production head and Arthur Shadur, chief engineer, will appear in a fistic divertisement entitled, "The Leather Pushers." Margaret Morris and Joe Bonomo will stage their Tango dance from "Beasts of Paradise," and Bonomo, assisted by Ruth Royce, will appear in a "Strong Man" set. Bill Craft, the director, will present "Slim" Coles and Gordon McGregor in "The Lion Tamer," and Mrs. Lily Shadur, a gifted violinist, will contribute numbers. Pete Morrison will do roping tricks with chatter, C. A. Locan will present a sleight-of-hand act, and Norman Sprowl, business manager of the big show and an old-time minstrel man, will present his own "Cowboy quartet." William H. Gould will portray the drunken sailor from his vaudeville engagement in "The New Chief of Police" and William Desmond has been impressed as master of ceremonies. The affair is to serve as a social reunion for the folk of the big studio.

Enthusiasm over the dramatic Universal-Jewel feature that Harry Garson directed, "Thundering Dawn," is evident at Universal City. The production is highly pleasing to Julius Bernheim, general manager, and William Koenig, business manager.

J. Warren Kerrigan, Anna Q. Nilsson, Winifred Bryson, Richard Kean, Tom Santschi, Edward Burns, Winter Hall and other favorite artists of the screen have principal roles.

One of the outstanding features of "Thundering Dawn" of interest to newspaper and magazine writers is the performance of Richard Kean, which is exceptionally good. The interesting angle is that although Kean is one of the best known Shakesperean actors and legitimate stars, this is his first motion picture role .

George Archainbaud is duplicating past successes at Universal City, in the opinion of studio executives.

"The Power of a Lie" and "The Midnight Guest," past Universal productions of his, were five reels in length and as such were exceptional box office attractions. Now he is directing Priscilla Dean in a Universal-Jewel production of seven or eight reels in length, "The Storm Daughter," and it is believed with the material on hand he will make the best picture of his career. It is a sea story, nine-tenths off terra firma.

William B. Davidson, Tom Santschi, Bert Roach, Cyril Chadwick, Pat Hartigan, Alfred Fisher and George Kuwa are among the supporting players of Miss Dean. Leete Renwick Brown wrote the story and Edward Montaigne the scenario. Production is going along at full swing.

"Beasts of Paradise," new chapterplay being filmed at Universal City, has, in the words of the star, "got Bill Desmond's goat." Desmond, with eileen Sedgwick, heads a notable cast in the lively story of hidden gold, the broad Pacific and tropical jungle.

They started with an office scene; thence followed a quick dash to the Universal City zoo, where Desmond passed a day in the den with trained lions who, he was assured, were tame, but whose amiability he doubted sincerely, although he was close enough to touch them all day and performed some of the most daring work ever done with animals.

Then he was hurried to San Pedro, where he was taken aboard a windjammer to stage a desperate fight with two burly sailors; then hurried back to Universal City for more animal scenery; thence back to San Pedro to sail on the schooner—for the scenes which will be taken on a month's voyage which the entire company will take down the Mexican coast and to an island.

"This isn't a serial!" says Desmond. "It's an endurance contest."

The picture, directed by William Craft, has a notable cast. Eileen Sedgwick plays the heroine, and William H. Gould, famous vaudeville star, is the male villain. The "villainess" is Ruth Royce, noted "feminine" heavy at Universal City. Clarke Comstock, veteran character actor, William Welsh, Margaret Morris the noted dancer, Joe Bonomo, the famous "Strong Man," Gordon McGregor and "Slim" Coles are others in the cast.

The story, from the pen of Val Cleveland, is a thrilling recital of a chase for treasure, captured by a submarine and lost in a tropical island. Thrilling sea scenes, jungle adventures, and other sensations mark its rapid plot.

Baby Peggy is famous as a diminutive comedienne—but no one ever accused her of tragedy parts until William Seiter commenced direction of "The Burglar's Kid," at Universal City. Baby Peggy played tragedy for the first time in her brief but eventful screen career—just a flash of tragedy—but she got by with it.

The tragedy was only a stubbed toe—but that's plenty of tragedy for a little miss not much over four. The play called for it, and Baby therefore counterfeited a perfect mishap. Frank Currier, veteran of the screen, carefully picked her up, as per script.

"Now cry, Baby!" directed Seiter through his megaphone.

The cameras ground as Baby Peggy cried and cried—and she's just as cute when she cries as when she laughs. Real tears, after the approved fashion of stars and their press-agents, welled from her eyes and streamed down her cheeks. Finally the director called "Out!" and the cameras stopped.

Baby Peggy looked at the director, a roguish smile peeping through the still-fresh traces of tears.

"And you didn't think I could play emotional roles, did you?" she inquired. Which, Seiter avers, wins the galvanized iron bathrobe!

"The Burglar's Kid," adapted from Frances Hodgson Burnett's famous story, "Editha's Burglar," surrounds Baby Peggy with a big cast, including Gladys Hulette, Frank Currier, Edward Earle, Cesare Gravina, and other well known players.

"Props" in a motion picture usually are insured and all precautions taken against the loss of anything valuable, but seldom is anything used in scenes the loss of which would be irreparable.

Roy Stewart, who starts work at Universal City immediately under the direction of Nat Ross in "The Man Trackers," a Texas ranger story, will use one "prop" with the understanding that no one but himself will touch it.

(Continued on Page 20)

Lillian Leighton, playing Ma Pettingill, in "Ruggles of Red Gap."

Ralph Cloninger, photoplayer, temporarily playing the lead opposite Nance O'Neill, in "The Passion Flower," a spoken play, in Frisco.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, AUGUST 11, 1923

MISTAKEN FOR BURGLAR IN OWN HOME

To be mistaken for a burglar in your own home!

Anna Q. Nilsson, famous motion picture actress, has had that experience and she blames it all onto a pair of trousers—the trousers she wore during the production of "Ponjola," a picturization of Cynthia Stockley's famous story in which she plays the role of a young woman who masquerades as a man.

Here is how it all happened:

Anna was returning to her Hollywood home late, following the shooting of night scenes for the Sam K. Rork-First National picture.

Mr. "Anna Q." had retired early and was hitting the hay soundly when the fair one arrived at the domicile.

Anna rang the bell incessantly; then she pounded on the door. But hubby slept on.

There was only one thing to do—that was to break in, and Anna did just that. She broke a pane of glass in a rear window, in true burglar fashion, put her head through the broken window, turned the catch, opened the window and began to climb in.

Mr. "Anna Q." had awakened by now. With the vision of burglars he crept down the back stairway, revolver in hand. He saw a trouser-covered leg come through the window. He waited until the form climbed through the window, took a dive for the legs of the intruder and together the two fell in a heap on the floor.

Naturally, Anna thought that she was in the grasp of a bold, bad burglar, for often screen bad men lie in wait for their victims just that way—and so she fought back.

It was a great tussle while it lasted. But why continue—history will never know what Anna Q. said to "Mr. Anna Q," or what "Mr. Anna Q." said to Anna Q. But one can guess the substance of it, perhaps.

Hampton to New York.

Jesse D. Hampton, well known film producer, left Sunday for New York City, to confer with the Goldwyn exploitation forces regarding his picture, "The Spoilers," which has just opened in the Eastern metropolis. Hampton is making preparations for his next picture, to be made at the Goldwyn studios. It is likely that he will film another Rex Beach story, as he has the rights to several.

ANOTHER CHILD WINS STARDOM

According to reports current in filmland this week, Muriel Frances Dana, the petite four-year-old star who has distinguished herself in several recent important productions, will head her own company very soon and will make a series of super-features for one of the biggest releasing organizations in the country. The initial story selected for her has been approved and financial arrangements are being completed and attention is being given to considering directors.

Foremost wiseacres and critics seem to class little Miss Dana as the third in rank among child artists of the screen with only Jackie Coogan and Baby Peggy ahead of her. She has attained this position without any of the advantages of appearing in stories prepared especially for her, all of her previous engagements being in support of prominent stars against whose work she has been able to "stand out" by dint of sheer ability and striking personality.

Her best recent performances are in such outstanding successes as "Can a Woman Love Twice," in which Ethel Clayton is the star, and "Sunshine Trail," starring Douglas McLean. She has won high praise in several of Thomas H. Ince productions and it is said this producer has been negotiating to sign her up to a long-term contract with starring guarantees.

During the last few months Baby Muriel has developed to a marvelous degree, both in dramatic ability and personal beauty and she is heralded by many as the most charming little artist on the screen. Her versatility is quite unusual, she being equally adept in emotional and vivacious scenes. Much is expected of her efforts during the coming fall and winter season.

Jackie Goes On a Hunting Trip

Jackie Coogan's folks are firm believers in the wisdom of the old adage that "all work and no play makes Jack a dull boy."

This week, the Coogan party left in their automobile for their ranch in the Nevada mountains. In addition to Jackie and his father and mother, the party also includes the starlet's uncle George, and Raoul and Julie Steinon, respectively chef and maid, as well as the two Wortley brothers, famous guides.

The party will be gone about a month, and during their stay Jackie and Jack, senior, both expect to catch a number of golden trout for which this district is famous, and also to do a little game shooting.

It is a full two days horseback ride from the edge of the desert to the Coogan camp, because they are leaving their car at the desert's edge. Jackie specially insisted upon this because he wanted to get astride "Diamond" as soon as possible. This was Jackie's trail horse last year when on a similar vacation he caught his full limit of trout within 45 minutes. He and his father have each determined to beat this record in the present trip, and Jack Coogan, senior, expects to get his deer when the season opens.

Jackie has just completed filming "Long Live the King," his first Metro production, directed by Victor Schertzinger from Eve Roberts Rinehart's book.

Barthelmess Has New Leading Lady

John S. Robertson announces that Miss Dorothy Mackaill has been selected to play opposite Richard Barthelmess in his next picture "Wild Apples," which follows his picture in the Cromwellian period in English history "The Fighting Blade." Miss Mackaill was Mr. Barthelmess' leading lady in that picture and she achieves the distinction of being the first leading lady to play opposite him in two pictures since he became a star, two years ago. Mr. Robertson, who will direct this picture as he did "The Bright Shawl" and "The Fighting Blade" declares that Miss Mackaill has a most promising future on the screen. She is in constant demand.

Work on this picturization of the successful novel by Grace MacGowan Cooke and Alice MacGowan, will be started at the Fort Lee studio in about two weeks. The story teems with romance, love being the big theme, and the struggles of a young man brought up under circumstances calculated to make him a genuine snob, but who finds himself and achieves his goal in life—the girl of his heart.

Boyce Combe has been signed for the lead in "Until We Meet." Mr. Combe has not had an idle moment since his arrival here, for he immediately started work on "The Spider," in which he played the lead.

TEN NATIONS AT FILM PLANT

Ten widely separated regions of the world are today compressed within the twenty or more acres of the Pickford-Fairbanks studio lot, bearing out the oft-expressed philosophy of poets and sages—that the world is embodied in a grain of sand or a rose blossom.

Spain was requisitioned for Mary Pickford's newest superfilm, "Rosita." Olde Englande and Mediaeval France, which recently furnished the setting for "Robin Hood," are represented by huge castle walls and quaint villages. Numerous backwoods cabins proclaim themselves Jack Pickford's next scene of action, while Arabia, Mesopotamia, Persia, China, and India represent the territory which Douglas Fairbanks romps in his next shadowplay, "The Thief of Bagdad."

Every available square foot of space has been carefully considered in the placing of the huge sets. In several instances they overhang or one forms the back wall of another. The huge covered stage, one of the largest in the world, houses a half dozen different parts of Asia as well as a pair of cabins in the old blue grass region.

At the present time open season holds on both the Douglas Fairbanks and Jack Pickford sets, while sister Mary's company is doing a little camera target practice, preparatory to their film season, opening soon, on "Dorothy Vernon of Haddon Hall."

ADA MAE IS ENGAGED FOR LARRY SEMON FILM

Ada Mae Vaughn has been engaged for an importan role in "The Girl in the Limousine," which will be Larry Semon's first starring vehicle under his new contract with Cosmopolitan. Preparations are being rushed to make it possible to start actual "shooting" activities on this production within the next three weeks and it is said this will be the most ambitious picture the popular comedian ever made.

Miss Vaughn, who is a sister of the popular Alberta Vaughn, now in the galaxy of Mack Sennett stars, has been making splendid headway in her march to cinema fame, notably in her histrionic achievements in support of Charles Ray, her last engagement with this star having been in a principal role in "The Courtship of Miles Standish," soon to be released as his greatest and most costly production. Great things are predicted for Ada Mac's future.

Picture Finished at Bedside of Star

Motion picture paraphernalia, director, electricians and cameramen were transferred from the studio to the bedside of Evelyn Brent, popular English star, in Hollywood last week in order to prevent further loss of time and expense brought about by her illness.

A week ago Miss Brent suffered a nervous breakdown following months of continuous work before the cameras of different producers. Her absence from the Metro studio, where "Held to Answer" was under production, has held up the completion of this picture involving many thousands of dollars. Further delay would not only have brought about cancellations of many bookings already made throughout the country on this film, but would have upset the general releasing schedule of forthcoming pictures.

When Miss Brent was confronted with the situation, she volunteered to leave her bed and take a chance with her health by going to the studio to complete her work for the production. Her physician, Dr. Leo Schulman of Hollywood, however, would not permit this.

Miss Brent then suggested that if she could not go to the studio, the studio be brought to her bedside. There were only a half dozen close-up scenes of her face necessary to complete the film and these could be taken in her bedroom.

Director Harold Shaw and Milton Brown, head photographer of Metro, accompanied by electricians and other assistants, accordingly moved their paraphernalia from the studio into Miss Brent's boudoir at the Hillview Apartments in Hollywood, where under the nurse's watchful eye they obtained the missing scenes for the production.

"Cuddles" is Careful.

"Cuddles" Stern is one of the many little child actresses that work on the screen, who has gotten over the days of needing things to amuse her when she isn't actually employed in a picture, for she has a great ability to find her own amusement, and it isn't the kind that worries "Ma Stern," because she can leave "Cuddles" with anyone and warn her not to muss her makeup, and return an hour later, and still find her little one intact as far as wardrobe and makeup is concerned, and in a very happy state of mind.

May Foster is rapidly coming into her own, and in her recent characterizations in "Thundergate" her work is said to have stood out very prominently. Miss Foster as "Mrs. Purdy" in "45 Minutes From Broadway," with Charles Ray, and as "Nancy Sibley" in "Milestones," proved her real ability as a character actress.

TO PUBLISH FILM STORY

Clarke Renalle, president and general managing director of Renalles, Inc., who is assembling an all-star cast for his forthcoming feature, "The Elk's Tooth," which will be filmed at the Culver City studios, will publish his story in book form for distribution to all exhibitors throughout the country. This production deals with the elk as an eloquent plea for the preservation of this monarch of the forest and will be made in the form of a comedy-drama of the great outdoors.

Mr. Renalle is a showman of many years' experience, and for more than four decades staged many big productions in various parts of the country. Evidence of his originality is found in an unusual publicity angle he has evolved in issuing this book for exhibitors. The back outside cover of each copy will be devoted to the players in his picture, and he will use thereon pictures of his entire cast, together with a short resume of the film and information of value to the exhibitor.

The book itself will be identical in appearance with current novels on sale at the bookstores and will therefore be able to pioneer for the subsequent film among the booklovers of the nation, to whom it will undoubtedly be passed on when the exhibitors have found full use for it.

VIDOR TAKES COMPANY TO GEORGIA SWAMPS

With the selection of Virginia Valli and Nigel de Brulier for prominent roles, King Vidor, Goldwyn director, left last week for the swamps of Georgia, where he will film "Wild Oranges," the Joseph Hergesheimer novel.

Miss Valli will play the leading feminine role in the picture, opposite James Kirkwood. Other members of the cast already announced are Ford Sterling and Charles A. Post. Only five players appear in the entire picture.

With the exception of one interior set, the whole story will be filmed in the exact locale described by Hergesheimer in his novel. The company will make headquarters at Jacksonville, and from there will make trips to location.

One of the most dangerous spots in America has been chosen by Vidor as a setting for his production. The bayous and swamps of Georgia are infested with poisonous snakes, flies and insects, and are thickly populated with alligators.

At "Black Folly," one of the densest of morasses, Vidor plans to make many scenes. This particular bog, into which none of the negroes of the section can be induced to enter, has been the scene of many unsolved tragedies, for natives and surveyors from time to time have attempted to chart its depths.

None of the adventurous surveying parties have ever returned to tell of their discoveries, nor has any trace been found of them.

Burch's Pets.

Two years ago, Johnnie Burch was a perfectly good electrician. Today, he is known throughout Western Canada and in the Hollywood picture colony as "the wolf boy" or "the shepherd of the wolves." He takes care of the Trimble-Marfin pack of eighteen timber wolves which are used in Strongheart's next picture, "The Love Master," and to Johnnie they are just eighteen pals and pets. The reason, according to Director Laurence Trimble, is that Burch has no fear of them, treats them as dogs, and they respond as such.

NEW ARTISTS' AGENTS OPEN OFFICES HERE

Meaney and Nehls have opened offices at 430-431 Markham building as motion picture representatives for artists, producers and authors.

R. R. Nehls has been identified with the picture industry since 1899 in sales and distribution and for twelve years as general manager of a production company.

Don Meaney has been well-known to the industry for more than fifteen years.

The two men make an ideal combination for real service to their clients.

WINS RECOGNITION ON SCREEN IN JIG TIME

After twenty-five successful years on the legitimate stage and then to enter the field of motion picture players and achieve instant success, is the result obtained by Oliver Eckhardt.

Eckhardt, who has appeared with every leading stock company in the United States and Canada, in addition to heading his own traveling organization, completed recently two important parts in a similar number of important productions, namely, as "The Marshal of France" in "The Ashes of Vengeance," a Norma Talmadge production, directed by Frank Lloyd, and the important role of the butler in "The Man Between," a Finish Fox production.

Tolley Progresses Rapidly.

From within the corridor of a banking institution and then to war—and after participating in the battle of Champagne, France—wounded and in the hospital and then after being discharged from the army—joined the ranks of the motion picture industry—is the story in a nutshell of Stanley Tolley, filmland's latest find in the portrayal of distinctive heavies and characters. Tolley, who did some very fine work in "Trilby" and repeated his success in the Richard Thomas production, "The Silent Accuser," and in his latest effort with Harry Langdon under the direction of Alf Goulding, received special mention for his splendid portrayal of the he-vamp heavy.

Another "Three Keatons" on the Job

Like father like son.

About twenty years ago, Joe Keaton, father of Buster Keaton, organized a vaudeville act known as "The Three Keatons." For sixteen years that act played every city, town and hamlet in the United States, the United Kingdom and the British colonies. The "Three Keatons" were "Dad" Joe Keaton, little Buster and his mother, Myra Keaton.

And now at Truckee where Buster's latest comedy, "Hospitality," is being filmed a new "Three Keatons" company has been formed. But this time it has Buster as the Dad of the family while Natalie Talmadge Keaton, his wife, and Baby Buster, now thirteen months old, are the other members of the trio.

Baby Buster doubles for his father in "Hospitality." That is, he represents Buster as he is supposed to have looked when a baby in the first reel of "Hospitality."

"Dad" Keaton, Buster's father, celebrated the launching of the new "Three Keatons" trio last week with a little dinner in Truckee.

"Dad" recalled Buster's first appearance on the stage when as a baby in arms, during the Spanish-American war, "Dad" carried him before the footlights and yodeled a Swiss "go-to-sleep-baby" song. "Dad" sang the old song over again, bringing tears to the eyes of both Buster and his wife, and wild yells of approval from little Buster Junior.

Completes Another Milestone.

Dorothy Chase has just finished playing the interesting role of "Caroline," an unfortunate heiress unjustly confined by her mercenary uncle in a psycopathic sanitarium of bad repute, in an episode of "The Danger Trail," starring Edna Murphy, at the Hal Roach studios. Miss Chase's part, while small, is replete wtih tragic and dramatic situations, which it is reported she put over in a sympathetic and realistic manner. This marks another milestone in the unusual progress of this young actress, who turned from professional writing to the screen some time ago, and has been advancing steadily ever since.

Buys New Wardrobe.

"Goldie" Fessendo has been buying a complete new wardrobe, all on account of some promises which have been made to her that she is soon to receive an opportunity to play a very good part in a big production, calling for a number of different costumes, which must be of the very best quality, and be right up to the minute, as far as style is concerned.

Chart Shows the "Original" is Favored

A composite production chart in the office of Geo. M. Mitchell, president of Choice Productions, Inc., reveals a number of interesting facts, heretofore unrevealed. Mr. Mitchell prepared this chart during a short period of production inactivity for his guidance when the time came for resumption of work.

One of the bits of information disclosed through Mr. Mitchell's survey is that the original screen author is again coming into his own. This does not necessarily mean, as the chart shows, that the "six best sellers," and probably the "six worst sellers," will not be transposed to the screen. The chart does show, according to information from the Choice studios, that many books are being filmed, but these are the most popular sellers on the market today. The days when a novelist could sell a mediocre story for film adaptation merely because it has been published in book form has apparently passed. Independent producers are demanding original screen stories, says Mr. Mitchell, because the screen as a medium for expression is far different than the printed page and therefore needs entirely different treatment in construction, development and climax. Occasionally a producer can film a novel without any great mutilation and revision, but this is seldom the case. It was for the foregoing reasons that Choice Productions, Inc., rejected a great number of published novels to film William H. Clifford's "In Satan's Service," which is now in its final week of production at the Choice studios on Sunset boulevard. An all-star cast is portraying the ten principal roles.

RING LARDNER FEATURE REACHES SCREEN AT LAST

At last the famous baseball stories of Ring W. Lardner, "You Know Me, Al," a Busher's letters, have been adapted to the movies, and the first of these, "The Busher," will soon make its appearance as an Educational-Mermaid comedy, released through the Educational Film Exchange, Inc.

Lee Moran will portray the "Busher," Jack Keefe, the demon pitcher of the Snipeville Katydids. Mike Donlin, famous big leaguer, has a prominent part in the picture. These two will be supported by Lillian Hackett.

A number of the scenes were taken at Catalina, while the Chicago Cubs were in training there last spring. Grover Cleveland Alexander, and a number of the Cub players, will be seen in the picture.

The company also journeyed o Texas to secure scenes with the Giants during their training there. The picture was supervised by Jack White.

CORINNE IS NOW FIRST NATIONAL STAR

Under the terms of one of the biggest starring contracts ever written ,Corinne Griffitth has become a First National star. Negotiations were concluded this week for the distribution of a series of Corinne Griffith productions over a period of years through Associated First National Pictures, Inc.

The new unit has been organized by Edward Small, who has guided the destinies of many famous stars and directors; E. M. Ascher, New York representative of the Mack Sennett Comedies and Chas. R. Rogers, formerly manager of distribution of two of the largest producing companies.

The new star, who takes her place with Norma and Constance Talmadge, Richard Barthelmess and Colleen Moore as a First National star for the season of 1923-24 and for seasons thereafter, is regarded as one of the most consistently popular and firmly established players in the industry.

Miss Griffith has been starred in several series of pictures and more recently has been playing featured roles in important productions as an independent player.

The new First National producing unit will be known as Corinne Griffith Productions, Inc., and has adopted a policy of filming only the proven successes of fiction and the stage.

Her initial starring vehicle under the new First National contract will be "Lilies of the Field," a recent stage success, production of which will begin about October 15th .

"Negotiations have been under way for some time," stated officers of the Corinne Griffith unit, "and Miss Griffith has studied the distribution situation in every detail. Our aim was the production of high class first run specials and naturally we sought the releasing organization which would give us the best first run representation. Consequently, the offer from Associated First National Pictures was given our first consideration and the arrangements for a series of pictures have made us content with the feeling that Corinne Griffith Productions are assured of the widest distribution possible."

The contract was signed after telegraphic conferences between Richard A. Rowland, general manager of First National and John McCormick, western representative, Earl Hudson, production chief of First National units at the West Coast studios and officials of Corinne Griffith Productions, Inc.

"Without attempting a mutual exchange of bouquets," announced Mr. Rowland, "First National is happy to welcome Miss Griffith to its fold as one of the most delightful screen personalities of filmdom. We are producing and releasing other than simply 'star' pictures, and we therefore are obliged to keep our list of stars small in number. Miss Griffith will have every facility for the production of such pictures and she will not be hurried by an arbitrary time limit."

Mr. Ascher stated that the new affiliation in no way affected his association with Mack Sennett.

BAKER TO CELEBRATE A "100TH CENTENNIAL"

The George D. Baker Centennial will be celebrated on the Goldwyn lot with the final cutting under the director's supervision of Balzac's "The Magic Skin." Not that the dean of the directorial world has attained the century mark in age, but "The Magic Skin" makes the hundredth production that Baker has directed.

After many years on the stage as an actor, director and manager, he started to direct John Bunny and Flora Finch for Vitagraph in the old one-reel days, and later when Vitagraph started multiple reel features he was chosen to handle Edith Storey and Antonio Moreno. "Tarantula" was the biggest hit of these two stars which he wrote and produced.

Lester Baker joined Metro and rose to the rank of director general of the west coast studios, where Nazomova's "Revelation" was considered his supreme achievement.

More recently he has been in the East and traveling in Europe. He came to the coast for Achievement Films, Inc., to make the Balzac story for Goldwyn release at the Goldwyn studio,

HELENE, ALL TRAINED, RESUMES CAMERA WORK

Helene Chadwick has been declared physically fit by her trainer, "Pep" Kerwin, and has left for Yellowstone Park to start work in Rupert Hughes' "Law Against Law."

Miss Chadwick recently created considerable interest among feminine film stars in Hollywood when she retained the services of Kerwin, well known physical culture teacher, to supervise her in a siege of intensive training stunts to fit her for months of hard work before the camera.

Her appearance in "Law Against Law" marks her first portrayal on the screen in eight months as a result of a lawsuit against the Goldwyn company.

The services of Kerwin have been retained permanently by Miss Chadwick, who plans to continue her physical training to keep her fit for her film work. Her routine includes boxing, rope jumping, weight pulling and other stunts generally employed by prize-fighters to keep in condition.

Miss Chadwick is the first feminine star to do this, although a number of male celebrities of the cinema have their own trainers to supervise their physical condition.

Cowan & Higgin Form Writing Team

Sada Cowan, for years recognized as one of the leading writers for the screen, and Howard Higgin, for seven years director and co-director for Cecil B. DeMille, have joined forces and will henceforth collaborate on originals and adaptations.

Miss Cowan, since she joined the Famous Players five years ago, has been credited with scores of leading photoplays. Among her recent adaptations for Famous were "Bluebeard's Eighth Wife," and "The Silent Partner."

In New York, at the moment, "Peter the Great," an original which Miss Cowan wrote in Germany and which was made by a German company, is being presented at the Rivoli theatre by Paramount, and is scoring a great success, having been held over for a second week.

Miss Cowan and Mr. Higgin titled "Brass" for Warner Brothers, and "Thundering Dawn" for Harry Garson. They have recently completed the adaptation of "Lucretia Lombard" for Warner Brothers.

In speaking of the partnership, Miss Cowan says: "Collaboration is a synonym for better scenarios and stories. For years I have worked alone. Now I will have another viewpoint, and Mr. Higgin, through his long and unique experience, can visualize a written situation in picture form. That is the real secret in writing scenarios."

The many and varied experiences which Miss Cowan had in her recent year's trip around the world, will be incorporated in her future writings.

LOOKS FOR NEW THRILLS TO CONQUER

Caesar looked for new worlds to conquer.

"Buck" Jones looks for new thrills to conquer.

The daring Fox star in his three years' work, has "done his stuff" amid the clouds in an aeroplane, near the bottom of the sea in a submarine and in a diver's suit, and has driven one of Jimmy Murphy's fastest racing cars 112 miles per hour around the Beverly Hills speedway. And way back before he entered pictures, he used to stop cattle stampedes on the range with hundreds of immense steers dashing towards him; while serving as a soldier in the Philippines he twice fought in hand-to-hand struggle with a Moro to wrestle a machete out of his hand.

He has just completed "Second Hand Love" at the Fox studio, and is now resting while the script is being prepared for his next production. "The Eleventh Hour," from the famous old Lincoln J Carter melodrama, will be his next feature to be released.

This Newcomer is Worthy of a Chance

When beautiful Eugenia Feiner came to Hollywood to make her debut in a feature picture under the title of "Grandpap" at Universal City, she realized full well the obstacles which Fate would place in her way in her efforts to achieve cinema success, but she came with plenty of determination to stand the gaff and consequently her prospects of attaining her goal become brighter each day. Those who are familiar with her work and with her rare talents are enthusiastic over her prospects and it is certain that if she is given the necessary opportunity, she will distinguish herself and soon reach a place of eminence in the ranks of stellar photoplayers, according to those who are acquainted with her.

Miss Feiner hails from St. Louis, where she had wide experiences as a dramatic artist and dancer. She was engaged for her first motion picture work while still at home and came all the way to Hollywood to fill that engagement. Since completing that feature she has been devoting her time to study and preparation for further histrionic endeavor in the field of silent drama and she will no doubt find a prominent place in a cast of the early future, as she is at present negotiating with several studios.

Miss Feiner is an unusually striking blonde, still in her teens. Her hair is golden and her eyes are brown, which is a combination considered ideal from a photographic standpoint. In the way of talent, she is a natural dramatic ingenue and capable of a wide scope of portrayal of vital characters. In short, she is one of the newcomers to the screen who looks like an unusually good bet, and who should be given a fair chance to show her dramatic worth and possibilities of development.

Jinx on His Trail

Richard Talmadge, starring in "Fast Freight," a Carlos production in the making at Universal is not complaining, but he has been the victim of eleven accidents since the picture's beginning, one laying him up for four weeks and suspending all work on the production. As a stunt man doubling for many famous stars, Mr. Talmadge passed through everything unscathed. His program thus far in "Fast Freight" has included a jump from house to house, four stories high, on Hollywood boulevard, a dash on a motorcycle, twenty feet high through a twenty-four sheet, a jump from the Fourth street viaduct, thirty-five feet high, to a box car, where a loose board displaced his pad and gave him a sprained ankle. His physician has forbidden him to work, but Mr. Talmadge was on the job Monday, when calls were issued to the rest of the cast.

SPONSOR AND PROTEGE GO EAST

Eugene B. Branford, who will be remembered for his excellent rendition of the leading aristocrat role in Rex Ingram's "Scaramouche," left Hollywood the early part of the week for the East, combining a pleasure and professional trip, the itinery including Washington, D. C., and New York, via Chicago and Marion.

Mr. Branford is a protege, and under the management of the illustrious Susie C. Clark, author of many beautiful plays and books, one of the latter of which has attracted world-wide interest is a biography in novel form of "John McCullough, as Man Actor and Spirit"—who in all three capacities gained universal recognition in the annals of fame. Miss Clark is likewise leaving for the East and she and Mr. Branford expected to arrive in Marion, Ohio, in time to attend the funeral of our late president, whom Mr. Branford knew in earlier days.

While in Washington they will be the guests of the well-known Dr. H. Holla, and will also visit the grave of the much beloved John McCullough, in Philadelphia. While in New York, Mr. Branford will deliver a lecture at the Hotel Astor on psychology, likewise while in Boston, and will then enjoy the distinction of being the guest of honor at a large house party to be given by Miss Clark at Cambridge, where she maintains a beautiful summer home.

Each added year of Miss Clark's more than three score and ten seems to brighten rather than diminish her wonderful intellect and the fact that she has pinned her faith on young Brandford's histrionic ability, based to a certain extent on his many years training and experience on the legitimate stage, seems to have already born fruit for on his return to Hollywood he will resume his duties at the Bob Horner studios.

CONTINUE EXPANSION AT UNITED STUDIOS

Plans for the construction of a new properties storage building, to contain a restaurant and five stores on the ground floor, on the Melrose avenue frontage of the United Studios were announced today by M. C. Levee, president of the studio company. Furniture, draperies, "hand props" and electrical fixtures are all to be housed under one roof. The original property room in charge of Tom Little has long been outgrown and various other rooms around the lot have been utilized for storage. Now all properties are to be gathered under one roof.

A modern barber shop and various retail establishments, as well as the restaurant, will cater not only to studio employees, but also to the residents of the rapidly growing Melrose avenue neighborhood.

Aubrey Back From Trip.

Jimmy Aubrey, refreshed from a trip to the mountains where he and his manager, Leon Lee, spent a week, has returned to Hollywood feeling full of "pep" and vigor, and ready to go back to work on his third fun-film under his new contract. "Joimes," who totes about the saddest pair of orbs of any funster in the profession, especially when the villain starts making it hot for him, and getting him into all sorts of troubles, just seems to shed dry tears. In "The Buttiniski" and "The Lobbygow" he was terribly abused by Fred De Silva, the villain, who always wanted the hand of Phylis Byrne, the girl in love with "Jimmy," and there the trouble started and finally ended, with the comedian, of course, winning out, but not until he had undergone quite a bit of grief at the hands of the villain.

WALKS 40,000 MILES IN THREE YEARS' TIME

Forty thousand miles on foot over the American continent in the last three years is some record! That is what George E. Sachs, pedestrian photographer, who is today resting at the Los Angeles Y.M.C.A., preparatory to a record breaking 19-day race to New York, his home, has done.

Immediately upon reaching Hollywood, coming from San Francisco, he visited the Pickford-Fairbanks studio where he obtained the signature of Douglas Fairbanks as "The Thief of Bagdad" upon a letter given him by the manager of the United Artists representative in each town he passes through on this letter, and will then return it to the San Francisco office. He is also carrying a letter of greeting from Governor Pierce of Oregon to Governor Al Smith of New York. In his travels, Sachs, who is only 22, has covered all of the 48 states, Alaska, Canada, Nova Scotia, Mexico, Cuba, and British Columbia, crossing the continent six times, taking pictures as he went to illustrate his travels.

Bobby in Lady Role.

Bobby Vernon makes the cutest kind of a girl when he dresses for such a part in his comedies. But he just hates to portray such a role. There is something about girls that "Bobby" just can't get used to, when it comes to appearing on the screen in such a makeup. But he did a picture once that was called "Petticoats and Pants," and the exhibitors have been crying ever since for another like it, and Al E. Christie, when he was enroute to Europe, struck on the idea and developed it all the more on the way home. Here he has his star funster, right in the midst of a screamingly funny situation, comedy that causes Mister Vernon to make three changes.

Necessity, Mother of Invention, Proven

Something new in the way of clothes or novelties has been introduced in motion pictures from time to time by different stars of the silent drama. To Dorothea Wolbert, at one time Universal's premiere comedienne, however, must go credit for the introduction of striped stockings, which until a short time ago proved to be a popular item in nearly every screen comedienne's wardrobe.

Miss Welbert struck upon the idea one day while making up for work in one of her comedies. She had misplaced her stockings and with the director calling frantically for her to come on the set she grabbed a piece of striped canvas which was reposing in the studio trash can and winding it around her legs she hurried to the stage.

When the director saw her he let out a burst of laughter that could have been heard from one end of the studio to the other. Miss Wolbert then decided if striped stockings had such an effect upon a director they surely would arouse the greatest humor among motion picture audiences and thus it came about that striped hosiery was as important to her as the cane, hat shoes and mustache is to Charlie Chaplin.

CINEMA TROUPE TO YELLOWSTONE

With two Pullman coaches of screen celebrities, and two baggage cars with motion picture equipment, Rupert Hughes, famous author and motion picture director, left Sunday for Yellowstone Park, where he will film scenes for his new picture, tentatively titled, "Law Against Law."

Several Goldwyn stars, Lew Cody, Helene Chadwick, George Walsh, Carmel Myers, Dale Fuller and William Orlamond, accompanied the author as part of his cast. Rush Hughes, son of the author-director, Robert de Vilbiss, child actor, and baby Virginia Loomis, also were with the troupe.

With Hughes went a staff of twenty-five technical men.

A staff of eight cameramen, headed by John Mescall, who filmed "Souls for Sale" for Hughes, accompanied the unit. James Hogan went as production manager.

The story of "Law Against Law" deals with the divorce question, and is said to be one of Hughes' best satires. In his story Hughes shows how it is possible in the United States for a man to have three wives.

The company expects to be on the location trip for nine weeks. A stormy time will be enjoyed by all, as in a few days, another car of rain and wind machines leaves for the famous park.

Schertzinger to Make Special For Metro

"The Man Whom Life Passed By," an original screen story by Victor Schertzinger, is announced as the next Metro all-star special by Milton E. Hoffman, Metro production manager. By special arrangements with B. F. Schulberg, Mr. Schertzinger will direct his own story.

Victor Schertzinger recently completed the direction of "Long Live the King," Jackie Coogan's first production for Metro. He was scheduled to start the production of "The Boomerang" for Schulberg, to whom he is under contract.

But Metro felt that no one was quite so fitted to direct "The Man Whom Life Passed By" as its author, and so arrangements were made whereby Schulberg kindly consented to postpone the filming of "The Boomerang" so that this might be accomplished. According to those who have read Mr. Schertzinger's story, he has avoided every one of the stereotyped characters of screen drama and has built his plot around an entirely new and human theme.

Mr. Schertzinger, aside from being one of the long established directors of the industry, is also a concert violinist and composer of note. He is credited with the music score for Douglas Fairbanks in "Robin Hood," as well as for a number of other big producions. "Just An Old Love Song" and "Marcheta," two of the biggest song hits of the day, are this director's compositions.

"The Man Whom Life Passed By" is being adapted to the esreen By" is being adapted to the screen cast is now being assembled and production is scheduled to begin August 18th.

SCENARISTS GIVE THE MAILMAN EXTRA WORK

The police officer and the postman covering Sunset boulevard near Gower street have served an ultimatum on Harry Cohn, general manager of the Waldorf studios that hereafter he must not let it be known through the public press when he is in the market for scenarios.

A few days ago Cohn sent out an S.O.S. call for scripts that could be used under the titles, "Pal O' Mine" and "Innocence," and since that time the postman has had to make extra trips to bring in the ambitious scenarios through the mail, while autos have been lined up in Sunset boulevard three deep with the over-efficient writers who believed the best bet would be to bring the script in in person.

"Forgive and Forget" is just being finished at the Waldorf studios by Howard Mitchell, while Edward J. Le Saint is making ready to start production on "The Marriage Market," from the novelette by Evelyn Campbell.

LLOYD GETS "BLACK OXEN"

The much discussed question as to who will produce "Black Oxen" has been definitely settled by an announcement from Associated First National Pictures, Inc., to the effect that this organization has turned over the screen rights of Gertrude Atherton's famous novel to Frank Lloyd Productions, Inc.

Since First National secured the film rights of this widely-read story, the entire picture industry and its followers have been speculating as to who will make this "best-seller."

First National's refusal to dispose of the film rights of "Black Oxen" at a profit of $100,000, led to the popular assumption that the story would be produced by this organization's own producing unit.

Continuous search for the initial vehicle for Frank Lloyd Productions since the consummation of a contract between Lloyd and First National for a series of Frank Lloyd Productions is said to have suddenly terminated when Richard A. Howland, general manager of First National, witnessed a private showing of Norma Talmadge's "Ashes of Vengeance," which Lloyd directed.

The masterly way in which this mammoth production was handled by Lloyd convinced this official that Lloyd is the one man in filmdom to produce and direct a story of the calibre of "Black Oxen."

"When we obtained the screen rights to 'Black Oxen,'" says Rowland, "we realized that in this sentimental story we had secured one of the greatest prizes of a literary decade. Naturally, it has been our desire to have it produced by a man in every way big enough to handle the greatest story the screen has ever had. Mr. Lloyd's continuous success in the directing of First National pictures, has qualified him to produce this picture."

"In my search for an ideal vehicle for my initial production," says Lloyd, "I have read more than fifty famous books and plays, but not one of them would approach 'Black Oxen' for unusual screen appeal and dramatic values.

"I believe that in this volume I have secured the prize vehicle of the year and realizing its wide popularity as a book, I shall endeavor to produce the film in conformity with the published story."

Commenting on First National's decision to turn over the film rights of "Black Oxen" to Frank Lloyd Productions, John McCormick, western representative of First National, says: "This is a most happy combination. Gertrude Atherton's story is generally recognized as the biggest story of the year and the acquisition of Frank Lloyd as a producer of First National pictures is held in equally high regard. We confidently expect 'Black Oxen,' under Mr. Lloyd's personal supervision, to be the screen masterpiece of the year."

Among Lloyd's most recent First National successes have been the following: Jackie Coogan's "Oliver Twist," and Norma Talmadge's "The Eternal Flame," "The Voice From the Minaret," "Within the Law," and her recently completed film, "Ashes of Vengeance."

GATES WORKED WHILE HE TOOK VACATION

Typewriter and fishing kit shared equal honors in the vacation of Harvey Gates, who wrote the scenario for "Merry-Go-Round" and who cut short his outing in order to return in time for the premiere.

Most of his vacation was spent in northern Utah on the ranch of D. P. Howells, European representative of Associated First National and the largest film exporter in New York. While Howells and Gates spent most of the time fishing, the latter found time in his spare moments to knock out an original story for the screen on his trusty Corona.

"Merry-Go-Round" is the latest of a series of scenario triumphs for Harvey Gates, including "Legally Dead," which played at the Kinema last week. "Hurricane's Gal," starring Dorothy Phillips, that started the vogue for sea stories, and "Chicago Sal," an Irving Cummings-Sol Lesser feature.

Gates has the distinction of having written vehicles that sent two actresses to stardom, namely, "Hell Morgan's Girl," which made Dorothy Phillips, and "The Wild-Cat of Paris," which put Priscilla Dean into the stellar realms.

MARJORIE AND EDDIE TO HONEYMOON NOW

Marjorie Daw is getting ready for her honeymoon.

As soon as she finishes her owrk in "The Dangerous Maid," the Schenck production in which she appears with Constance Talmadge, Miss Daw—now becoming known as Mrs. Eddie Sutherland—will leave filmdom flat for a few weeks and leave no forwarding address. That is, providing she does not have to start another picture before she leaves, as has been the case in the past.

Married to Mr. Sutherland, who is Charlie Chaplin's assistant, several months ago with Douglas Fairbanks and Mary Pickford participating in the ceremony, Miss Daw was promptly called to work at the studio. Thus were her honeymoon plans cast aside. Upon completion of the film she was preparing for the big event when she had to start work in another production. And thus it has been ever since.

Friend Husband is about to take a few weeks off at the Chaplin studio, and if the gods do not decree otherwise, the newlyweds will soon be sailing to parts unknown, where not even the radio will reach them.

Mae Murray Acts As Godmother to Kiddies

If you want to know who is the very best actress on the screen just ask any one of some 12,000 Los Angeles youngsters who recently attended a free children's concert by the Hollywood Bowl Symphony Orchestra. They will give Mae Murray as their choice—unequivocally.

One of the most popular summer institutions in Los Angeles is the Hollywood Bowl, a mammoth open air natural stadium in the Hollywood foothills. Concerts by an eighty-piece symphony orchestra are held in this inspiring setting nightly.

Miss Murray, always a lover of good music, conceived the idea of offering one of these concerts, especially arranged for children, in the afternoon. The famous little screen star not only took the time off from her production of "Fashion Row" for Metro, to arrange and finance this concert, but she also had the children from every charitable institution in Los Angeles as her guests, providing transportation for them as well.

Miss Murray insists that the ovation she received when she addressed the thousands of smiling youngsters more than repaid her for her efforts. In appreciation of her kindness and thoughtfulness she is now known as "The Fairy Godmother of the Bowl."

CROSLAND ARRIVES TO DIRECT "THREE WEEKS"

Allan Crosland will direct the film version of Elinor Glynn's famous novel, "Three Weeks."

That is the announcement from the Goldwyn studios, where the picturization of the popular story is to be made.

Crosland has arrived in Los Angeles from New York, where he had just completed the direction of Cosmopolitan's feature, "Under the Red Robe."

Mme. Glynn herself is now at the studios in Culver City, and will assist in the filming of her noted story. The adaptation of the novel to the screen has just been completed by Carey Wilson in close association with Mme. Glyn. Crosland has been in conference with the authoress and adapter since his arrival.

Crosland, though one of the youngest directors in motion pictures, has made a number of great pictures. His recent production, "Enemies of Women," is regarded by critics and public as one of the outstanding pictures of the year.

Some of his other pictures have been: "The face in the Fog," "Slim Shoulders," "Why Announce Your Marriage," "Room and Board," "Shadows of the Sea," and others.

Crosland is very enthusiastic over the possibilities of "Three Weeks" as a motion picture, and declares that he prefers the romantic, colorful type of photoplay.

Who's Who and What's What in Filmland This Week

Jane Mercer, child character actress with Tod Browning, Goldwyn director, in "The Day of Faith," by Arthur Somers Roche, is a direct descendant from the famous General Hugh Mercer of Civil war fame.

John Arnold is photographing Viola Dana in "Search of a Thrill," her newest Metro starring picture which Oscar Apfel is directing. Mr. Arnold has turned the camera on every foot of film for all of Miss Dana's pictures for Metro.

House Peters, who is enacting the leading role in Metro's production of "Held to Answer," recently learned from his tailor that he requires the same measurements as Jack Dempsey, who is also a patron of said tailor.

Malcolm Waite, who was commissioned a captain in the Seveney-first Regiment, Twenty-seventh Division, during the beginning of the war, and later served overseas as a private with the Canadian forces, being cited for bravery, is playing a part in Jack Pickford's "Valley of the Wolf."

During his recent tour along the Pacific Coast, Dr. Ernest L. Crandall, president of the Board of Visual Instruction in the state of New York, and his party, was a guest of Jack Pickford at the Pickford-Fairbanks studio in Hollywood. Dr. Crandall and his party saw Jack make several scenes for his new picure, "Valley of the Wolf."

Rex Ingram and his star-wife, Alice Terry, have returned to the Metro studios after spending a few days at Catalina Island, following the completion of the actual filming of "Scaramouche," Mr. Ingram's newest production for Metro. Mr. Ingram expects to spend several weeks editing "Scaramouche" before he goes to New York for a visit.

Jean Del Val, who besides being one of the foremost French screen actors, is also a sculptor and has just completed modeling a bust of himself, which will be put on exhibition in one of the foremost galleries of Paris. Monsieur Jean has just completed his contract with Famous Players, having played one of the leading male roles opposite Gloria Swanson.

Wm. N. Bailey has completed his work on "Clipped Wings," the C. C. Burr special in which he played opposite Constance Binney. Mr. Bailey will immediately start work on his next Burr feature.

Zena Keefe has just completed "Dusk to Dawn," which was made here, and which will shortly be released.

FURTHMAN LEAVES "U" SCENARIO DEPARTMENT

After serving for eighteen months as associate editor in the scenario department of Universal, Charles Furthman resigned his week and for the present he is undecided whether he will resume his free-lancing activities or accept one of several offers he has received from other large film companies. During his affiliation with Universal, Mr. Furthman did some brilliant continuity work, not only on "Legally Dead," one of the current screen triumphs, "Out of Step," "The Purple Stripe," "Girl Shy" and "Once a Thief" are some of the other important productions he has worked on.

He is the author of several original screen stories and one of his best forthcoming efforts is "Pirate of New Orleans." He is also responsible for many other well-known successes.

Finishes Her Debut.

Grace Carlyle, former Broadway leading woman, who negotiated the important role of "Marion Dounay" in Metro's "Held to Answer," which marked her screen debut, had her last scenes this week in the production where her work was most significant. Miss Carlyle in her stage experience has enacted 150 different roles, but never before interpreted a character who seemed an utterly destructive force. In only two scenes did the actress give vent to a semblance of tender emotion, so in "Marion Doumay" something different in femininity is given to the screen.

Director Initiates Heir.

The demand for new faces on the screen will have its response from Fred Caldwell in his latest production, "Hogan in Hollywood," which he has just completed from an original story by J. Stewart Woodhouse. The new cinema luminary is Cecil Fred Caldwell, the three months old son of Mr. Caldwell, who makes his debut by riding stately before the camera in a perambulator. Caldwell, Jr., performed so well in his initial appearance that the proud director father predicts for him a brilliant career. This newe cinema star is supported by such well known players as Alice Howell, Charles Mack, Violet Schram, Muriel Reynolds, Victor Potel, Charles Dale and Jean Metcalf.

Arthur Housman, at present playing one of the leading male roles in "Around the Town With Gallagher and Shean," is in receipt of an offer which, if accepted, will take him to England.

Sara Mullen has returned to New York from Maine, where she has been filming "Evidence." Miss Mullen will be featured in the picture, which will be released on the Independent market.

AUSTIN IS HAILED AS THE LATEST "FIND"

Laurence Trimble, noted producer of dog stories and head of the Trimble-Murfin Productions, has a new film find! This time, however, it's not a canine find, but a young leading man named Harold Austin, who has just finished the title role in "The Love Master," the forthcoming Strongheart feature which was produced under the working title, "The Phantom Pack."

In this picture Austin was called upon to caress wolves of a rather wild variety, but as he was

familiar with the characteristics of the animals, there was no undue excitement in the filming of the scenes. Prior to assuming this role, Austin was featured in comedies at Fox and Universal, but when he was advised he would be afforded greater opportunities and a location trip to Lake Louise, Banff and the Canadian Rockies country, he readily abandoned the comedy field and undertook the portrayal in the Trimble picture.

Those who know, say that this production will place this young man well on the road to recognition as one of our foremost leading men, and certainly he could not desire a more able sponsor for his introductory drama than Trimble.

Eileen Percy is suffering from a newly discovered affliction. She calls her trouble the "werbal wows," while her highbrow friends claim she has articulatum suspensodum. Miss Percy, who is now being filmed in the Choice Productions, Inc., current "special," "In Satan's Service," dates her difficulty back to her appearance on the set with Norma Talmadge during the filming of "Within the Law." She says she was called upon by the director to say, "Oh, I'm so fwightened," so many times that the letter "r" has ceased to exist for her.

George Beban is at present busy engaging his cast for his next production. He will start working early in September.

The Westlake Presbyterian Church, one of the largest and most exclusive churches in Los Angeles, furnished the setting for many of the exterior scenes of "Held to Answer," the second of the Metro all-star specials for the coming season.

Mabel Van Buren, who is appearing in support of Viola Dana in "In Search of a Thrill," her newest Metro picture, enacted the part of the German mother in Rex Ingram's production of "The Four Horsemen of the Apocalypse" for Metro.

More than ten thousand orphan and school children of Los Angeles were the guests of Mae Murray at a special matinee concert of the Hollywood Bowl Symphony Orchestra recently in the Hollywood Bowl. Not only did Miss Murray donate the concert, but she supplied transportation to and from the Bowl for the children.

E. M. Saunders, General Sales Manager of Metro Pictures Corporation, has returned to New York following a short visit to the Metro studios in Hollywood.

Seymour Zellif, who directed "The Mysterious Witness," a current Film Booking Office release, has turned towards writing original screen stories. Mr. Zellif is the author of "Hook the Woman," a six-reel special production recently completed by the Choice Productions, Inc.

Monte Blue and Irene Rich are to be featured players in the Warner Brothers picturization of Kathleen Norris' novel, "Lucretia Lombard," which will be produced by Harry Rapf. Marc McDermott, one of the pioneer film players, is also a member of the cast. Jack Conway will direct the picture.

Wesley "Freckles" Barry recently completed his latest picture, "The Country Kid," at the Warner Brothers studios. His next film is announced as "George Washington, Jr.," an adaptation of George M. Cohan's play. Included in the supporting cast are Otis Harlan, Edward Philips and William Courtleigh. Mal St. Clair has been engaged to direct the film.

"How to Educate a Wife," the Elinor Glyn story to be made into a film by the Warner Brothers, will be directed by William A. Seiter. The players to be seen in this picture have not been made known.

Dávid Belasco's play, "Daddies," in which Mae Marsh will be the featured player, is to be produced at the Warner Brothers studios under the direction of Harry Beaumont.

Ray's Film East for Brief Visit

Covered by an insurance of $50,000 during its journey, the first print of Charles Ray's ten-reel historical production, "The Courtship of Miles Standish," started on a 6,000-mile trip this week. It is on its way to New York to appease the impatience of Associated Exhibitors, through which it will be released in October, to have a view of it. Then it is to be immediately returned to the Ray studio.

Fred Niblo, the director, after seeing "The Courtship of Miles Standish" at a private preview, had telegraphed Arthur S. Kane, president of Associated Exhibitors, that "nothing on the screen ever thrilled me so much; it is the greatest production of recent years, and I predict for it a sensational success."

The picture cost $700,000. There are more than sixty principals in the cast, which has the largest number of name-parts ever appearing in a picture. Each of the Mayflower voyagers is portrayed. Charles Ray plays John Alden, Enid Bennett of "Robin Hood" fame is Priscilla; E. Alyn Warren is Miles Standish; Joseph Dowling is Elder Brewster, and other leading roles are filled by Norval MacGregor, Sam De Grasse, Thomas Holding, Stanton Heck, Tom Wilson, William Sullivan, Gertrude Pedlar, Charlotte Pierce, Max Asher and Frank Farrington.

TURPIN'S CROSS-EYED DOG RETURNS HOME

Gloom has given way to happiness in Ben Turpin's homestead, since Bob, the zig-zag orbed comedian's canine pal, reappeared.

About three weeks ago Bob found the door to his enclosure unlocked, and decided to take a little walk around the neighborhood. Let it be understood that Bob inherits his master's expressive features, in fact he is just as cross-eyed as is Turpin himself. It was feared when the animal made its appearance on the streets for the first time, it would become so bewildered that it would be impossible for it to find its way home.

It is a certainty that if Bob followed the direction in which his eyes were looking, he must have had a long, long walk before fate accidentally guided him near enough to pick up the scent of home, and thus steer him back to his kennel.

Dorothy Vernon seems to have struck upon a character that casting directors just love to have her do, an Irish Biddy, both sympathetic and stern, and a sort of little busy-body that should never be started in argument, if one wants to win from her, for if she had to, she could just talk your best hand off of you, as quick as looking at you.

Peggy's Picture Pleases.

Even though King Baggot exceeded the original estimate of $125,000 in the making of Baby Peggy's first multiple reel feature, "Whose Baby Are You?" the Universal-Jewel executives were so pleased with the results that they authorized an additional $8,000 to be spent for added scenes, inserts, close-ups, etc., and assigned one of the highest salaried title experts in the business to do the sub-titles under King Baggot's direction.

Son to Carry On For Famous Director

The name of Tourneur will be identified with the production of successful motion pictures of the next generation, according to all present indications.

Jack Tourneur, eighteen-year-old son of Maurice Tourneur, made his debut as a motion picture producing factor last week when he started to work for his father as assistant to Scott R. Beal, Tourneur's assistant director.

An exact physical likeness of his famous father, Jack is determined to become a motion picture director. At the United Studios, where Jack is now doing "leg-work" for the assistant director, young Tourneur is beginning at the bottom with the ambition to learn all there is to know about the production of a picture.

Young Tourneur was born in Paris and lived there until he was ten. For the last three years he has attended Hollywood High School, where he is not a senior.

STAR GETS OFFER TO RETURN TO OLD HOME

Henrik Ibsen and the city of Baltimore are calling to Dorothy Phillips to come east and play a season of fall stock at a new legitimate theatre which has been created out of the famous old stock house, where the noted screen star first appeared before the footlights.

The management which is opening the house in September, wants Miss Phillips to play a three months' engagement at the head of an all-star stock company in Ibsen roles, primarily. They want her to play "Hedda Gabler," "Ghosts," "The Wild Duck" and other dramatic classics. The proposal to back the high-brow plays in the new theatre comes from several Baltimore millionaires who knew Miss Phillips when she used to frolic around as a youngster in pinafores under her real name of Dorothy Gwendolyn Streible, not so many years ago.

A husband (the famous Allan Holubar), a palatial Hollywood home on Laurel avenue, and more offers for screen work than she has time to consider, will probably keep Miss Phillips from accepting the offer.

"Spanish Dancer" Finished.

"The Spanish Dancer," Herbert Brenon's elaborate Paramount picture starring Pola Negri, will be completed Saturday, after many weeks of actual production work. Antonio Moreno is featured in this adaptation by June Mathis and Beulah Marie Dix, of the novel "Don Caesar de Bazan," by Adolphe D'Ennery and P. S. T. Dumanoir, wih Wallace Beery, Kathlyn Williams, Gareth Hughes, Adolphe Menjou and Robert Agnew in support.

Barbara Le Marr Returns from Italy

Arthur H. Sawyer, supervisor of productions for S-L Pictures, will leave Hollywood for New York next week, for the twofold purpose of heading a reception committee which will greet Barbara La Marr upon her return from Italy, and to confer with his partner, Herbert Lubin, concerning the future plans of Miss La Marr.

Barbara La Marr is under the personal management of the Sawyer-Lubin supervisor and was loaned by him to Samuel Goldwyn to enact the leading role in "The Eternal City," produced in Rome.

Following her sensational rise to stardom in "Quincy Adams Sawyer," "Souls for Sale" and "The Brass Bottle," Sawyer has been besieged with starring offers for his "find," but up to date has accepted only one contract which provides for Miss La Marr to star in a Universal Special upon her return to California.

It is believed that during his visit to New York, Sawyer will arrange for a starring contract covering a series of pictures involving Miss La Marr with one of the leading national distributors.

To Have Greenhouses.

Everything from dandelions to orchids, from horse-chestnuts to mangoes, will be in full bloom and fruit constantly in magnificent greenhouses, construction on which has just been started at the United Studios. There is a constant demand from the eleven companies making pictures on the United lot for plants and shrubs and trees for scenes from Tahiti to Greenland, and the studio company has determined to fill it.

Mickey Keeps Busy.

Mickey McBan, four-year-old film starlet, is now hard at work on his fortieth picture, "Born of the Cyclone," which Emile Chautard is producing at the R-C Studios. This youngster has been appearing in many big pictures of late, including Emile Chautard's "Daytime Wives," Louis J. Gasnier's "Poor Men's Wives." with Dustin Farnum in "The Man Who Won" and in Henry Otto's "The Temple of Venus." He is fast coming into prominence throughout the country as one of the screen's ablest child actors.

English Village is Built for Connie

For Constance Talmadge's latest picture, "The Dangerous Maid," an entire English village has been built in the Hollywood hills. Overlooking the village on a high knoll a substantial Norman castle with two round towers and 112 rooms was constructed.

This castle can be seen for miles and tourists from the East sometimes mistake it for a ruin dating from the days of the Spanish occupation of California.

The English village was designed by Stephen Goosson, the Joseph M. Schenck art director who designed the castles and gigantic sets for Norma Talmadge's "Ashes of Vengeance." The actual building of the village was done under the direction of Eugene Hornbostel.

The furnishings and ornamentations for the village homes and other buildings filled eleven box cars which were sidetracked at a point near the village and their contents loaded on a fleet of motor trucks. Hundreds of costumes for the villagers were furnished by the Joseph M. Schenck costume departments.

"The Dangerous Maid" is being directed by Victor Heerman for future First National release. Constance Talmadge has an all-star supporting cast, consisting of Conway Tearle, Morgan Wallace, Tully Marshall, Marjorie Daw, Charles Gerrard, Ann May and Kate Price, and many others.

TENNIS CHAMPS LOSE IN GAME OF "DOUG"

Bill Tilden, national tennis champ, and Manuel Alonso, Spanish Davis cup star, who are now in Los Angeles for the Southern California tournament, may be the gopher's gizzard on a tennis court, but in a game of "Doug" they aren't so much. Early this week Doug Fairbanks and his director, Raoul Walsh, trimmed the tennis stars in a game of "Doug," staged on an interior set for Doug's new picture, "The Thief of Bagdad." The scores were 6—2, 6—0, 6—2. Sandy Weiner, Tilden's protege, umpired.

Fairbanks originated the game, which is a cross between tennis and Badminton. Tilden and Alonso are practicing for a return match.

Vola Vale Honored.

Vola Vale has been selected by Fujiama, the famous Japanese artist, to pose for a series of oriental drawings to illustrate the Pacific-American girl. Mr. Fujiama will exhibit the drawings at the big Japanese exhibition to be held in Tokio in October, and selected Miss Vale as the ideal type of the virile American girl, only after he had looked at scores of photos of the most beautiful young women in Hollywood.

Pulse of the Studios

For Week Starting Monday, August 13

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Wilson	All-Star	Linden-Stevens	Geo. Carter	A. Statter	"Leave It to Gerry"	1st Week
Feature Pictures Co.						
Denver Dixon	All-Star	Jack Fuque	M. J. Andrus	Wm. Lester	"The Mystery Trail"	Editing
Dearholt Productions.						
Neva Gerber Productions						
Dearholtz-Dillon	Neva Gerber	Hutchinson	Wilbur McGough	Dillon	"Sante Fe Trail"	Editing
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						
	All-Star				Special Features	Preparing
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
Jack Blystone	Buster Keaton	E. Lessley-Thorp	Rose	Mitchell	"Hospitality"	7th Week
Lou Anger Productions.						
HARRY KEATON PRODUCTIONS. 302 Luckenbach Bldg.						**148-55**
Harry Keaton	Harry Keaton	Elmer Edwardson	H. Prudhom	E. White	"Circumstantial Evidence"	3rd Week
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593576**
Fred Caldwell	All-Star	Geo. Crocker	Raymond Rousaville	J. S. Woodhouse	"Hogan of Hollywood"	4th Week
Fred Caldwell	All-Star	Geo. Crocker	Rousaville	J. S. Woodhouse	"Milkman of Hollywood"	2nd Week
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 96**
Century Comedies (Universal release).						
Al Herman	All-Star	Wm. Hyer	Herman	Herman	Untitled	3rd Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
CHOICE STUDIO. 6044 Sunset Blvd. Martin J. Heyl, Prod. Mgr.						**439-764**
W. H. Clifford	All-Star	Ray June	Warren Fromme	W. H. Clifford	Feature Story	5th Week
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Stacey	Dorothy Devore	Gus Peterson	Jim Clemens	Graham	2-Reel Comedy	2nd Week
Al Christie	Bobby Vernon	Nagy-Phillips	Hageman	Conklin	Untitled	Editing
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr. Wilshire 2115						
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.						
Renalles, Inc. Clarke Renalle, Director General.						
	All-Star			Staff	"The Elk's Tooth"	Preparing
Irving Cummings Productions. Holly. Sec. Bank Bldg.						
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						598-165
Jack White Corp. (Educational Release) (Mermaid Comedies)						
Fay	Conley	Corby	Lukoff	Staff	"High Life"	Editing
Lustig	Conley	Meehan	Taylor	Staff	Comedy	Schedule
Kerr	All-Star	Meehan	Lukoff	Staff	Comedy	Schedule
Hibbard	Lee Moran	Corby	Sharpless	Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Novelty Juveniles)						
Taurog	All-Star	Corby	Al Alt	Staff	"Yankee Spirit"	Editing
Pratt	All Star	Meehan	Dewar	Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
Gil Pratt	Hamilton	McGill	Dewar	Staff	"The Optimist"	Editing
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Edmund Mortimer	John Gilbert	Don Short	McKenzie	John Russel	"The Exiles"	1st Week
Mayo	Stock	Sid Wagner	Jas. Tinling	Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Jim Summerville	Stock	J. A. Schmidt	Arthur Cohn		Comedies	Schedule
Ed. Kenton	Lew Brice	Vic Scheurich	Max Gold		Comedies	Schedule
Henry Otto	Phylis Haver	Joe August	Hollinghead	Carr	"The Temple of Venus"	12th Week
Roberts-Foy	Stock	Jay Turner	Bob Tansey		Comedies	Schedule
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
Rocky Mt. Production Co.						
GARSON STUDIOS. 1845 Glendale Blvd.						**Wilshire 81**
Metro Release.						
GOLDEN WEST STUDIO. 4011 Lankershim Blvd.						**Lankershim 132-J**
GOLDSTONE STUDIO. 1426 Beechwood Dr.						
Phil Goldstone Productions. (State Rights release).						
Duke Worne	Wm. Fairbanks	R. Price	Harry Tenbrook	Staff	"Blind Bargains"	2nd Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 162**
Monte Banks Productions, Inc.						
H. Edwards	Monte Banks	B. Williams	Goodman	Staff	"Kids Wanted"	Editing
Herman Raymaker	Monte Banks	Bill Williams	Goodman	Staff	Untitled	1st Week
Sid Smith Productions, Inc.						
Chas. Lamont	Sid Smith	K. MacLean	Rollie Asher	Lamont	Big Game	1st Week
Chas. Lamont	Sid Smith	K. MacLean	Rollie Asher	Lamont	"Built on a Bluff"	Editing
Joe Rock Productions.						
Reggis Morris	Joe Rock	Jerry Ash	Murray Rock	Morris	Comedy	1st Week
Reggie Morris	Joe Rock	Jerry Ash	Murray-Rock	Morris	"The Bill Collector	Editing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStroheim	"Greed"	22nd Week
Tod Browning	All-Star	Wm. Silden	Earl Taggart	Kavanaugh	"The Day of Faith"	Editing
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"Master of Man"	10th Week
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"Law Against Law"	2nd Week
King Vidor	All-Star	John Boyle	James Dugan	King Vidor	"Wild Oranges"	1st Week
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd.						**Holly 1431**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Finis Fox Productions. R. R. Beaty, Gen. Mgr.						
Finis Fox	All-Star	Hal Mohr	Wm. Dashiell	Lois Zellner	"Bag and Baggage"	Editing
Richard Thomas Productions.						
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
Supreme Art Productions. Chas. J. Hall						
Irving Productions. W. H. Carr, Production Manager.						
Jack O'Brien	All-Star	D. Jennings	Cy Clegg	Frank Beresford	"Trapped"	Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive.						**438-740**
Horner	All-Star	Geo. Meehan	Middleton	Horner		Casting
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Al Neitz	Big Boy Williams	Hughes	De Long	Staff	"The Eagle Claw"	Editing
Seeling	Geo. Larkin	Elmer Dyer	Van Pelt	Staff	"The Gentleman Unafraid"	1st Week
Seeling	All-Star	Elmer Dyer	Van Pelt	Seeling	Society Drama	Casting
Hercules Film Productions, Inc. P. Andrews, Mgr. 1442 Beachwood Drive.						
Arthur Paul		J. Charles	L. Feldman	Staff	"Fighting Blood"	Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Palmer Photoplay Productions.						
Cortland Productions						
Trimble-Murfin Productions.						
Lawrence Trimble	Strongheart	G. B. Dreyer	Cyril Gardner	Donna Barrell	"White Fang"	27th Week
Assoc. Authors, Inc.						
Lloyd Ingram	All-Star	Jos. Walker	Geo. Crone	Elmer Harris	"No More Women"	Editing
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharpe	Edw. Benshaw	Bradley King	"Anna Christie"	5th Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Cecil B. DeMille	Featured	Bert Glennon	H. Tate	J. McPherson	"The Ten Commandments"	10th Week
Geo. Melford	All-Star	Ernest Haller	John Boland	Tom Gerahty	"The Light That Failed"	6th Week
Al. E. Green	Thos. Meighan	Chas. Clark	Fred J. Robinson	Edford Bingham	"Woman-Proof"	3rd Week
Jos. Henabery	Doug. Fairbanks, Jr.	Chas. Schoenbaum	Dick Johnson		"Stephen Steps Out"	3rd Week
Albert S. Lebino					"Wm. Hart in Wild Bill Hicko	Preparing
Zane Grey Productions.						
Victor Fleming					"The Call of the Canyon"	Preparing
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star	A. Wyckoff	Harry Schenck	A. P. Younger	"Pleasure Mad"	5th Week
B. P. Schulberg Productions (Preferred Pictures Release)						
Vic Schertzinger	All-Star	Karl Struss	George Yohalem	Eve Unsell	"The Boomerang"	Preparing
Tom Forman	All-Star	Harry Perry	Sam Nelson	The Leightons	"The Virginian"	Editing
Gasnier	All-Star	Karl Struss	George Yohalem	Olga Printzlau	"Maytime"	1st Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	All-Star	Andre Barletier	Nat Watt	Winifred Dunn	"Held to Answer"	Editing
Oscar Apfel	Viola Dana	John Arnold	Chas. Watt	Basil Dickey	"In Search of a Thrill"	3rd Week
Rex Ingram Productions. (Metro release)						
Jackie Coogan Productions, Inc.						
Allen Holubar Productions.						
Allen Holubar					"The Human Mill"	Preparing
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	9th Week
Geo. Hill	Jack Pickford	O'Connell	Alex Gower	Staff	"Valley of the Wolf"	5th Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Alf. Goulding	Harry Langdon	Albert Breslau	David Smith	Harry Langdon	2-Reel Comedy	Schedule
Benny Zeidman Productions.						
Ed Cline	Joe Butterworth	Wm. Marshall	Frank Gerahty	Grey Carr	"The Good Bad Boy"	2nd Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santel	Eddie Hearn			Wyndam Gittens	"The Sand Pile"	Preparing
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Taming of the Shrewd"	Schedule
Emile Chautard	Derelys Perdue	Joseph Dubrey		Beahan-Stillson	"Born of the Cyclone"	2nd Week
					"Jack of Diamonds"	Preparing
					"Drucilla With a Million"	Preparing
					"Alex the Great"	Preparing
Chester Bennett Productions.						
Chester Bennett	Jane Novak	Jack MacKenzie	Doug S. Dawson	Loring-Leighton	"The Lullaby"	9th Week
Al Santel					"Not for Publication"	Preparing
Douglas MacLean Productions						
Jimmy Horne	Douglas MacLean					2nd Week
JEAN RILEY STUDIO. E. G. Walker, Mgr., 6701 Santa Monica Blvd.						**579-440**
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
	All-Star	Harry Gerstadt	C. Morehouse		"Our Gang"	Schedule
	Stan Laurel				1-Reel Comedy	Schedule
	Edna Murphy	Bobby Doran	McBurney		"What Should a Girl Do?"	Schedule
	Dippy Doo Dads	Hank Kohler	Bert Currigan		Animal Comedy	Schedule
	Will Rogers	Bob Dorrin	Chas. Oelze		2-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						**Holly 2176**
Phil Rosen	All-Star	Kurrle-Broening	Al. Davis	Francis Marion	"Life of Abraham Lincoln"	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						**598-141**
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945-6**
B. D. Russell	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Schedule
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Ray-Miller	Walker-Moran	Wm. Bertram	Seitz	"The Way of a Man"	Schedule
SENNETT STUDIO. 1712 Glendale Blvd.						**Wils. 1550**
Mack Sennett Comedies. (First National Release).						
Campbell	Johnnie Lucas	Staub		Mack Sennett	"Rough and Ready"	6th Week
Del Lord	Ben Turpin	Blake Wagner		Mack Sennett	Comedy	2nd Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						**Holly 4080**
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Edwin Carewe Productions. (First National release).						
Joseph M. Schenck Productions. (First National release)						
Heerman	Constance Talmadge	Glen McWilliams	E. Brophy	Willard Mack	"The Dangerous Maid"	8th Week
Marion-Franklin	Norma Talmadge	Tony Gaudio	David Fisher	Mack-Sullivan	"Rose of all the World"	3rd Week
Sam E. Rork Productions.						
First National Productions.						
McDermott Chaplin	All-Star		James Chapin	Wm. Dowlin	"Temporary Marriage"	2nd Week
Joe De Grass	All-Star	Boise	Perry Vrekroff	Wm. Dowlin	"Lord of Thundergate"	Editing
Jack Dillon	All-Star		Jimmy Dunn	Dowlin	"Flaming Youth"	5th Week
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott R. Beal	Fred Myton	"Jealous Fools"	3rd Week
UNIVERSAL STUDIO. Fred Datig Casting.						**570-081**
Universal Film Manufacturing Co. (Universal Release.)						
Brown	All-Star	Balbino	Dorian		"The Acquittal"	Editing
Archainbaud	Priscilla Dean		McCarey-Wyler		"The Storm Daughter"	6th Week
Herbert Blache	Gladys Walton		Sullivan	Hugh Hoffman	"The Near Lady"	Preparing
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	15th Week
Wm. A. Seiter	Baby Peggy		Wright		"The Burglar's Kid"	7th Week
Edw. Lumley	All-Star		McDonough		"The Hog"	3rd Week
Robt. Hill	Desmond-Percy		Marchant-Kohner		"The Heart of Boston Blackie"	Editing
Robt. N. Bradbury			Nordlinger		"Riders of the Moon"	4th Week
Wm. Craft	All-Star		Taylor-Ricks		"Beasts of Paradise"	5th Week
Ed. Sedgwick	Hoot Gibson	Miller	Cummel	Sedgwick-Schrock	"The Extra Man"	1st Week
Nat Ross	Roy Stewart	Asher	Webb		"The Man Tracker"	2nd Week
Leon Lee Productions. Leon Lee Manager.						
Dinky Dean Productions. Lew Lipton, Production Manager.						
Andy Gump Productions.						
Jimmie Aubrey Productions						
W. Hayes	Aubrey	Lyons	Zimmerman	Staff	Comedy	Schedule
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						**598131**
Dave Smith Productions.						
Dave Smith	All-Star	D. Smith, Jr.	Bill Dagwell	J. P. Smith	"Man From B"	1st Week
Larry Semon Productions.						
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						**Holly 4181**
Warner Brothers Productions.						
Mal St. Clair	Wesley Barry	E. B. Dupar	Geo. Webster		"George Washington, Jr."	2nd Week
Johnny Hines	Johnny Hines	Chas. Gilson	C. Hines-Roth		"Conductor 1492"	2nd Week
Wm. A. Seiter	Marsh Gillingwater		Tenny Wright		"Daddies"	Scheduled Sept 1st
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	Sept. 1st
Sidney Franklin Productions.						
Sidney Franklin	Lenore Ulric	Chas. Rosher	Wm. McGann	Edmund Goulding	"Tiger Rose"	5th Week
Ernest Lubitsch Productions.						
Ernest Lubitsch	All-Star	Homer Scott	Flood Blanke		Untitled	Scheduled Aug. 14th
Harry Rapf Productions.						
Jack Conway	Monte Blue-Irene Rich	David Abel	Sutherland-Hawkes		"Loveless Marriages"	2nd Week
	All-Star				"Broadway After Dark"	Preparing
WILNAT STUDIO. 6070 Sunset Blvd. Al. Brandt Mrs.						**Holly 7940**
H. Mitchell	All-Star	King Grey	Geo. E. Reehm	Joe Brandt	"Forgive and Forget"	Editing

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ummings State-Rights.
With newly established offices t 1540 Broadway, New York, rving Cummings, well known in- ependent producer-director, is haugurating a new departure in is field, by distributing his own roduct throughout the state ight market himself His most ecent special production, "Broken Hearts of Broadway," a colorful rama of America's greatest av- nue, will be his first release and erritorial rights for this feature re now being disposed of at a apid rate. Cummings' venture nto the distribution field will in o way interfere with his produc- ion activities in Hollywood, it is nnounced, and the producer-direc- or has already returned to Cali- ornia to begin work on a second icture to be released through his ew offices.

Muriel Reynolds, new star un- er contract to Director Fred Caldwell, is on location at Santa Fe Springs, playing Patricia Ho- gan, feminine comedy lead, in Caldwell's latest production, Hogan in Hollywood." Others n the cast are Victor Potel, Alice Howell and Violet Schram.

Richard Headrick, the curly-headed little fellow who made such a hit in John M. Stahl's "The Child Thou Gavest Me." will again be seen under Stahl's direction when "The Wanters" is released in the early fall as a Louis B. Mayer-First National special. Playing the part of a precocious youngster who has the knack of always telling the family secrets to the wrong person, Richard plays an important part in the development of the story's humorous complications.

Carmelita Geraghty, that vivid young actress, has just finished a leading role in "Bag and Baggage," a Finis Fox Production in which she portrays a modern society wife to whom is alloted many dramatic scenes. She has now begun work in "Two Little Vagrants," a Maurice Tourneur Production in which she is cast as a Spanish girl of great wealth, and, as usual, will be beautifully garbed. Since her advent in pictures, Miss Geraghty with no single exception, is always wealthy and magnificently garbed!

Receives Present from Cowboy.
Upon learning that Helene Rosson, former Mutual and American film star, had signed with the Ashton Dearholt Productions for a series of five-reel westerns, Harry Bronson, a cowboy living in Montana, sent the little blonde beauty an expensive riding whip. Miss Rossom is the favorite cow-girl-role delineator among all the boys on the ranches. She won fame first in cow-girl roles when she starred in the old "Mustang Girl Westerns."

Norma Shearer is on the finishing scenes of her third picture for L. B. Mayer. The title will be announced later.

Anne Luther is working on the finishing scenes of "The Governor's Lady," but upon the completion will make another feature for Fox.

Expands Magazine's Scope.
So many inquiries have come in to Thomas H. Ince from readers outside the motion picture industry who are eager to obtain copies of "The Silversheet," the Ince studio publication, that Mr. Ince has decided to make his studio magazine a national publication. The initial number of the new magazine, carrying the most interesting material available on the "inside of the picture-making game," will be issued in September.

Arthur F. Statter, well known scenarist and secretary of the Screen Writers' Guild, has been engaged to write the continuity for "Leave It to Gerry," the first feature to be produced by Ben Wilson in which Billie Rhodes will be starred. The original is by Adam Hull Shirk. Mr. Statter also adapted "Mine to Keep," a Ben Wilson picture for Grand-Asher in which Bryant Washburn and Mabel Forrest are featured. It was written by Evelyn Campbell. Mr. Statter says the Billie Rhodes story promises a great deal of pleasant and very human action.

Matthew Betz has just completed "Yellow Jergins," and will immediately start work on a new feature.

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THE UNIVERSAL NOSEGAY

(Continued from Page 8)

It is a pony express dispatch bag given to Stewart by his brother, H. B. Stewart, who rode the pony express between Phoenix and Fort McDowell, Arizona. Before his death his brother was superintendent of the Belt Line railroad and became a leading figure in modern western progress, but his early days were spent along the barren trails of the old West, carrying the mail from East to West and West to East. Stewart values the old dispatch bag at more than all other old possessions he might have.

Norman Kerry, the handsome young Count von Hohenegg of "Merry-Go-Round," who was the victim of a blood poison attack six weeks ago when a trivial injury to a finger became infected, is making fair progress toward a state of complete health. His doctor and nurses believe that his determined spirit in starting to work again in "The Acquittal" as soon as possible kept him from more serious illness following his ten days in the hospital.

Kerry managed to be at the studio two or three hours a day during the filming of "The Acquittal," the all-star Universal-Jewel screen version of Rita Weiman's play, which has just been completed. Claire Windsor, Barbara Bedford, Harry Mestayer, and other well known players worked with him in this, directed by Clarence L. Brown.

Now he will take a complete rest for some time and allow his physicians full sway over whatever he does. If the medics give their O.K. he'll fly to Catalina and stay there for a time. The finger in which the infection originally started will be in normal shape in six weeks or so.

Josef Swickard, noted character actor, whose work in "Bavu" and other big Universal productions, is nationally known, and his brother, Charles, noted opera singer, met at Universal City for the first time in months. Charles Swickard, the first man to produce "The Love Tales of Hoffman" in America, and some years ago the head of a noted light opera company, retired from the stage to embark on a career as a rancher at Fresno, California's raisin center. After establishing a large property there he longed for life as an actor again, and came to Universal City to arrange to enter pictures.

Josef Swickard met him on the picture lot when he arrived by motor from Fresno, and the two held a reunion in the production manager's office.

Charles Swickard will be remembered as "Dr. Miracle" in the original "Love Tales" presentation. In California he is best known for his work in the old Tivoli company in San Francisco, and later as head of a company featuring Tom Persse, the tenor, since dead, Edith Mason, and other comic opera stars of a decade ago.

William Gould, playing the villainous Clegg in "Beasts of Paradise" at Universal City, claims the record for sea captain roles. This is the fifth consecutive time he has been cast in pictures as a master mariner.

Artie Artigues, who plays heavy villains at Universal City, has another and less known job. He "doubles" for almost any daring stunt, in horsemanship or acrobatics put up to an actor. "My best acting I don't get credit for—when I double for the other fellow," he complains. "But I get paid for it," he adds.

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HOUSE PETERS HAS EDWIN BOOTH'S BUCKLE

Stage and screen stars are so used to the compliments of an admiring public that they often become more or less calloused to personal praise.

While House Peters, who is enacting the leading role in Metro's production of "Held to Answer" is no exception to this rule, he has just received what he considers one of the most sincere compliments of his long and successful career.

The compliment in question came in the form of a somewhat rusty buckle, on the face of which was carved the profile of Julius Caesar. It had been originally used to fasten the toga of Edwin Booth, whom many consider the greatest actor in the history of the theatre, when he was appearing in Shakespearian plays.

With the buckle was enclosed the following note:

"Presented by Edwin Booth to Cecile Rush in the year of 1857—who was then starring through the country.

"Later it came into the possession of her niece, Mrs. Julia Jackson, who presented it to Mr. House Peters with sincere regard."

House Peters, who is enacting the leading role in Metro's all-star picturization of "Held to Answer," has appeared on the stage in everything from "East Lynne" to "The Squaw Man." Although he has never appeared on the stage west of Chicago, he has never appeared in a motion picture produced in the East.

Every time the sewing circle at the Congregational Church back in Columbus, Ohio, needs a new chair in the church parlor, or whenever the pipe organ needed fixing, Warner Baxter put on a show and raised the money to supply the need. And that's how Warner started on a theatrical career. At the present time he is appearing opposite Viola Dana in "In Search of a Thrill," her new Metro picture.

"Bull" Montana, who portrays the role of a crook in Metro's all-star production, "Held to Answer," is the proud owner of two new trick suits direct from an exclusive San Francisco tailor.

Grace Carlyle insists that she was not chosen to enact a leading role in Metro's all-star picturization of "Held to Answer" because she once testified in court, any more than she was once selected for an important role in the stage production of "The Warrens of Virginia," because she was born in Richmond.

Billy Elmer, well known lightweight boxer, portrays the role of an Apache in "In Search of a Thrill," Viola Dana's new Metro picture.

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Dick Discusses Discomforts

After being compelled to let his hair grow since last November, Richard Barthelmess, the famous motion picture star, says he believes now that Samson, the originator of hair-cutting, felt it was worth while to suffer the penalty of being delivered over to his enemies in order to enjoy the comforts of shorn locks. The young screen artist says he never realized what a joy and pleasure a hair cut can be to anyone. Heretofore he always thought only the barber obtained any satisfaction out of a har cut.

"Modern civilization certainly has it all over the past," declares Mr. Barthelmess. "Hair cutting in the olden days was not considered a prime requisite, and now I understand why in ancient times barbers were chums of kings. They had to have royal backing in order to live, as the populace was not kindly disposed to the barbers.

"In selecting my next picture I will make certain that the character I have to portray will be an up-to-date man who patronizes barbers. When I acted the role of Charles Abbott in 'The Bright Shawl,' I discovered that it was necessary to let my hair grow long, as the Beau Brummels of 1850 prided themselves on long hair.

"I thought that as soon as that picture was finished I could go to the barber, but not so. My character in my present picture, 'The Fighting Blade,' required even longer hair than in 'The Bright Shawl."

Mr. Barthelmess also declares that he has learned that women get their styles from men, not the Parisian dressmakers or milliners, but men from the old ages.

"In the sixteenth century, in order to show that they were different from the rest of the people, the followers of Cromwell abandoned the pig-tail effect with their hair," said Mr. Barthelmess. "They wore their hair just as the flappers do today, except they had no temporary or permanent wave."

As a result of the length of his hair, Mr. Barthelmess was compelled to shun society and had to become almost a recluse, because men of today don't wear their hair that way, and he knew he would have to stand no end of joshing if he tried to mingle with his fellow men. Invitations came pouring in on the young star, but the event he was thinking of most was the reunion of his alma mater at Trinity College. He could not go to it unless he had his hair cut. Came the night before the reunion.

"I think we can finish with you in about two hours in the morning," said John S. Robertson, who is directing "The Fighting Blade."

Time tables were consulted. There would be no chance of going to a barber shop, so telephone calls were sent out. One Italian answered he would be on the job.

"I cutta the hair of the great Caruso," he proudly declared.

No sooner had the director announced that the set was finished, than Barthelmess dashed for a chair, and before he left the studio and took the train for Hartford, Conn., he was so changed in appearance that the doorkeeper was not going to let him out until someone came to identify the packages he had under his arm.

"I not only seized time by the forelock, but by the whole head of hair and I caught the train by a close shave," concluded Mr. Barthelmess.

As They Look and As They Are

Ruby Miller, famous star of the English stage and screen, who is known as the best dressed woman in London. Miss Miller declares that American men look like shieks and aren't, and that the English do not look like shieks, and are!

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Just a Few Editorial Citations

Is it true that there are few places in the motion picture industry for big-calibre men of brains, education and experience? The fact that many high positions are filled by low-calibre men, some of whom cannot even converse with any grammatical accuracy, indicates there is some reason for the oft-repeated claim that quality and class do not constitute the main requisites to getting into the game in all cases. We know of instances wherein men of brilliant ability have failed to get opportunities to serve important and exalted purposes in the industry because powerful though incompetent cliques have blocked the courses leading to the installing of such in pivotal positions. We also know that if fate suddenly shifted us into a position to select the executives of large studios, very few names on the roster would be familiar ones. What they have done in the past would not count nearly as much as would what they could possibly accomplish in the future. Most of the best brains available for the motion picture industry are outside only looking in, vainly. The reason is, real brains do not seek places with the tenacity characteristic of the "yes man.' and button-hole expert. Unfortunately, producers do not seem prone to seek the new brains. Forsooth, if a really brilliant man is honest in his admission of no previous achievements in the industry, he is generally laughed at, instead of being considered seriously. "I never heard of you," is the rock upon which many high hopes are dashed ruthlessly. Of course, this is all wrong, and doubly so since it must be admitted that fully fifty per cent of the present studio executives could be replaced easily, to a distinct advantage, by "new blood." There is much to think about in this proposition and it would be a boon to the film industry if some of those in control of things cinema would start something immediately. Give the brainy man more chances!

Photoplayers are becoming more and more inclined to ban "doubles," and to literally drive the stunt man out of pictures by personally performing the hazardous feats heretofore regarded as entirely inadvisable. It is difficult to ascertain the real reason for this new tendency. Could it be possible the artists have come to the conclusion that the stunt men are falling down on the job?

When the recent Motion Picture Exposition broke up, it seemed several of its financial backers "broke up" with it. At any rate, let's not have any more such expositions.

What will follow "The Covered Wagon" at Grauman's Hollywood Egyptian Theatre? This has become as interesting a question as was that which caused speculation as to the identity of the successor to "Robin Hood." If Sid Grauman escapes running into snags in keeping the playhouse supplied with long-run pictures of record-breaking qualities, he will be a truly invincible showman and Hollywood will be a world-beating show town.

The marked influx of more or less deluded girls into the Hollywood film colony has developed into a problem justifying deep concern. Casting directors report that they are at times all but overwhelmed by crowds of unsophisticated aspirants to screen honors. They hail from all parts of the country and many of them are not only away from home, but penniless as well as hopeless in film possibilities. Some effective method for checking this inexplicable rush "from distant towns to Filmland" should be devised without delay, to spare the many from heartaches and bitter disappointments. It is likely the Chamber of Commerce could help in this matter by causing to be published the facts on the opportunities (or lack of them) for unschooled girls and young men whose ambitions lead them astray. Certainly, the abundance of sad cases of disillusionment has brought about an intolerable condition. Action is necessary for mere humane reasons.

We do not profess to understand the mental workings of most producers. However, we do know that in the main the general tendency among the majority of them is to make good pictures and to make good money thereby, which is entirely laudable and which precludes the possibility of there being one iota of justice in most of the attacks made upon them by censors and reformers.

Incidentally, the Mary Miles Minter case has taken a turn for the worse, so far as helping the film industry is concerned. It is regrettable that family linen has to be aired so publicly and there will be many who will cling to the notion that this family could have, and should have, settled their difficulties privately in their own house, without any publicity.

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This Week's Theatre Notes

Jack Powell Sextette, one of the sensational vaudeville developments of the year in Eastern vaudeville, comes to the Pantages as the headliner this week. The feature photoplay, "Has the World Gone Mad?" has in its cast, Robert Edeson, Chas. Richman, Elinor Fair, Mary Alden, Hedda Hopper, Lydia Lalo, and Vincent Coleman.

Richard Dix, Frank Campeau, Lois Wilson, Noah Beery, head the all-star cast in this week's Metropolitan Theatre offering, "To the Last Man."

By special request and popular demand, Clune's Theatre has made it possible for the hundreds of disappointed theatre goers who were unable to see the wonder dog, "Buck," in Jack London's "The Call of the Wild," to see this marvelous drama of the screen, at their play house for one week only, starting August 20th.

The high expectations raised by the advance word of "The Broken Wing" from the east have been fulfilled here at the Morosco. The attraction has every necessary component of entertainment success with its quick succession of laughs, thrills, romance and scenic effects. In the cast are Francesca Cappellano, Harland Tucker, Gayne Whitman, Harry Garrity, Joseph Eggenton, Mary Worth, Lloyd Corrigan, Arthur MacDonald, Frieda Sterling, and Chas. Buck.

"The Gold Fish," which opens the Majestic this week, with Marjorie Rambeau in the stellar role, will have in the supporting cast Robert Adams, Lawrence Grant, John Steppling, and Richard Tucker. The play, scheduled to open last Monday, was postponed on account of a serious illness to Miss Rambeau, necessitating her removal to St. Vincent's Hospital.

Pearl Regay, who holds the reputation of being able to do nearly any kind of dance ever done, will head the Hillstreet theatre program this week. With her will be Lester Sheehan and company, another famous aggregation of steppers. Del Chain and Lou Archer, a pair of competent comedians, will add the comedy to the bill with their new act, "Not Now." "A Friend in Need," with Mann Holiner and Nicholas Joy in the featured roles, will also add some comedy to the bill. Paul Murray and Gladys Gerrish will offer their dainty little act, "Studying Stars," which embraces impersonations of all the famous musical comedy stars. Jack Roshier with "Muffs," the famous dog contortionist, will also be on the bill. The exclusive photoplay showing will be Katherine MacDonald in "The Woman's Side." A chapter-play, "The Eagle's Talons," a comedy, "The Old Fashioned Flapper," International News and Aesop's Fables

"Drifting."

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These are a few of the highlights of "Drifting," Priscilia Dean's latest starring vehicle which is at Grauman's Million Dollar Theatre.

Continuing its remarkable sensational impression, "Where the North Begins," the Warner Brothers' screen classic featuring Rin-Tin-Tin, the famous police dog here, at the Alhambra Theater, the production is rapidly becoming the talk of all the southland. Rin-Tin-Tin is the prize of dogs. He is fierce in an attack and lovable when he crouches 'neath the feet of his master. The production is playing to the biggest crowds in the history of the Alhambra. Those in the cast include Claire Adams, Walter McGrail, Pat Harrigan, Myrtle Owen, Charles Stevens and Fred Huntley. Chester M. Franklin directed under the personal supervision of Harry Rapf.

More than unusual interest attaches locally to the current premiere of Richard Walton Tully's production of "Trilby," the George Du Maurier novel which has been read by millions. The concentrated curiosity centers about the girl, Mademoiselle Andree Lafayette, whom Tully brought from France to portray title role. The production also marks the famous playwright-producer's first screening of a play other than his own. The production was directed by James Young and the cast is one of the most notable of the year. Those in the cast are Creighton Hale, Arthur Edmund Carewe, Philo McCullough, Wilfred Lucas, Francis McDonald, Maurice Cannon, Max Constant, Gordon Mullen, Gertrude Olmsted, Martha Franklin, Evelyn Sherman, Gilbert Clayton, Rose Dione, Edward Kimball and Robert De Vilbiss.

As a special added attraction, Loew's State Theater is presenting Hal Roche's latest "Our Gang" comedy, "Giants vs. Yanks," one of those inimitable youngster pictures with Micky Daniels and the rest of the famous Hal Roach juvenile comedians in the cast.

California
Main at Eighth

Rex Beach's
"The Spoilers"

Miller's
Main at Ninth

Harold Lloyd
in
"Safety Last"

Metropolitan
Sixth at Hill

Richard Dix-Lois Wilson
in
"To The Last Man"

Loew's State
Seventh at Broadway

Andree La Fayette
in
"Trilby"

Rialto
Broadway near Eighth

"Hollywood"

Kinema
Grand near Seventh

Dark

Million Dollar
Third and Broadway

Priscilla Dean
in
"Drifting"

Alhambra
731 South Hill

Rin-Tin-Tin
in
"Where the North Begins"

Hollywood Egyptian
Hollywood Blvd. and McCadden

"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Mary Philbin
and Norman Kerry in
"Merry Go Round"

Clune's Broadway
Broadway near Fifth

Jack London's
"Call of the Wild"

Aeroplane Plus Camera Spells Speed

By an unexampled feat combining foresight d co-ordination of all departments, Pathe ews enabled all theatres in eastern cities to een Harding's death and funeral train enes filmed as far east as Omaha, at their esday shows.

Negatives rushed from Omaha by special plane service were developed and printed at e Pathe News Jersey City factory late Mon- y night and prints delivered to New York eatres at 9 o'clock Tuesday morning. Other nts reached Washington, Baltimore, Phila- lphia and Boston by noon of the same day.

Pathe News claims for this feat credit for e biggest news reel service "scoop" in the story of camera news reporting. It was ac- mplished by means of swift airplanes which tdistanced the fast air-mail service.

Not only theatres in the eastern cities, but roughout the middle west as far as Chicago, lined at least 24 hours in their presentation the all-absorbing news event of the week.

Pathe News had screened on the previous riday all of the Presidential touring party enes up to the arrival at San Francisco, companied by a resume of the late Presi- nt's career. Negatives covering the scenes the great tragedy were speeding eastward h the Overland Express, due at Omata a few hours earlier than the funeral train.

On Sunday morning Pathe News Staff Cameraman C. C. Chapman—an expert flyer—received long distance phone orders from Acting Editor Albert J. Richard to engage a fast plane, meet those two trains at Omaha, receive all negatives and rush them by the air route to the Jersey City factory. Chapman was at the Chicago office.

He had already prepared plans in anticipation of such orders, which included a small, fast plane to be piloted by Nimmo Black. The flight from Chicago to Omaha was made in ample time to intercept the Overland Express and take off the negative film shipped from San Francisco. A short delay enabled Chapman to secure also from the incoming funeral train all of the scenes taken en route.

As far as Chicago the return flight was made on the same plane, driven by the same pilot. At Chicago a larger plane was waiting for the long leg of the flight eastward. This was piloted by Eddie Stinson—Chapman continuing in charge of the film.

This flight, made at an average speed of more than 100 miles an hour, was uneventful up to about 7 p.m. Monday. Then occurred the only mischance of the whole flight enterprise. Reaching Dingman's Ferry, Pa., the plane was compelled to descend, owing to the development of a thick haze.

After communicating with the home office by phone, Chapman transferred his film to a fast touring car, instructing his pilot to proceed to the Curtis Field on Long Island as soon as possible.

Driving at break-neck speed, Chapman reached the New York office with his negatives at about midnight, and at 2 o'clock Tuesday morning the negative had been developed and titled and the making of an extra number of prints was under way.

Prints for Cleveland, Detroit, Cincinnati, Indianapolis, Chicago and all the middle West were shipped early Tuesday morning.

Prints for all the big eastern cities, as above stated, were delivered in time for the Tuesday afternoon shows—in New York City by 9 in the morning.

The Pathe News Harding Special contains more than a score of graphic scenes. Beginning at San Francisco, crowds are seen waching as the casket is borne from the hotel to the funeral train; it is placed in a hearse under guard of the 11th U. S. Cavalry; the Navy, Marine and National Guard representatives board the train; the pall-bearers are pictured—

(Continued on Page 20)

The zeal with which photoplayers have embraced the radio as the latest indoor sport, has become so general that practically every "film folk home" is equipped with a receiver. —*Radio Journal Photo*

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL., Aug. 13th.—Cullen Landis, one of the most popular young stars of the screen, spent a few hours in San Francisco on Saturday, on his way South, after a trip to the mountains.

Alec Francis, grand old man of the silver sheet, came up from Los Angeles for a few days' visit with Max Graf, head of the Graf productions, and after he got here was induced by Graf to stay and play the part of the attorney, in their current production, "Half-a-Dollar Bill."

The Pacific Studios at San Mateo is a busy place these days, for the Graf Productions started actual shooting of their big sea picture there on Monday morning. There are about two weeks of studio work to be finished first, then the whole company go to sea in a four-masted schooner, to be gone several weeks.

The West Coast Production Company also start a company working at the San Mateo studios this week, so for the first time in quite a little while both big stages will be scenes of activity.

Marjorie Rambeau, Richard Tucker, Lawrence Grant, and other members of Miss Rambeau's company left for Los Angeles on Sunday morning. The company completed a most successful engagement here at the Capitol Theatre on Saturday night, and opened at the Majestic Theatre, Los Angeles, on Monday night in the big Broadway success, "The Goldfish."

The Intrepit Company, who are preparing to make a fifteen months' trip round the world in a sailing vessel, making moving pictures en route, have bought in Seattle a fine big three-masted schooner. Captain Lyon, who is the head of the organization, has gone to Seattle to superintend the installing of the auxiliary engine, and the general refitting of the boat for the purposes of the company. Their passenger list is almost full, and if the present plans are carried out, the expedition will set sail on their long voyage October first.

Ethel Barrymore, looked on as the foremost actress of the American stage today, is the headline attraction at the Orpheum Theatre this week, in Sir James Barrie's one-act play, "The Twelve-Pound Look." The playlet was first used by Miss Barrymore as a curtain raiser some twelve years ago, and was so good, and such a popular favorite, that she has played it from time to time since. It's a short play with a big theme, and gives some wonderful opportunities for emotional acting. She will be supported by a capable company.

Jack Brehaney has resigned as manager of the Capital Theatre here to handle the superfilm, "The Hunchback of Notre Dame."

"The Fog," feature picture made by the Graf Productions at San Mateo this spring, opened a week's engagement at the Pantages Theatre, Oakland, on Sunday. Appearing with the picture in a specially written prologue are the three clever children of the cast. Little Oliver Hyde, the boy wonder, and a native of Oakland, who in "The Frog" is Nathan Forge, as a child; Cullen Landis is the grown up Nathan. Rose Cugini, who is the child played in later years by Anna May, and Grace Johnson, the younger edition of Mildred Harris, and off the screen a child prima-donna. The little playlet is being received with great interest, and "The Frog" itself is receiving highest praise on every side.

When Eddie Eberle, auditor for Goldwyn with the company making "Greed" under the direction of Eric Von Stroheim, left San Francisco for the South last Wednesday, it marked the close of the local work on the picture. It has been one of the longest locations on record, as actual filming of the picture has been in progress for four months and a half, and part of the organization was here making preparations three months before the camera work began.

DIRECTOR IS A KODAK FIEND.

Despite the fact that he spends at least 300 days each year behind a camera in pursuit of his profession as a motion picture director, George D. Baker, dean of Hollywood's megaphone wielders and producer of many screen classics, is an ardent, if not rabid, kodak fiend.

At work and at play, Baker always has at least one of his twenty cameras with him, loaded and ready to "shoot" any incident or scene that he believes might enhance the artistic value of his amazing collection of over 23,000 kodak prints.

"It's my one greatest vice, this non-professional 'shooting' of off-stage pictures," explained the eminent director when taunted about his hobby, recently. "I presume it is my great interest in motion picture photography that first led me to take up amateur camera work and since that time—many, many years ago—I have pursued the elusive in woods, mountains and at sea with a picture box."

Baker is credited with owning the greatest and finest collection of small photographic prints in America. His views include unusual scenes "shot" at various angles and often times at a great risk of life. The director has endeavored to put "life" in all of his still subjects and that he has succeeded is attested to by publishers and collectors of various portions of the world who have sought to exploit the amateur work of the camera wizard.

Although Baker is naturally greatly interested in motion picture photography, he has never evidenced the desire to "shoot" a movie camera for pleasure. Motion pictures are his business, he says, while still photographs are his hobby and he has drawn a sharp line between the two arts.

At the present time Baker is exploring the wonderous nooks and caves of California's great Yosemite in search of new studies to record with his camera. He expects to remain in the governmental park for a week, during which period he anticipates "shooting" all of nature's wonders contained in that vast area, that have not already been filmed.

Casts of the Week

The Graf Productions Present
"HALF-A-DOLLAR BILL"
Metro Release.
Directed by W. S. Van Dyke.
Leigh Smith, Assistant Director.
Andre Barlatier, Cameraman.
R. L. Selander, Assistant Cameraman.
Story by Curtis Benton, adapted for the screen by Max Graf.
Continuity by
Hope Loring and Drury Lighton.
CAST:

George McQuarrie	Anna Q. Nilsson
Alec Francis	Raymond Hatton
William Carleton	Mitchell Lewis
Frankie Darrow	

Being shot at the Pacific Studios, San Mateo.

"MYSTERIOUS GOODS"
Story by Jeanne Poe.
Directed by Charles R. Seelig.
Elmer Dyer, Cameraman.
Harry Burns, Assistant Director.
Scenario by
Jeanne Poe and Charles R. Seelin.
CAST:

Johnny Walker	George Larkin
Daniel Moore	Jake Abram
Nan, His Daughter	Charolette Morgan
Jim Harding	Arthur Morrison
Billy Evans	Billy Quinn
Dummy Spiffins	Jack House
Sheriff Crawley	Bob McKenzie

"THE EAGLE'S CLAW"
Story by Buchanan.
Directed by Alvin J. Nietz.
Morrie Hughes, Cameraman.
Charles DeLong, Asst. Director.
Scenario by
Charles R. Seelin and Al. Nietz.
A Charles R. Seelin Production..
CAST:
"Big Boy" Williams
Virginia Warwick

Heavy	Lew Meehan
Father	Lafe McKee
Indian	Karl Silveria
Sheriff	Fred Hank
Attorney	P. E. Longstreet

THE SPIRIT OF DETERMINATION.

Lorraine Eason is a thorough believer of consistency and perseverance, and not only believes in it, but conscientiously lives up to it, and while but eighteen years old, she made up her youthful mind to become a motion picture star, and though opposed by her parents, did not swerve one iota from her original plans, even after traveling the country over, as her father was an official in the Engineering Department of the Government service and his duties took him to all principal cities of the United States, also to Panama, always being accompanied by Lorraine and her mother.

Even as late as in the fall of 1922 she enjoyed the distinction of refusing the great Florenz Ziegfeld's offer to join the Follies, he having seen her while engaged in modeling at a fashionable Fifth Avenue modiste's as she had practically perfected her plans to "break into the movies"; and break in she did, with a vengeance. Possibly it will be remembered that a beauty contest entered into the scheme of things about this time, and while Lorraine refuses to discuss the matter, it is the consensus of opinion of many, who not only participated, but were officially connected with it, that she came out with flying colors, only to have the powers that be to decree otherwise.

Nothing daunted, however, she at last succeeded in getting the consent of her parents to make the supreme attempt, they agreeing, at the same time, to give her only a few short weeks in which to see the folly of her long years of well laid plans. Then the unexpected happened—she was almost immediately cast in James Young's "Wandering Daughters" and followed by important bits and parts in productions such as "Daughters of the Rich," with Mary Pickford in "Rosita," Roland V. Lee's "You Can't Get Away With It," and others, and her recent portrayal of the role of "Echo" in "The Temple of Venus" has caused favorable comment.

Muriel Frances Dana, who will soon head her own unit as a star, will be the third child to win such an honor before reaching the age of five years. She is regarded generally as a cinema genius.

How Much is Acting Worth?

"Acting for motion pictures, no matter how great the actor, is not worth a larger salary than $500 per week."

This, coming from Conway Tearle, one of the highest paid actors in films, offers a starting remark at this time when the salaries are shooting skyward.

"By this I do not mean that those actors who receive large salaries are not in practically every instance, entitled to every penny they receive—and more," says Mr. Tearle. "I do mean, however, that acting itself is not worth more than a weekly salary of $500, no matter who the actor may be.

"No motion picture player receiving a large salary in pictures, obtains this amount because of his or her acting ability. The idea that this or that player receives a tremendous monetary remuneration for his or her 'art' is to my mind, silly. I cannot imagine any piece of acting that warrants a magnificent salary.

"However, the drawing power of the actor or actress does warrant a full share of the profits on a photoplay. It is this drawing power that makes a player worth much more than $500 weekly to the producer.

"The public hears of gigantic salaries paid to players in pictures. Some of these salaries are actually paid performers, not, however, for what the public is lead to believe to be the value placed upon the individual's histrionic talents, but what the player's name means to the box-office.

"I might be a wonderful actor, but if I have no drawing power, if my name does not help bring in the sheckels at the theatre, then my services are worth no unusual salary, no matter how great my acting may be.

"There is no such thing as a $3,000 a week actor. There is such a thing as a $10,000 a week drawing power in the person of an actor.

"Motion picture acting is an art worthy of the calling. As an art it deserves a fitting return to the artist. After that it is purely a matter of business. It might be inferred that a great piece of acting will automatically result in making an actor a great box-office attraction. This is no more unversally true than is the belief that to be a powerful box-office power, one has to be a great actor.

"Sometimes there are players in a supporting cast whose work far excels that of the star. Yet they do not have the drawing power of the star, and consequently do not earn, nor do they get, a salary equal to that of the star. On the other hand, there are stars whose box-office power is tremendous, yet whose acting ability is far exceeded by others of less salary.

"If a player's name in connection with a film is worth $10,000, he or she deserves every penny of it. Producers generally are not paying the much discussed 'fabulous salaries" unless they know the players are worth every cent and more, paid in salaries. Despite all talk of tremendous salaries paid for 'acting talent,' few players are really receiving what they actually earn."

J. Warren Kerrigan, whose come-back on the screen after a long absence, has been one of the sensations of recent cinema times. "The Covered Wagon" and "The Girl of The Golden West" are two features which served to re-establish him.

ACTOR THINKS ALL ACTORS SHOULD BE WELL POSTED

Bryant Washburn, featured in Ben Wilson productions for Grand-Asher, says he has no patience with the actor who becomes, so to speak, insular. That is, who lives in his own little world of the studios and doesn't even know whether there is a Democratic or Republican president, or whether France is still in Ruhr.

"It is very easy to get this way," says Bryant. "There is a continual activity in film circles which might easily engross all the attention of the people in it. Their own little problems, squabbles, rumors, and so on, can very easily become the horizon of their thoughts and engross them to the exclusion of the great affairs of the world, the new discoveries in science, the political or educational activities of the people outside.

"The mistake in this is that such people become limited in their mental outlook. How can they successfully portray characters supposed to be entirely apart from the screen world if they know nothing of their ways of thought or action? The result is that the portrayals become "actorish,' to coin a very crude term. Instead of being John Jones, a world financier, the individual is So-and-So, playing his own character.

"I believe an actor should, above most people, be a reader and keep thoroughly abreast of the times. He would do better work if he had little to do with the affairs of the screen world outside his work, though he should know all about the technic and the developments of the art.

"I have studied everything from laboratory to sets; I am familiar with lighting requirements and camera technic. By this means I know at once how to play a role to gain the best results. This is not to boast of my particular skill, but only to show that any actor may, if he takes the time and trouble, gain a clearer insight into the thing he is doing for a livelihood. Far better to devote one's spare moments to this and to gaining a general idea of the world's work than to idly gossip about studio and studio people.

"There are many players who follow the ideas I have suggested and most of them are at the top. The really sincere man in any line of endeavor has little time for the trivialities of his field. True, all work and no play is bad business, and I am a firm believer in enjoyment. Outdoor sports, gatherings in which minds of intelligence meet to discuss topics of value or interest, afford me relaxation and recreation. These, with my work, and reading, give me plenty with which to occupy my mind."

News and Gossip About the Moving Throngs of Movieland

Jeanette Lajaunesse is another actress who came to the cinema via the vaudeville route. For four years prior to her entry into motion pictures she was one of the headlining features on the Orpheum Circuit, billed as J. Lajaunesse, "The Apache Dancer," which was a male impersonation. This has been recorded as one of the best acts of its kind that has ever gone over this particular vaudeville circuit, and enjoyed a continuous success. The most important parts she has portrayed in pictures were in "The Trail of The Lonesome Pine" and Goldwyn's "Hearts and Flowers," which was filmed in New York. Believing that her own name is too long, she has assumed the cognomen of Jeanette Hood and will

hereafter be known under this name in her film work. Miss Lajaunesse, or rather Miss Hood, was born in Chattanooga, Ten., of French descent. She has hazel eyes, brown hair, and is 5 feet 7 inches. She has been in pictures three years.

Entertains Brother.

Howard Hughes, brother of the famous author and motion picture director, Rupert Hughes, accompanied his brother on a location trip to Yellowstone Park, where the author is filming scenes for his new picture, tentatively titled, "Law Against Law." Howard Hughes will stay a week in the Park, and from there make a trip through the northern part of the state. He is a wealthy oil man.

Swimming Ability Wins.

Is ability to swim essential to success in motion pictures? In the case of Virginia Valli, who portrays the heroine in King Vidor's version of Joseph Hergisheimer's novel, "Wild Oranges," it's one of the factors that won her the role. James Kirkwood as the hero gets his first glimpse of her in the costume of Eve as she sportively buffets the waves.

Benshoff Promoted.

Edward Benshoff, for three years master of properties for the Mary Pickford Co., and for several years in a like capacity at the Thomas H. Ince studios at Culver City, has been promoted to assistant director for John Griffith Wray, now occupied in the filming of Eugene O'Neill's great stage triumph, "Anna Christie." Blanche Sweet, George Marion and William Russell are the featured players of "Anna Christie," which will be a First National release.

Mary Lee Wise has been signed by Lasky to play an important part in "Woman-Proof," starring Thomas Meighan, under the direction of Al. Green. This is Mrs. Wise's fourth engagement with Lasky-Famous Players this year.

Bruce Enjoys Vacation.

Having recently completed a prominent role as Wesley Barry's little brother in "The Country Kid," Bruce Guerin is enjoying a well-earned vacation, the first for more than a few days' duration since he began camera work, a little over a year and a half ago. During this time he has played featured roles in nine films. "Drifting," in which he worked for ten weeks with Priscilla Dean, will soon be released. Numerous offers have been received by the Warner Brothers, with whom he is under long-term contract, for his services pending the commencement of another Warner film with a role suitable to his age and talents, but they have decided that such a little fellow needs a rest once in a while. After his vacation he will return to the screen in another Warner Brothers picture and it is said that stardom is in store for him.

Publicists Become Motorists.

Joseph A. Jackson, Goldwyn manager of publicity, and his housemate and co-worker, Tom Reed, left yesterday by motor over the vacation route for a trip north which may not stop short of Portland, or even Puget Sound.

The carefree pair refused to issue any itinerary or wire address and referred all matters of mere business to Tom Engler, who will be in charge of the department during Jackson's absence of two weeks.

Meighan is Popular.

In addition to working in "Woman-Proof," the George Ade story which is serving as his present starring vehicle, Thomas Meighan has been holding daily receptions at Paramount's West Coast studio. Reputed to have the largest list of personal friends of all the screen luminaries, Meighan's long sojourn in the East has prevented his Western friends from seeing him for nearly a year. Hence their rush to his home and to the studio during his few spare moments following his recent return to Los Angeles.

Mae Marsh and Claude Gillingwater will head an all-star cast of players in "Daddies," Warner Brothers' forthcoming production, which has been scheduled to face the cameras September first. Harry Beaumont will handle the megaphone for this special.

Mix Gets Scraped.

Tom Mix is recovering from a pair of badly scraped shins which he suffered while making a scene in his newest William Fox production, "A Flyin' Fool." The horse which Mr. Mix was riding —not the sure-footed Tony—managed to get its foot caught in a tree root and fell heavily to the ground, pinning the star beneath.

Any person less stalwart than Mr. Mix probably would have been seriously injured, but as it was, the western star was not sufficiently hurt to stop work.

Monte Blue and Harry Myers have been added to the cast of "Daddies," the David Belasco play, production of which is shortly to be started at the Warner Brothers studio under the direction of William Seiter.

Vera Lewis has been engaged by Harry Cohen for his production, "The Marriage Market," under the direction of Edw. Le Saint. Miss Lewis has just finished her engagement with Jackie Coogan in "Long Live the King," playing the part of Archduchess Annunciata.

A-U-G-U-S-T doesn't spell vacation for Walter Wilkinson, screen starlet. It spells work. Walter now has a dual role, as Cupid and as a prince, in William Fox's "The Temple of Venus," being directed by Henry Otto. In addition, he is playing the part of a bootlegger's son in Larry Semon's current comedy production

Angry mobs have been chasing Billie Butts, "character kid" of the screen, all over the lot the past few days, at Mack Sennett's. Billie is the "heavy" in "Rough and Ready," the kid-and-animal picture being directed by Bill Campbell, and featuring Jackie Lucas.

Return From Lake.

After a happy week of ideal weather and amid the scenic glories of Arrowhead Lake, the Associated Authors' "No More Women" players have returned to the Thomas H. Ince studios to complete the interiors of Elmer Harris' scintillating comedy. The reluctantly returning troupers include Madge Bellamy, Kathleen Clifford, Matt Moore, Shannon Day, Clarence Burton, Stanhope Wheatcroft, H. Reeves-Smith and Director Lloyd Ingraham.

Noted Actor in Hollywood.

A newcomer to the motion picture colony in Hollywood, is John Webb Dillion, who comes from New York with a Fox contract in his pocket. Mr. Dillion is an actor of much renown in both the world of spoken and the screen drama, and has to his credit upwards of four hundred different roles in stock production. Mr. Dillion was the original "Inspector Burke" in "Within the Law," and played with such well known actors as James O'Neill, Viola Allen, Ethel Barrymore, John Drew and many others. He is considered an authority on "make-up" and specializes in strong character roles.

Bobbie Forges Ahead.

Bobbie Gordon, juvenile star, is rapidly coming to the front in filmland after his splendid work in "Penrod and Sam" and "Fighting Blood" productions. For the past two weeks Bobbie has been playing a feature part in one of Jack White's comedy productions, and is now busy with Bennie Zeidman at the Principal Pictures studio, where he was selected out of a score of applicants for a part that called for initiative ability to portray.

Definite announcement comes from Sid Grauman that an entire change of policy will soon be adopted at his famous Million Dollar Theatre at Third and Broadway. A complete transformation will be effected, both in the appearance of the house and the program presented.

Only the very biggest of special productions will be shown, which will be accompanied by elaborate stage presentations, musical settings and skillfully contrived lighting effects. There will be two performances daily—one in the afternoon and one in the evening. All seats will be reserved and on sale two weeks in advance for each picture. The prices will be 82 cents, $1.10, and $1.65.

Additional features will be installed within and outside of the theatre and it is predicted that Third and Broadway will be the most brilliant spot on the coast.

According to Mr. Grauman, he is now negotiating for all of the big pictures in the market and he plans to make his Million Dollar Theatre the home of the finest in photoplays, music and stage presentations.

Florence Vidor and Creighton Hale have been engaged to play the two leading roles in Ernst Lubitsch's first production for the Warner Brothers. Lubitsch has just completed directing "Rosita" for Mary Pickford. The new Warner production is from the pen of Paul Bern, and it is reported to be something out of the ordinary, with a Viennese setting

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, AUGUST 18, 1923

COLLE'N MOORE MARRIES TODAY

Colleen Moore, popular motion picture star, was married today to John Emmett McCormick, Western Representative of Associated First National Pictures, Inc. The ceremony took place at St. Thomas' church. The Rev. M. J. Mullin officiated.

Carmelita Gerraghty, screen actress and a close friend of the bride, was the maid of honor. The groom was attended by Earl J. Hudson, of New York, production manager for the organization with which Mr. McCormick is associated.

The ceremony, a quiet one, was attended only by the intimate families of the bride and groom, consisting of Mr. and Mrs. C. R. Morrison, the bride's father and mother; Cleeve Morrison, her brother; Mr. and Mrs. J. S. McCormick of San Francisco, the groom's parents; Mrs. Mary Kelly, Miss Moore's grandmother; her uncle and aunt, Mr. and Mrs. Walter Mitchell, and Mrs. E. J. Hudson.

The marriage is the culmination of a romance which had its inception two years ago when the winsome Colleen met Mr. McCormick while playing in her initial First National picture. Three months ago Miss Moore signed a long term starring contract with First National.

The bride, who in private life was Kathleen Morrison, daughter of Mr. and Mrs. C. R. Morrison of Los Angeles, is one of the most popular film stars on the west coast, both professionally and socially.

McCormick is one of the best known film executives on the west coast, and one of the youngest executives in all filmdom to hold such a responsible position.

The couple are unable at this time to take but a brief honeymoon, due to the bride's engagement in the feature roles of "Flaming Youth," now in production, and in "The Swamp Angel," soon to be filmed and on account of the extensive production activity of the company, which necessitates the groom staying at his desk at this time.

The wedding trip has been postponed until after the completion of "The Swamp Angel," in October, when the couple will go East to New York and other Atlantic coast cities for a protracted stay.

Mr. and Mrs. McCormick will be at home at 689 South Bronson Avenue, Los Angeles, after September 1st.

Percy Visits Here.

Percy Bronson, of Orpheum circuit fame, is vacationing in Los Angeles, and renewing his acquaintance with Eulalie Jensen, now a featured player in such films as "The Hunchback of Notre Dame" and George D. Baker's version of Balzac's "The Magic Skin." Percy and Eulalie were show mates in musical comedy, both having principal roles in the famous road show, "Peggy From Paris." Percy is also considering entering the films on his own account.

STAR SCALDED BY GEYSER WATER

Helene Chadwick and an assistant director were badly burned when the Giant Geyser at Yellowstone Park unexpeectedly spouted and drenched them with hot water, according to a telegram received this week by Pete Smith, Miss. Chadwick's representative.

Acids and other chemicals in the water added to the seriousness of their injuries, but it is expected that they will be able to return to work within a day or two. Meantime, production on the Goldwyn-Cosmopolitan production, "Law Against Law," on which they were working, has been held up.

Though "Old Faithful" erupts daily, the Giant Geyser is active but two or three times a year. Believing it safe the production company, which is spending two weeks in Yellowstone on location shots, was working around the pool in which the geyser is located, according to the telegram.

Then, without warning, an enormous column of steaming water leaped from the center of the pool and fell on the players. Miss Chadwick and the assistant director were the only ones to be seriously burned, however.

Pola to Vacation.

Having completed the stellar role in Herbert Brenon's production of "The Spanish Dancer" for Paramount, Pola Negri is contemplating a "seeing America first" trip. The Grand Canyon, Yosemite, Yellowstone National Park and Del Monte are among the scenic points which she hopes to visit, but it is doubtful if she will be able to visit more than one of them during the present vacation. According to the famous Polish star's present plans, the Grand Canyon at least will be visited at this time, perhaps accompanied by Kathlyn Williams, who also played an important role in "The Spanish Dancer."

Dillon to Start.

Edward Dillon, of the Dillon Productions, starring Elaine Hammerstein, in Harold McGrath's "Drums of Jeopardy," will take up the megaphone for the picture in about two weeks at the Goldwyn studios. In the meantime, he is lining up his sets, which will be most elaborate. The action of the story in which Miss Hammerstein is cast as dramatic critic, transpires in Russia and modern New York, the former sequence to take place in a palace, now under construction.

GENERAL GETS CLOSE-UPS OF SELF

A new vogue of "motion picture portraits" will be introduced to Paris upon the return of General Henri Gouraud, newly appointed military governor of Paris, and his staff, who have been visiting America as the guest of the Rainbow Division of the American Legion.

The general, during his visit to Los Angeles, was the guest of Thomas H. Ince at the Ince studios in Culver City. He became so interested in the process of making "close-ups" of Blanche Sweet, William Russell and George Marion, who were working in scenes of Ince's screen adaptation of "Anna Christie," that he readily consented when Mr. Ince suggested that some intimate "portrait studies" of him be made as a souvenir of his visit. A number of close-ups were made of the World War hero in addition to the "news" shots taken of him with his staff. They will be forwarded to the general before he sails for France, so that he can carry back a vivid memento of his initiation to the motion picture colony, which the general gratefully told Mr. Ince was one of the most pleasant and interesting experiences of his American tour.

Among the guests at Mr. Ince's reception for the general were: Lieutenant de Vibraye, -aide -de camp to the general; Lieutenant L. A. Hellec, secretary to the general; Col. G. A. L. duMont, attached French embassy at Washington; M. Jules Henry, secretary to French embassy; M. A. S. Tourneaux, American representative World Illustrie, Paris; W. W. Bodine, Major John Mangin, and Major W. H. Budd, of the U. S. Army; Major H. J. Brady, Rainbow Division; M. Louis Sentous, Los Angeles French consul; M. Charles Winsel, Los Angeles Belgian consul; L. J. Christopher, Pres. Alsace Lorraine Club and Pres. Colonie Francaise of Los Angeles.

INSECTS SCORE SENSATION IN FILMS

The premier showing at the Ambassador Theatre, Los Angeles, recently, of three of Sol Lesser's "Secrets of Life" series packed the playhouse to the doors with an audience that overflowed into the lobby. And the beholders were as notable in enthusiasm as in numbers, each picture, the Bee, the Ant and the Spider, being followed by prolonged applause, and finally by calls for Louis H. Tolhurst, the young Los Angeles scientist, whose processes and inventions have made microscopic motion photography completely revealing and adequate.

It was explained that the pictures were not addressed to the technical mind, but to the average layman; that a series of classroom non-theatrical pictures on the same subjects was in contemplation, but that the purposes of Principal Pictures Corporation and Mr. Lesser in introducing and presenting this series was to entertain and excite popular curiosity in a new world opened up by the marvels of the Tolhurst light and microscopic motion photography.

The audience in attendance was representative of all classes of theatre-goers and of all grades of life and employment. Among the invited guests were members of the Academy of Sciences, local Board of Education, professors of Entymology, Zoology and Biology from the University of California, Southern Branch, and the speaker of the occasion was Dr. Mars Baumgardt, a local astronomer. Dr. Baumgardt said he would reserve his remarks until he had seen the pictures, which when he had, inspired him in his opening phrase to say, "What I have just seen staggers me. The screen has never revealed anything so marvelous as this."

Mr. Lesser has taken these three pictures East with him to arrange for distribution and he will also take them to Europe, there also to effect their distribution. Mr. Tolhurst was the recipient of a flood of congratulatory comments and was assured that the motion picture public will reward his eight long years of experiment, research, study and patient, hard labor.

A quality frequently remarked in the pictures was the human interest and humor that attached through the manner in which they have been titled by Walter Anthony.

Resorts to Paper Work to Save Prestige

Patience and perseverance always will be rewarded, even if the outlook sometimes grows dark and dreary.

This is the opinion of Jack Prendergast, who several months ago gave up a promising career on the legitimate stage in San Francisco, to enter motion picture work in Hollywood.

Jack could have done almost unlimited work as an extra, or bit player. He felt, though, that his years of experience on the stage and his success as a juvenile, in legitimate, entitled him to something better than apprenticeship works, and didn't accept it.

Several days ago Jack's friends along the boulevard and in the studios began to wonder where he had gone; for some time they didn't see his smiling face.

His father came to Hollywood from the Bay City—Dad is Thomas F. Prendergast, a prominent judge of the northern city—and finally succeeded in locating the son, who had been working on a newspaper, for a small salary, rather than lower his prestige by accepting cheap work in pictures.

Now Jack and his dad are chumming around together, and the boy feels sure that within a very short time arrangements will be made, perhaps through the organization of an independent producing company, if necessary, whereby he will get the chance to do screen work commensurate with the thespic experience he has had, as well as his acting ability.

COMEDY STAR TO FILM AT FAIR IN HOME TOWN

Al St. John has beeen presented with the keys of the city of Santa Ana, his own home town, for the week when the Orange County fair is in session there this fall.

His fellow townsmen want their cinema prodigy to come there and make a comedy built around the annual fall festival, and Al has already taken the matter up with General Manager Sol Wurtzel of the Fox studios, and it looks as if the entire St. John company would be camping out at the Orange County metropolis during the run of the exposition.

Fox is gradually acquiring quite a menagerie and Al is planning to take a number of four-footed stars with him to his home town for the "County Fair" film.

Extremes of Fashion.

While Ralph Lewis is wearing some very dilapidated and shop-worn clothes in his featured role in "Born of a Cyclone." Vera Lewis, who in private life is Mrs. Ralph Lewis, is appearing in stunning creations valued at thousands of dollars in her role of the fashionable society woman in "The Marriage Market."

TRYING TO SPARE THE DELUDED ASPIRANTS

Each year thousands of young people leave their homes and journey to Hollywood, California, in the hope that they will find opportunities in the motion picture industry. Some are successful, but the majority are not suited to the work and spend their money in vain.

It remained for an advertising man, Frederick F. Paul, of 521 Hollingsworth Building, Los Angeles, to see that screen aspirants could be put in touch with motion picture directors, before coming to the film colony, and to bring this about, the Motion Picture Intelligencer was established.

In this publication, which is circulated among the motion picture directors, are reproduced the photographs and qualifications of screen aspirants from all over the country. If any of these seem to afford likely material for casting in any forthcoming productions, they are notified that there may be an opportunity for them; but, as only a small number can possibly interest the directors, those that seem to have little in their favor are notified that it would be useless for them to come to Hollywood, and thus are saved the expense and disappointment that would otherwise be theirs.

YOUNG "SLAVED" ON HIS VACATION TRIP

Richard P. Young, whose main purpose in life is to write comedies and titles, recently took several days off to make a short trip into the Big Bear country with Bob Dillon, now writing a forthcoming serial. Their purpose was to secure some location stills.

"I looked on the photographic work as a man-sized job," said Young, back in Hollywood, "but when Bob's Ford balked on a mountain grade, we did more than labor—we slaved.

"And the worst of it: My friends still ask me if I enjoyed *my vacation.*"

Barrymore Coming Soon.

To portray the leading feminine role in the John Barrymore picture, "Beau Brummel," the Warner Brothers, through an arrangement with Paramount, secured the services of Mary Astor. Mr. Barrymore is expected to arrive from New York about September 1st, at which time everything will be in readiness to film the Clyde Fitch play. Harry Beaumont, who recently completed the picturization of Belasco's play, "The Gold Diggers," will direct the Barrymore film. Dorothy Farnum is preparing the screen story.

Archie Mayo at Fox.

Archie Mayo is a new addition to the comedy directorial staff of the William Fox West Coast studios, Hollywood. Mr. Mayo's first work will be to complete a Sunshine comedy commenced a week ago by Director Tom Buckingham, who was suddenly called to New York to finish a picture started by Bernard Durning, suddenly incapacitated by illness.

MULHALL AND PAULINE LEAD IN COHN'S NEXT

With Jack Mulhall and Pauline Garon in the leading roles, Harry Cohn, general manager of the Waldorf studios, has completed the cast for "The Marriage Market," an Evelyn B. Campbell novelette which will be made into a six reel feature for C. B. C. release. Among the notables chosen are Shannon Day, Vera Lewis, Marc Robbins, Kate Lester, Mayme Kelso and Jean de Briac. "The Marriage Market" will be produced on a lavish scale under the direction of Edward J. Le Saint.

"Forgive and Forget" has just beeen completed at the Waldorf studios under the direction of Howard Mitchell, with Wyndham Standing, Pauline Garon, Philo McCullough, Josef Swickard, Vernon Steel, Lionel Belmore, Estelle Taylor and William Scott.

Harry Cohn is conducting a nation wide scenario contest to get scripts which can be released under the titles "Innocence" and "Pal o' Mine." The production of these two will follow "The Marriage Market."

FORMER OPERATIC STAR IN GRAF PRODUCTION

William T. Carleton, who was noted for years as a leading operatic baritone, both in this country and abroad before he gave up his career to become a motion picture player, has been engaged for an important role in "Half-a-Dollar Bill," which is to be made by Graf Productions of San Francisco. Camera work will start at the San Mateo studios on Monday. Other members of the cast already engaged by Supervising Director Max Graf, are Anna Q. Nilsson, Mitchell Lewis, Raymond Hatton, George McQuarrie, and five-year-old Frankie Darrow.

Andre Barlatier, who photographed "Earthbound," and other important productions, has been engaged as chief cinematographer, and R. L. Selander will handle the second camera. Richard E. Sibley will be technical director for the production.

Director W. S. Van Dyke and Assistant Director Leigh Smith, have already arrived here from Hollywood and the members of the cast are expected momentarily.

LA MOTTE BECOMES AN EXECUTIVE OF HEPNER

Ira J. La Motte, manager of the Shubert-Belasco Theater in Washington, D. C., for the past two seasons, and one of the best known men in the United States, has severed his connection and moved to Los Angeles, where he has accepted a very attractive offer from Wm. Hepner, Inc.

He will have direct charge of the company's business in California with the Motion Picture and Theatrical Producers. Mr. La Motte will be the secretary and treasurer of William Hepner, Inc., of California, which as a result of studio work in Hollywood and other California points, has rapidly outgrown the original New York offices.

This Newcomer Learns Auto Laws

Another motion picture player comes from the East to find that autoists can't speed over the California highway and get away with it.

Bebe Daniels discovered that fact and went to jail for ten days. Then Maurice Canon, the French actor who went to the coast to play in "Trilby," ran afoul the same judge who put Bebe in durance vile.

The latest film celebrity to get nailed by John Law is Ben Lyon, well known stage and screen portrayer of juvenile roles, who came west last week to play an important role in First National's "Flaming Youth."

On his first Sunday in California, Lyon motored to Riverside. Driving past a hotel there he was held up by a United States Army officer, a member of the reception staff of the French general, Henri Joseph Gouraud, who requested the actor to drive the famous general to the railroad station.

The general's chauffeur was missing, the officer explained, and it was necessary for the visitor to make a train leaving in a few minutes. Lyon was told to forget all speeed laws, and he did.

Leaving the general at the train, Lyon continued toward Los Angeles. Having got the spirit of the thing, he kept his foot way down on the accelerator and then ran smack into a motorcycle cop. Explanation and excuses were useless. Lyon was handed before a magistrate and ponied up to the tune of $25.

NEW COMPANY TAKES OVER JACCARD STUDIO

Jack Glavey and his associates in the newly formed Hollywood Enterprises have taken over the studio on Lankershim Boulevard, directly opposite Universal City, which has formerly been used by Jacques Jaccard. The studio will henceforth be known as the McNamara studio, after J. J. McNamara, well known ex-detective of Los Angeles, who is vice-president of the concern, and it will house the units which are now in the shaping.

Already plans are under way to broaden the scope of activity as recently announced by the concern. In addition to the comedy unit which will star Eddie Gribbon in 2-reelers, a feature company is now projected.

Negotiations are under way looking toward signing Mary Anderson as leading woman for the first production. Charles O. Cecil has been engaged as art direcor. George D. Gould, former trade paper editor, will direct the advertising and publicity for the new concern.

"Trilby" Scores Big in New York

The hard-boiled critics of the New York dailies were apparently swept off their feet at the opening of Richard Walton Tully's latest screen drama, "Trilby," which opened at the Strand Sunday. Not only do they laud Mr. Tully to the skies for producing so thoroughly worth-while a play in such a delightful and commendable manner, but they hail Andree Lafayette as the find of the season, and call Arthur Edmund Carew's interpretation of the role of Svengali, a masterpiece.

The Times says in part: "This photoplay is wonderfully good. Mr. Tully is a man who is eager to give the public sensible and wholesome pictures. It is far ahead of most productions presented on Broadway."

The Tribune: "Lafayette delights us. She is fascinating, beautifully unusual and clever, and has a magnetic personality."

The News: "You'll enjoy it enough to see it again."

The World: "Trilby is one of those films we wouldn't want to say we had missed."

The American: "Tully is to be congratulated upon the execution of the production—an unusual presentation."

The Mail: "It is a moving picture drama at its best. The people and incidents all appear real. Lafayette is to be congratulated for her interpretation. Carew, as Svengali, was finished, artistic and sincere."

WILLIAM FOX HAS NEW CASTING DIRECTOR HERE.

James Ryan, for many years casting director in the New York studios of the Fox Film Corporation, has arrived in Los Angeles, and henceforth will cast all pictures made at the William Fox West Coast Studios, Hollywood.

The new casting director has a wide acquaintance among film folk and has to his credit the selection of players in such great screen successes as "Over the Hill," "If Winter Comes," "The Silent Command," and all of the big Fox "specials" shot in the East and in Europe.

The new executive is thoroughly grounded in the art of picture making, having commenced his studio career as a "grip," climbing then by successive stages to assistant director, director, and finally casting director.

Mr. Ryan is a civil engineer by profession, and as such commanded a company for two years in France during the great world war.

Walter McGrail, who plays one of the featured roles in "The Bad Man," Edwin Carewe's First National production, is known as the "good bad man" of the screen

P. A. MUST HAVE DOZED

"Boy! page a press-agent."

Didja ever before in all of your life hear a real, honest-to-goodness, motion picture actress, who after experiencing a perfectly good robbery, failed to publish it?

This is, however, what has actually happened. A number of weeks ago Miss Charlotte Du Puis left her home on North Wilton Place, Hollywood, for the Metro studios, and returning in the late afternoon, found the house in a topsy-turvy condition, dresser drawers upturned, carpets rolled back and valuables missing totaling nearly $5,000, among which were included evening dresses, silken lingerie, a diamond ring, seal coat and a Kolinsky fur cape, of which the latter alone was valued at $1,000.

Officers Niece and Page of the Hollywood police station are on the trail of the robbers and report that arrests are due at any moment.

Miss Du Puis, who literally rolled into fame, when in her first part with Charles Brabin, in "Six Days," at the Goldwyn studio she was called upon to dramatically hurl herself down a long flight of steps, has received a more than attractive offer to be featured in a new production which is to be staged in a local Hollywood studio by Eastern capital.

"Extra" Gets a Promotion Early

She played all the leading male roles at school, but—she couldn't wear trousers.

Rosalind Byrne, who came on the set of First National's "Flaming Youth," in which Colleen Moore has the leading role, in the capacity of an "extra," made such good progress the first day of her film experience that a small part is being developed for her benefit.

Eighteen years old and just out of the Immaculate Heart Convent, Rosalind shows remarkable ability as a picture actress. Director John Francis Dillon predicts that she will ultimately become one of the best known artists of the screen.

Miss Byrne is a tall brunette, with dark green eyes, suggestive of the Orient. Her hair is jet black and bobbed with a Dutch cut that makes her one of the most distinguished types of the many young girls who appear in Warner Fabian's frank and daring story.

"I always wanted to be an actress," says the charming young woman. "In school I played all the leading male roles in our amateur theatricals—but the sisters made me wear skirts, except one time when I appeared as Pan in a pageant. If there had been a possibility of Pan wearing skirts, I suppose I would have worn them in that play."

Bennett Plans a Busy Film Year

In his newly formed production organization, in which he will produce two series of big features, Chester Bennett will act as director general of the organization, and personally direct the pictures in which Jane Novak will be starred.

In addition to directing the Jane Novak pictures, Bennett will supervise a series of six western productions starring Eddie Hearn. Negotiations are pending for securing one of the best known directors of westerns for Hearn, and his name will be announced within the next few days. He will work under the direct supervision of Bennett.

Within a short time Chester will also begin supervising a third series of features, starring a famous light comedian, whose name for the present is being withheld.

Bennett is now negotiating for a number of well known books and plays to serve as vehicles for Miss Novak and Hearn. Hawthorne's immortal "Scarlet Letter" may be Miss Novak's next starring vehicle.

Mary Beth Milford, who plays the leading feminine role in "Fighting Blood," was formerly a member of Irving Berlin's world famous Music Box Review in New York. Miss Milford has just recently received an offer to return to the New York stage and play the featured role in one of the touring companies in "Sally."

Aileen Will Play Lady in "3 Weeks"

Aileen Pringle, popular screen beauty, will play "The Lady" in "Three Weeks," the Elinor Glyn novel to be filmed by the Goldwyn studios, Abraham Lehr, vice-president of the company, announced this week.

Miss Pringle, who has been appearing on the screen for less than two years, gets her first leading role in the famous love story, and will play opposite Conrad Nagel, who has been chosen for the part of Paul, the blonde English hero with whom hundreds of thousands of readers are familiar.

Alan Crosland, who made "Enemies of Women" and other film successes, recently arrived from New York especially to direct the feature, and expects to begin filming the story within the next two weeks.

Miss Pringle's early training and environment before joining the film colony have fitted her remarkably well for the role of the mysterious queen, Goldwyn officials believe.

Miss Pringle has been declared the exact type for the role by no less an authority than Mme. Glyn herself, who is now at the Goldwyn studios to assist in the production of her novel.

A member of one of the wealthiest and most aristocratic families in California, Miss Pringle received her education in exclusive private schools in San Francisco, London and Paris. She lived in Europe for several years, and lived in most of the places where the romantic adventures of Paul and The Lady occurred. She is the wife of Sir Charles Pringle, son of a former English governor of Jamaica, and one of the largest landholders in the world.

Other pictures in which Miss Pringle has appeared are: "In The Palace of the King," "Souls for Sale," "The Tiger's Claw," and others.

ENGLISH STAR BUYS "FOOLS FOR LUCK"

Ruby Miller, the famous star of the English stage and screen, who has just completed the leading role in "Alimony," has purchased the screen rights to an original story by Theodore Spangler, "Fools For Luck." The story deals with the adventures of a young girl captive on a pirate ship in the Mediterranean Sea. Her captors, two of the most notorious pirates of their time, are in love with her. One is young and handsome, the other is a brute with no sense of respect for the female of the species. The development of the story, during which the pirates dig for buried treasure, is one of the most dramatic of costume stories.

Miss Miller will film the story upon her return to Europe, as she desires the production to be filmed in its exact location, the Spanish Main.

NEWCOMER LOOKS LIKE A FUTURE OLD FAVORITE

Oliver Follansbee, one of the newcomers to the film world, makes his screen debut with the all-star cast in "The Ten Commandments," Cecil de Mille's latest production.

Follansbee began his dramatic career in Chicago as a member of the Actors Guild, and appeared in a number of productions with that organization, namely, "The Lion and the Mouse," "La Tosca," "The Faun," "Come Out of the Kitchen," "The Little Cinderella" and many others.

His first important role was in support of Marjorie Rambeau in "The Sign on the Door." He later appeared with Lenore Ulric, in "The Son-Daughter," at the Belasco theatre.

During a performance of "The Thief," in which Eugene O'Brien was starred, O'Brien became ill and Follansbee, who had understudied the title role, assumed the part for a period of three weeks. His performance was such that he was at once offered contracts by leading producers.

The late Wallace Reid, one of Follansbee's stage associates, persuaded him to come to California

and begin his screen career. Already Follansbee has received great praise for his work in the de Mille production and his future is being watched by a great many producers.

Mortimer Now Fox Director.

Edward Mortimer is now wielding a megaphone at the William Fox West Coast studios, Hollywood, directing John Gilbert in a screen translation of Richard Harding Davis' "The Exile," with scenario by John Russell. Betty Bouton has the role opposite Mr. Gilbert and in the cast are Margaret Fielding, who made a screen name for herself by her excellent characterization of "Mabel" in "If Winter Comes"; John Webb Dillion, who essays the "heavy," Fred Warren and others. Don Short is the cameraman.

Nothing But the Truth.

Bryan Foy, son of Eddie Foy, who recently reached directorial honors at the William Fox West Coast studios, is making his first Sunshine comedy, with Stephen Roberts as co-director. The laugh-maker will be captioned "Nothing But the Truth," and has as its three principal characters three famous truth-tellers, Ananias, Baron Munchausen, and Diogenes. Foy is also the scenarist.

Fred Kley a Rider.

Fred Kley, general studio manager of the big Fox studio, Hollywood, has become a horseback enthusiast and recently purchased several very fine saddle horses. Early any morning he can be found in the vicinity of the "Uplifters' Club," on one of the many attractive bridle paths of that section.

Doris May is soon to make her bow under the Warner Brothers' banner, as she has been selected to play opposite Johnnie Hines in the star's second Warner picture, tentatively titled, "Conductor 1492," adapted from F. Scott Fitzgerald's story.

PLAYER OF MOTHER ROLE SCORES IN "LULLABY"

The best work ever done by "Nan Connor" is the tribute being paid her by those who have seen the rushes of "Lullaby," the Chester Bennett production, starring Jane Novak, in which this talented actress just finished playing.

Following a few years of legitimate stage and operatic experience, Miss Connor, like many other legitimate players, turned her eyes toward the silver screen, where she has since played with such famous celebrities as Dorothy Phillips in "The World's a Stage," Leatrice Joy in "Minnie," Mary Pickford in "Pollyanna" and Suds," Madge Kennedy, "The Blooming Angel" and Clara Kimball Young in "The Forbidden Woman." Mother and nurse characterizations have been her specialty. Miss Connor has until recently also been a member of the Hollywood Players, but due to the pressure of her screen work she was forced to withdraw her support.

SEELING OFFERS PRIZES

Kathryn Parker of Baltimore, Maryland, was the lucky lady who won the prize on her original idea for "Big Boy," Williams' last production, entitled, "The Midnight Rider."

Mr. Seeling offers another prize for the best submitted idea in this same amount of words for a George Larkin feature. The contest will close September 15th. Mr. Seeling's studio address is 1442 Beachwood Drive, Hollywood.

Elinor Fair, who is at present under contract to Universal, will shortly return to New York for a brief vacation, prior to starting work on a new feature.

WHO IS THIS WRITER? MYSTERY

An amusing little mystery has sprung up in Hollywood and has caused considerable buzz of speculation along the Boulevard. It is rumored that one of the younger popular short story writers has become a motion picture actor under the name of Stanley Stoles. Rumor has it that this is not the author's real name and the local colony is busy speculating as to the author's real name and the name under which his magazine stories appear.

Although Stanley Stoles admits he has had stage experience, playing "Preece" in "Milestones" and "Ralston" in "Nothing But the Truth" under the direction of Marie Wainwright on the legitimate stage in the East, he insists that his venture as a motion picture actor is primarily to get the "motion picture angle" on stories. One of the directors with whom the young man has recently worked is predicting that Stanley Stoles may have a doubly successful career, some day playing the

lead in film versions of his own stories.

BRUNO HITS UPON A WIDELY POPULAR IDEA

J. Anthony Bruno reports that his announcement published in last week's Camera!, to the effect that he had acquired the services of the eminent cinematographer, Jas. Talbot Gibney, Esq., and had opened, in addition to his already well-known portrait photography service, a new branch of his business entirely devoted to the commercial production of screen tests, at a most moderate price and under the personal supervision of Mr. Gibney, has created quite an interest, to say the least, and that they had shot thousands of feet of the celluloid during the course of the week in satisfying the demands of dozens of screen aspirants who were attracted by his timely announcement.

Irving Starts.

The Irving Productions at the Hollywood Studios started shooting this week on location at the fishing village at Monterey. I. W. Irving, who wrote the story, entitled "Trapped," promises to announce the all-star cast in a few days and that it will be a regular humdinger, from the box-office viewpoint. W. H. Carr is production manager and Jack O'Brien director, with Cy Clegg assisting. The scenario is by Frank Beresford and Harold Shumate, with D. Jennings at the camera.

Another Newcomer.

Helen Andrus, who recently portrayed important roles with the Famous-Players in the East, under the direction of Victor Fleming, has arrived in Hollywood seeking new laurels. Miss Andrus, who is a blonde type, augments the blonde division of the Hollywood film colony in a manner pleasing to the eye and being an heiress in her own right, has two mighty powerful weapons with which to pry open the portal of supremacy on the silversheet.

William DeMille Editing.

William DeMille, assisted by his scenarist, Clara Beranger, is now cutting, titling and editing "The Marriage Maker," his latest Paramount picture featuring Agnes Ayres and Jack Holt, supported by Charles de Roche, Mary Astor and Robert Agnew. The screen story was adapted from Richard Knoblock's stage success, "The Faun."

Cast is Completed.

The cast for Lloyd Hamilton's first five-reel comedy, "Mammy's Boy," will include Irma Harrison, Tom Wilson, Lucille LaVerne and Edna May Spurl. Director Jack Noble began photographing the action last week at the Mamaroneck Studios, where the picture is being produced. The cast is largely the same as that selected for Al Jolson before he tendered his abrupt resignation from motion pictures

Title is Changed.

"The Master of Man" has become "The Judge and the Woman." The latter is the release title announced from the Goldwyn studios for Sir Hall Caine's famous novel which is being brought to the screen by Victor Seastrom, the noted Swedish director, as his first American production. The change was made necessary by the fact that several pictures have recently been released with titles similar to "The Master of Man." The cast of "The Judge and he Woman" includes: Conrad Nagel, Mae Busch, Patsy Ruth Miller, DeWitt Jennings, Aileen Pringle, Hobart Bosworth, and others.

After enjoying her first taste of working on location in the wilds of Yosemite Valley, Lenore Ulric returned to the Warner Studios to film interior scenes for the Belasco production, "Tiger Rose." During her absence the Warner sudio staff had built interior sets which were replicas of the exteriors of Yosemite.

Holubar Tells Of This Year's Plans

For the first time since he switched his directorial allegiance from First National to Metro, Allen Holubar this week gave out complete details concerning his coming year's work under his new million dollar contract.

Holubar's first picture will be "The Human Mill," to be adapted from the novel, "The Bishop of Cottontown," by John Trotwood Moore. The novel, which deals with the picturesque South during the reconstruction period following the Civil War, has been one of the season's best sellers and according to Joseph Engle, general manager of Metro, Holubar is to be given every opportunity to make it into a sure fire box office attraction.

"Life's Highway" is the release title chosen for Holubar's second picture, to be produced from the story "East of Suez," by E. Lloyd Sheldon, which as a stage play had a successful run in New York. This is a rapid fire story of love, romance and intrigue.

Holubar's third production will be "Robes of Redemption," from the story by Jane Hurrle. Holubar is personally preparing the adaptation.

Holubar began his directorial career with Carl Laemmle at Universal, where his "Heart of Humanity" was acclaimed as one of the greatest of the war period. He directed Dorothy Phillips in other big specials for the "U," and then became an independent producer, making the mammoth spectacle, "Man, Woman, Marriage" for First National release.

Later he made "Hurricane's Gal," the first of the sea stories that have come into so much vogue of late, which he followed with "The White Frontier," both starring Dorothy Phillips. "The White Frontier" was released in some territories as "Slander the Woman."

BUSTER COLLIER SIGNED TO SUPPORT MISS RHODES

The signing of Buster Collier to play the leading male role opposite Billie Rhodes in her first Grand-Asher feature, "Leave It to Gerry," indicates the character of the casts which Ben Wilson is supplying for his productions. Buster Collier, besides having the distinction of being the son of the veteran stage star, Willie Collier, Jr., is also a talented juvenile actor, with personality and individuality all his own. He plays a college youth in this production and plays in a genuine football game, besides doing some other stunts that are common to the campus. Aside from that, he makes love to Miss Rhodes and altogether has a very pleasing part.

Others in the cast include Claire McDowell, Kathleen Kirkham, Joseph W. Girard, Virginia Merwick, etc. Ben Wilson is personally handling the megaphone.

NIBLO ESPOUSES ROMANCE

Romance, like theeidelweiss, blossoms on the heights. Motion picture directors, like the psalmist, are lifting up their eyes unto the hills from whence cometh an answer to their prayers for romance.

Altameters are being installed on cameras. Directors are wearing feathers in their derbies and short-winded dramaturgiss with Alpine staves can be heard wheezing through the Hollywood hills at almost any hour.

Fred Niblo seems to have started it. He is going to the Pyrenees for his next production for Louis B. Mayer and Metro. The story is "Thy Name Is Woman," a stage play enacted by two men and a girl, against a background as majestically beautiful as ever took form in the Hand of the Mountain Maker.

There will be no art director. Creation took care of that. In settings designed by the Infinite Mind will be told a story of the emotions of three infinitesimal humans; all important to themselves, yet without the power to mould a pebble in the crucible of ages nor wither a leaf 'till winter comes.

Fred Niblo seems to be the unintending dictator of screen fashion. Toreadorial dramas followed his "Blood and Sand," domestic situations became the vogue after his "Famous Mrs. Fair," and pirate pictures are now being made to join his "Captain Applejack" when it is screened as "Strangers of the Night."

That other mountain stories will accompany his production of "Thy Name is Woman" is indicated. In fact, one producer was restrained with great difficulty from buying the rights to "Swiss Family Robinson."

HIZZONER MAY STAR IN PEGGY'S NEXT FILM

Judge Summerfield's famous divorce court will be one of the featured locales in "The Custody of the Child," which is to be Baby Peggy's next multiple reel starring vehicle to be produced by King Baggot. Baggot and the famous marital relations judge have been personal friends for a number of years and it is possible that "his honor" may appear in the film personally.

The story was written by King Baggot in collaboration with Ray Schrock, scenario editor at Universal City, and the preparation of the working script has beeen turned over to Lois Zellner. Actual production will start as soon as Baby Peggy finishes work on "The Burglar's Child," an adaptation of Frances Hodgson Burnett's "Editha's Burglar."

After King Baggot finishes work on the new Baby Peggy picture, it is possible he may be sent to England to film "Ivanhoe," or be placed in charge of young Julius Laemmle, who is said to have ambitions to star in the juvenile roles of Horatio Alger's famous novels of boyhood days.

ANOTHER NEW YORKER ENTERS LOCAL FIELD

Martin J. Heyl, who produced "The Little Red Schoolhouse" and acted as production manager for Madge Kennedy's "The Purple Highway," has come to Hollywood.

Mr. Heyl is one of the east's film production notables and this is his first trip to the coast.

He has associated himself with Choice Productions, Inc., as supervisor of production for "Satan's Secret," a six-part all-star special, now being filmed under the direction of William H. Clifford.

Arthur L. Todd, chief photographer for Maurice Tourneur productions, is the first to sport one of the new 1924 Rickenbacker coupes in Southern California.

THE FAMILY THREE

Dan Crimmins is the railroad construction boss in "Hospitality," the new Buster Keaton special, now in production.

Rosa Gare is doing a character part with Graf in Frisco in "Half-a-Dollar Bill," while Dannie Hoy (the son) is finishing his ninth week as a half wit Chinese boy in "Lord of the Thundergate," a First National production being directed by Joseph de Grosse at United.

Betty Wins Laurels.

As a result of the "find a motion picture star" instituted by local cameramen at the recent exposition, little Betty Lou Krause has attracted considerable attention among the producers. Selected from hundreds of children who were seeking screen tests, this petite little miss was awarded high honors, and possesses talent seldom found in a child of four.

Andrew Arbuckle Joins White Forces

By the signing of Andrew Arbuckle, noted screen and stage actor, Jack White has acquired one of the best known figures of the dramatic silver-sheet to appear in many future Mermaid productions.

What brother Maclyn has done for the Texas family of Arbuckles on the stage, brother Andrew is doing on the screen. His long list of screen characterizations in support of such stars as Mary Pickford, Wm. S. Hart, Charles Ray, and in many of the biggest feature successes, has brought the name of Andrew Arbuckle to film prominence.

Andrew Arbuckle finds in his return to the Fine Arts studio an unusual coincidence. Eight years ago he made his film debut at this studio under the direction of none other than D. W. Griffith. The picture was "Old Heidelberg." Andrew's success in this picture and subsequent Griffith productions, established him on the screen.

Brother Andrew began his stage career considerably before brother Maclyn. They were born in Galveston, Texas, and as the stage world knows, Maclyn was for many years a lawyer. At the age of fifteen Andrew, possessing a rich baritone voice, began a grand opera career. Eventually he essayed musical comedy and vaudeville, but finding the dramatic stage more lucrative, he wooed the thespic muse many years. It is a matter of brotherly love record that Andrew's greatest stage success was "The Sheriff's Christmas," written for him by brother Maclyn.

Andrew Arbuckle will make his first appearance this season on the Educational program with Lloyd Hamilton in "The Optimist." He will next be seen in the second Mermaid comedy produced by Jack White.

UNIT IS FORMED TO STAR EDDIE GRIBBON

John J. (Jack) Glavey, writer and producer, in conjunction with several well known local men, has formed Hollywood Enterprises and will shortly start upon the production of a series of comedies.

Eddie Gribbon, for years Sennett headliner, and who has recently had important roles in "Alias Julius Caesar," "A Tailor Made Man," "Crossed Wires" and "The Fourth Musketeer," has been signed to star in 12 two-reel comics.

Associated with Mr. Glavey in Hollywood Enterprises are Ray Gilliland, O. C. Monihan and James J. McNamara, former widely known detective, who was known as the "camera eye" of the Los Angeles force.

Who's Who and What's What in Filmland This Week

John Griffith Wray kept Blanche Sweet, William Russell and George Marion, the three principal actors in "Anna Christie," which he is directing for Ince, rehearsing all one day for a scene which is probably the longest continual emotional scene in the films. They were then too tired for the filming, so Wray sent them home for a night's rest before using the camera.

Richard Dix has joined the pick and shovel gang, and it is no new task for him, either—all in the modern version of C. B. De Mille's "The Ten Commandments." As a school boy, Dix spent two summers working on a road gang, rising the second year to boss of his crew.

Eddie Phillips has started work as a young college boy, a leading role in "George Washington, Jr.," for Warner Brothers, before completing his underworld part of the Glad-Rags Kid in "The Daughter of Mother McGinn," for Cosmopolitan. However, the remaining scenes in the latter are night ones, so by strenuous work he can handle both at once.

Tom O'Brien has been loaned by Trimble-Murfin to Robertson-Cole for the leading character role of "LeMoyne," in "Born of the Cyclone," the adaptation of "Daughter of the Storm," the successful stage play, being directed by Emile Chautard.

Alyce Mills, who just completed "Below the Mason-Dixon Line," in which she will be featured, will make a number of personal appearances in conjunction with the picture. She will appear in Boston, Buffalo and her home town, Pittsburgh. Immediately upon her return to New York she will start work on "On a Side Street," her next feature for the independent market.

Joseph Schildkraut celebrated a birthday by giving a party at the studio, and was the guest at a dinner given that evening in his honor, in the home of Mr. and Mrs. Jos. Schenk. Mr. Schildkraut is playing opposite Norma Talmadge in her latest feature.

Maurice (Lefty) Flynn is once again a football player, having signed to play the lead in "The Touchdown."

Following her remarkable work in "Loyal Lives," a Whitman Bennett production, Faire Binney has signed a two-year contract to make six special productions in the east.

Robert Edeson has just completed "Red Courage," in which he will be starred. Mr. Edeson will shortly leave for New York, where he will make two special features.

Bill Francy has been added to the cast of Joe Rock's latest Grand-Asher comedy, as yet untitled. Reggie Morris is director and Betty Gallagher is leading woman. Tom Murray, well known woman comedian, is also in the cast as the heavy.

Ben Lyon has been signed by First National for a series of pictures to extend over a period of five years.

Robert Edeson has been signed by Martin Hlye for a series of special productions. Mr. Edeson recently completed "The Silent Partner," which will shortly be released, and in which he will be featured.

The life of Charles Cruz, debonair juvenile leading man, seems to be made up of a series of "11's." He was born on the 11th of July, has 11 letters in his name, made his theatrical debut when he was 11 years old, has played important parts in 11 screen successes, was with the 11th Infantry in Kansas during the World War, and—oh, yes, the name of his favorite brand of cigarettes has the figure 11 in it.

Dorothea Wolbert, popular screen comedienne, who has just finished a twelve weeks' engagement at Universal as one of the principal players in Virginia Valli's latest picture, "A Lady of Quality," is the daughter of the late Capt. William A. Mintzer of the United States Navy, who figured so prominently and heroically in the historic battle between the Merrimac and the Monitor.

Peggy Cartwright, eight-year-old film artist, whom critics are prone to predict will become one of the brightest stars in the cinematic world, due to her remarkable ability to portray difficult dramatic roles, is to play the featured role in a new Jack White production.

Having recovered a mahogany makeup box and several other valuable things which were stolen from his home recently during his vacation at one of the Los Angeles beaches, Lewis Sargent is more at ease. He is now preparing to start work as one of the principal players in a new feature to be produced by Universal.

David J. Dunbar is the recipient of an offer to return to the legitimate stage. The producer of a stock company in Sydney, Australia, having viewed the actor's work in a recent film production, has become seriously impressed with Dunbar's magnetic personality and ability to meet difficult roles and has offered him one of the leading roles with his company. Dunbar, however, declares that he intends to concentrate his talents for the next few years at least on film work, where he has made an auspicious start and has every chance of becoming a featured player in the near future.

Ruby Miller, famous English stage and screen star, is the delighted possessor of a native Hawaiian costume, the gift of Princess Panga Panga of Hawaii.

Virginia Fox, one of the featured players in "Itching Palms," has just purchased a California bungalow in Laurel Canyon. A swimming pool will be one of the features of the property upon its completion.

Grace Darmond, one of the featured players in "Alimony," is spending a vacation of three weeks at Carmel-By-the-Sea, in company with Jean Acker.

When a director is in need of a real comedian to portray special character parts in his production, he usually sends out the call for Floyce Brown, one of the best known funsters of the silver-sheet. Miss Brown has portrayed over a hundred different parts in a similar number of features and has created many striking characters for the screen.

Von Eltz Celebrates.

Theodor Von Eltz is fittingly celebrating the third anniversary of his arrival in the film colony by playing the male lead in a picture, "The Tiger Rose," starring Lenore Ulrich, which promises to be one of the most notable of the Warner Brother classics. The young actor has played a variety of roles since he came to Hollywood, but as the manly engineer in "The Tiger Rose," he has an opportunity he has long coveted. For here is a splendid he-man role, brilliant and brainy, and since Mr. von Eltz is negotiating it with such credit, it bound to put him forward as stellar material.

Taurog Back With White.

Norman Taurog, one of the leading comedy directors in pictures today, made his start with Jack White several years ago when the latter rose to screen fame overnight as the director of the first "lion" comedy. Today Norman Taurog has rejoined Jack White to direct comedies under his supervision.

For three years he was responsible for the direction of many of Larry Semon's greatest film successes, and more recently he directed a series of Universal comedies which bring to the screen "Andy Gump" and the Gump family, of cartoon fame.

Taurog was first entrusted with the production of "Yankee Spirit," the initial Jack White production of a juvenile series of pictures for Educational release. He is now directing the second Mermaid comedy.

Moran With White.

Lee Moran, one of the leading comedy stars of the screen, has been signed by Jack White to play the featured role in a current Mermaid comedy under the direction of Fred Hibbard. The comedian has just completed a series of eight comedies in which he was starred by Universal. Jack White is surrounding Moran with an exceptionally strong cast in the comedy which marks his debut on Educational release. These include Ruth Hiatt, erstwhile Lloyd Hamilton's leading lady, Hank Mann, Andrew Arbuckle, Sunshine Hart, Robert McKenzie and Brownie, the dog.

Dangerous Days Ahead.

Vola Vale has received an offer to go to Mexico City and play the leading feminine role in an elaborate screen production glorifying the late bandit chieftain, Villa, which a group of Mexican financiers are planning to produce. Miss Vale is fearful that the screen players might all get killed off by Mexican rebels before the drama could be completed.

Phonographic Inspiration.

Finis Fox is using a phonograph in his editing room while cutting and editing his latest production, "Bag and Baggage," featuring Gloria Grey. Finis says the music from the phonograph acts as an inspiration to him, while editing the film, but it is more or less of a handicap when he is directing. Finis runs records of heavy operas when editing the tragic scenes, but puts on jazz records when cutting the comedy episodes.

Frankie Darrow Starring.

Talent wins out. This might with truth apply to the recent announcement issued from the Graf Productions Company offices that Frankie Darrow will be starred in their forthcoming play, "Half-a-Dollar Bill." Although Frankie is young in years, he has already packed a noteworthy lot of screen triumphs into his life under producers of national repute. However, it was Max Graf who capped them all with his offer to star the youthful actor on the merits of his screen work. Being the possessor of parents who were not forcing him into parts that were unsuited to his dynamic little personality for exploitation purposes, he has been somewhat slower in arriving, considering his talent, but the reward, his parents feel, is most gratifyin.

Returns to Filmland.

After a successful plunge into the financial world, where he has managed many campaigns, Doctor Roberts, well known member of the local film colony, has returned to filmland once more, ready to answer the director's call. Doctor Roberts is a distinct type of leading man and is also a clever delineator of character roles.

Christie to Make 20 Comedies This Year

The Christie organization will concentrate its efforts on but twenty two-reel comedies during the 1923-24 season, all productions to be released through Educational. Al Christie has outlined a program of variety that promises to outdo the preceding series which embraced themes varying from the bull rings of Mexico to the igloos of Alaska. The coming productions will deviate from stereotype locales and will be made in settings which heretofore have never been associated with comedy.

Walter Graham and Robert Hall have returned to assist Frank Conklin in the scenario department and the entire Christie staff has been strengthened in an effort to produce the best comedies in the market.

Christie announced that in the twenty pictures, Bobby Vernon will be starred in six, Jimmie Adams and Neal Burns in five each, and Dorothy Devore in four. Supporting these stars will be Vera Steadman, Charlotte Merriam, Teddy Sampson, Patricia Palmer, Babe London, Natalie Joyce, and Jimmie Harrison. Those who have been playing character parts will be retained; they consist of: Earl Rodney, Lincoln Plumer, Ward Caulfield, George French, George Burton, Bob North and Roy Weston.

Al Christie, Harold Beaudine and Scott Sidney will assume the directorial responsibilities of the new series, the first of which, "Navy Blues," directed by Harold Beaudine, is at the present time receiving its final polishing in the editorial department. "Done in Oil" is now in production and will soon be ready for the cutting room.

NEWCOMER FINDS SOME BIG THRILLS HERE

Lela Sue Campbell, just cast for an important role in "Born of the Cyclone" at Robertson-Cole studio, is almost a newcomer in Hollywood. She admits that her greatest thrills in the film capital since her arrival a few months ago includes:

The time she saw Bull Montana walking down the street, dressed in his loudest clothes, and thought he was a fire alarm.

The time she thought publicity would help her get into the movies and decided to get lost. After two days she gave it up, because no one knew she was missing.

The time she talked with the one and only Charlie Chaplin, only to learn a few minutes later that she had been conversing with one of four hundred and ten Chaplin imitators who roam Hollywood streets.

OFF FOR GRAND BANKS

Robert Fraser, popular leading man who was recently placed under contract by Louis B. Mayer, has been selected by the producer for the star role in "Women Who Wait," a screen version of the old New England classic, "Cape Cod Folks," which is to be made by Reginald Barker as a big film spectacle.

Accompanied by Percy Hilburn, who has been chief cameraman for Reginald Barker for the past six years, Mr. Fraser recently left for the East, where all of the atmospheric shots as well as many of the thrilling scenes will be made. After a brief stop in New York, where Hilburn will choose his corps of cameramen, equipment and a supporting cast of prominent players, they will proceed to Boston. There, boats will be chartered and a number of scenes made, and then the company will go on to the famous Grand Banks off Newfoundland, where the big water episodes will be shot.

The securing of these scenes is principally a matter of patience and courage on the part of the cameraman and the star. Among the episodes to be filmed at Grand Banks are a storm at sea, photographed from aboard ship, action scenes on the deck with the fishing fleet at Grand Banks as background, and the harpooning of a huge swordfish as it leaps from the water. With luck, these shots might be gotten in a few weeks, but, allowing for the incompatibility of the lordly swordfish and the uncertain temperament of the elements, it will probably be months before the necessary scenes are obtained.

Mr. Barker is busily engaged at the present time on the filming of "Pleasure Mad" for future Mayer-Metro release, but he will take the production of "Women Who Wait" actively in hand as soon as the Atlantic Coast scenes have been filmed, according to a statement of Irving G. Thalberg, vice-president and production head of the Mayer organization.

BERNARD DURNING ILL IN NEW YORK CITY

Bernard Durning, well known Fox director, is now in a New York hospital dangerously ill with typhoid fever.

Mr. Durning left Hollywood a short time ago to direct a new William Fox picture in New York, which has as its stars the famous Gallagher and Shean, and captioned "Around the Town wih Mr. Gallagher and Mr. Shean."

The director's illness has assumed such a sreious aspect that Director Tom Buckingham was hurriedly rushed to New York from the Fox Hollywood studios to finish the picture.

Miss Shirley Mason, diminutive Fox star, who in private life is Mrs. Durning, is in New York with her husband.

PRESS AGENT'S SON IS SERIOUSLY BURNED

William E. Thomas, fourteen-year-old son of Edward C. Thomas, publicity representative for Louise Lorraine and Henry Lehrman, was seriously burned this week through the ignition of a large package of flashlight powder. The sudden burst of flame struck him full in the face, and also did considerable injury to his hands.

A traffic officer at Western Avenue and Pico street called an ambulance and the injured boy was rushed to the Receiving Hospital, where preliminary treatment was given by the surgeons in charge. He was afterward taken to his home at 1262 Fifth Avenue.

At last reports William was resting easily, although it is impossible to tell at this time what effect the flame has had on his eyesight.

FRANCIS FORD STUDIO SOLD AT BIG PROFIT

The Francis Ford studio, located at 6044 Sunset Boulevard, between Gordon street and Beachwood drive, Hollywood, has been sold to Morris R. Schenck, film distributor.

The price paid has not been made public, but it is understood that the consideration was six times greater than Mr. Ford paid William Horsley for the plant about three years ago.

The property is at present being used by Choice Productions, Inc., to produce a series of "special" photoplays, and according to Geo. M. Mitchell, president of Choice, his firm will retain possession of the plant until the Choice lease expires, or about another year.

GRIFFITH AND CHAPLIN WIN IN ENGLAND

D. W. Griffith and Charlie Chaplin are the favorites of the British film going public, according to cable reports of a popularity contest completed last week by The Sunday Pictorial.

"Way Down East" was declared the most popular picture by the voting which was carried on throughout the British Isles. "Orphans of the Storm" was named the second most popular picture. The British film goers selected Charlie Chaplin's "The Kid" as the third favorite.

"Orphans of the Storm" has received the highest honors ever given to a picture, having been declared the best picture of last year through a vote of the motion picture critics throughout the country.

The voting in the British Isles included every important American picture which had been shown in this country prior to March.

Plans Comedies Like Drews Made

E. W. Hammons, president of Educational Film Exchanges, Inc., is about to introduce to the public a new brand of comedies, bearing the Educational trademark. These will be known as Tuxedo Comedies, and they will be six in number.

Mr. Hammons believes there is a distinct place on motion picture programs for a series of polite comedies such as were made by the late Mr. Sidney Drew and his wife. Tuxedo Comedies will fill that place, he believes.

These comedies will be designed as situation comedies and will occupy a place in the amusement scale between the light farce and slapstick. The comedy situations will be built up carefully and logically to a comedy climax. It is intended to use sets built upon the same scale used in big feature productions, and as much careful attention will be given these short pictures as is given to making the longer features.

Ned Sparks and Harry Tighe will make their debut in the first release of this series, which will be called "Easter Bonnets." Sparks has had the leading parts in a number of farces produced by Al Woods and has appeared in support of Constance Talmadge in a number of her late comedies. Tighe is best known as a member of the vaudeville team of Tighe & Clifford, and is making his initial appearance before the camera. "Poodles" Hanneford, famous Hippodrome riding clown, has been engaged and will appear in a number of later releases.

The Tuxedo Comedies are being produced by Reel Comedies, Inc., here.

CLEMENCEAU PICTURE READY FOR RELEASE

The film version of "The Veil of Happiness," an exceptionally novel and gripping story, written by Georges Clemenceau, former Premier of France and commonly known as the "Tiger," has been completed and a print of this new feature has been received by Edward L. Klein, of the Edward L. Klein Company, New York City, who will arrange for the distribution of it.

The story, which has an Oriental background, is intensely interesting and out of the ordinary, with exceptional exploitation possibilities. The picture opens with a view of the "Tiger" visiting the studio, and supervising the sets during the filming of his story, and the shots of this "grand old man of France" are followed by his first filmed story.

Clemenceau, who is as well known in America as he is in France, at one time lived in New York, in Greenwich Village, on the site now occupied by the Sheridan Theatre.

Pulse of the Studios

For Week Starting Monday, August 29

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr. Holly 3130						
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Wilson	All-Star	Linden-Stevens	Geo. Carter	A. Statter	"Leave It to Gerry"	2nd Week
Dearholt Productions.						
Arthur Rosson	Ed Cobb-Helen Rosson	Al. Gosden	W. McGaugh	L. Whitcomb	5-Reel Western	2nd Week
Neva Gerber Productions						
BRENTWOOD STUDIO. 4811 Fountain Ave. 598-146						
BRONX STUDIO. 1745-51 Glendale Blvd Kenneth Bishop, General Mgr. Wilshire 4275						
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting Holly 2814						
Jack Blystone	Buster Keaton	E. Lessley-Thorp	Rose	Mitchell	"Hospitality"	8th Week
Lou Anger Productions.						
HARRY KEATON PRODUCTIONS. 302 Luckenbach Bldg.						
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd. 593576						
Fred Caldwell	All-Star	Geo. Crocker	Raymond Rounsaville	J. S. Woodhouse	"Hogan of Hollywood"	4th Week
Fred Caldwell	All-Star	Geo. Crocker	Rounsaville	J. S. Woodhouse	"Milkman of Hollywood"	2nd Week
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. Holly 96						
Century Comedies (Universal release).						
Al Herman	All-Star	Wm. Hyer	Herman	Herman	"My Pal"	1st Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. Holly 4070						
CHOICE STUDIO. 6044 Sunset Blvd. Martin J. Heyl, Prod. Mgr. 439-764						
W. H. Clifford	All-Star	Ray June	Warren Fromme	W. H. Clifford	Feature Story	Editing
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. Holly 3100						
Sidney	Dorothy Devore	Gus Peterson	Jim Clemens	Graham	2-Reel Comedy	3rd Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr. Wilshire 2115						
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.						
Renalles, Inc. Clarke Renalle, Director General.						
	All-Star			Staff	"The Elk's Tooth"	Preparing
Irving Cummings Productions. Holly. Sec. Bank Bldg.						
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting. 598-165						
Jack White Corp. (Educational Release) (Mermaid Comedies)						
Taurog	Conley	Meehan	Taylor	Staff	Comedy	Schedule
Kerr	All-Star	Meehan	Linkoff	Staff	Comedy	Schedule
Hibbard	Lee Moran	Corby	Sharpless	Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Novelty Juveniles)						
Pratt	All-Star	Neehan	Dewar	Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr. Holly 3000						
Edmund Mortimer	John Gilbert	Don Short	McKenzie	John Russel	"The Exiles"	2nd Week
Mayo	Stock	Sid Wagner	Jas. Tinling	Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Jim Summerville	Stock	J. A. Schmidt	Arthur Cohn		Comedies	Schedule
Eric Kenton	Lew Brice	Vic Scheurich	Max Gold		Comedies	Schedule
Henry Otto	Phylis Haver	Joe August	Hollinghead	Carr	"The Temple of Venus"	Editing
Roberts-Foy	Stock	Jay Turner	Bob Tansey		Comedies	Schedule
Lambert Hillyer	Tom Mix	D. Clark	Manter	Robt. T. Lee	"A Flyin' Fool"	3rd Week
Jack Ford	All-Star	Don Short	W. Mayo	John Russell	"Hoodman Blind"	2nd Week
Wm. Wellman	Buck Jones	Schoenberman	H. Hough	Fred & Fanny Hatton	"Big Dan"	2nd Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd. Holly 2632						
Rocky Mt. Production Co.						
GARSON STUDIOS. 1845 Glendale Blvd. Wilshire 81						
Metro Release.						
GOLDEN WEST STUDIO. 4011 Lankershim Blvd. Lankershim 132-J						
GOLDSTONE STUDIO. 1426 Beechwood Dr.						
Phil Goldstone Productions. (State Rights release).						
Duke Worne	Wm. Fairbanks	R. Price	Harry Tenbrook	Staff	"Blind Bargains"	Editing
Duke Worne	Snowy Baker	Price	Harry Tenbrook	Staff	"Castles in Spain"	1st Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager. Holly 162						
Monte Banks Productions, Inc.						
H. Edwards	Monte Banks	B. Williams	Goodman	Staff	"The Golf Bug"	2nd Week
Herman Raymaker	Monte Banks	Bill Williams	Goodman	Staff	Untitled	Editing
Sid Smith Productions, Inc.						
Chas. Lamont	Sid Smith	K. MacLean	Rollie Asher	Lamont	Big Game	Editing
Chas. Lamont	Sid Smith	K. MacLean	Rollie Asher	Lamont	"Make It Snappy"	2nd Week
Joe Rock Productions.						
Reggis Morris	Joe Rock	Jerry Ash	Murray Rock	Morris	Comedy	1st Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStroheim	"Greed"	23rd Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"The Judge and the Woman"	11th Week
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"Law Against Law"	3rd Week
King Vidor	All-Star	John Boyle	James Dugan	King Vidor	"Wild Oranges"	2nd Week
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd.						**Holly 1431**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Finis Fox Productions. R. R. Beaty, Gen. Mgr.						
Richard Thomas Productions.						
William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr.						
Supreme Art Productions. Chas. J. Hall						
Irving Productions. W. H. Carr, Production Manager.						
Jack O'Brien	All-Star	D. Jennings	Cy Clegg	Frank Beresford	"Trapped"	1st Week
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive.						**438-740**
Horner	All-Star	Geo. Meehan	Middleton	Horner		Casting
World Educational Films.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"The Forty Niner"	Preparing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Geo. Larkin	Elmer Dyer	Van Pelt	Staff	"The Gentleman Unafraid"	3rd Week
Van Felt	All-Star	Elmer Dyer		Seeling	Special	Casting
Hercules Film Productions, Inc. P. Andrews, Mgr. 1442 Beachwood Drive.						
	Arthur Paul	J. Charles	L. Feldman	Staff	"Fighting Blood"	Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Palmer Photoplay Productions.						
Cortland Productions						
Trimble-Murfin Productions.						
Lawrence Trimble	Strongheart	G. B. Dreyer	Cyril Gardner	Donna Barrell	"White Fang"	27th Week
Assoc. Authors, Inc.						
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharpe	Edw. Benshaw	Bradley King	"Anna Christie"	5th Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Cecil B. DeMille	Featured	Bert Glennon	H. Tate	J. McPherson	"The Ten Commandments"	11th Week
Geo. Melford	All-Star	Ernest Haller	John Boland	Tom Geraghty	"The Light That Failed"	7th Week
Al. E. Green	Thos. Meighan	Chas. Clark	Fred J. Robinson	Edford Bingham	"Woman-Proof"	4th Week
Jos. Henabery	Doug. Fairbanks, Jr.	Chas. Schoenbaum	Dick Johnson		"Stephen Steps Out"	4th Week
Albert S. Lebino					"Wm. Hart in Wild Bill Hickok	1st Week
Zane Grey Productions.						
Victor Fleming	Dix-Wilson			Doris Schroeder	"The Call of the Canyon"	2nd Week
McNAMARA STUDIOS. 4011 Lankershim Blvd.						**Lankershim 132-J**
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Lincoln 2120**
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star	A. Wyckoff	Harry Schenck	A. P. Younger	"Pleasure Mad"	Editing
B. P. Schulberg Productions (Preferred Pictures Release)						
Vic Schertzinger	All-Star	Karl Struss	George Yohalem	Eve Unsell	"The Boomerang"	Preparing
Gasnier	All-Star	Karl Struss	George Yohalem	Olga Printzlau	"Maytime"	2nd Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Oscar Apfel	Viola Dana	John Arnold	Chas. Watt	Basil Dickey	"In Search of a Thrill"	4th Week
Rex Ingram Productions. (Metro release)						
Jackie Coogan Productions, Inc.						
Allen Holubar Productions.						
Allen Holubar					"The Human Mill"	Preparing
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	10th Week
Geo. Hill	Jack Pickford	O'Connell	Alex Gower	Staff	"Valley of the Wolf"	6th Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Alf. Goulding	Harry Langdon	Albert Breslau	David Smith	Harry Langdon	2-Reel Comedy	Schedule
Benny Zeidman Productions.						
Ed Cline	Joe Butterworth	Wm. Marshall	Frank Geraghty	Grey Carr	"The Good Bad Boy"	3rd Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santel	Eddie Hearn			Wyndam Gittens	"The Sand Pile"	Preparing
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Wages of Cinema"	Schedule
Emile Chautard	Derelys Perdue	Joseph Dubrey		Beahan-Stillson	"Born of the Cyclone"	3rd Week
					"Jack of Diamonds"	Preparing
					"Drucilla With a Million"	Preparing
					"Alex the Great"	Preparing
Chester Bennett Productions.						
Chester Bennett	Jane Novak	Jack MacKenzie	Doug S. Dawson	Loring-Leighton	"The Lullaby"	Editing
Douglas MacLean Productions						
Jimmy Horne	Douglas MacLean				"The Yankee Consul"	Preparing
JEAN RILEY STUDIO. E. G. Walker, Mgr., 6701 Santa Monica Blvd.						**579-440**
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Howe-Cedar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
McGowan	All-Star	Harry Gerstadt	C. Morehouse		"Our Gang"	Schedule
Ralph Cedar	Stan Laurel				1-Reel Comedy	Schedule
Roy Clemens	Edna Murphy	Bobby Doran	McBurney		"What Should a Girl Do?"	Schedule
Lon Powers	Dippy Doo Dads	Hank Kohler	Bert Currigan		Animal Comedy	Schedule
Chas. Parrott	Will Rogers	Bob Dorrin	Chas. Oelze		2-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						**Holly 2176**
Phil Rosen	All-Star	Kurrle-Broening	Al. Davis	Francis Marion	"Life of Abraham Lincoln"	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						**598-141**
RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945-6**
Al. Nietz	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	1st Week
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Schedule
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. D. Seitz	Ray-Miller	Walker-Moran	Wm. Bertram	Seitz	"The Way of a Man"	Schedule
SENNETT STUDIO. 1712 Glendale Blvd.						**Wils. 1550**
Mack Sennett Comedies. (First National Release).						
Campbell	Johnnie Lucas	Staub		Mack Sennett	"Rough and Ready"	7th Week
Del Lord	Ben Turpin	Blake Wagner		Mack Sennett	"The Extra Man"	3rd Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						**Holly 4080**
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Edwin Carewe Productions. (First National release).						
Joseph M. Schenck Productions. (First National release)						
Heerman	Constance Talmadge	Glen McWilliams	E. Brophy	Willard Mack	"The Dangerous Maid"	9th Week
Marion-Franklin	Norma Talmadge	Tony Gaudio	David Fisher	Mack-Sullivan	"Dust of Desire"	4th Week
Sam E. Rork Productions.						
First National Productions.						
McDermott Chaplin	All-Star		James Chapin	Wm. Dowlin	"Temporary Marriage"	3rd Week
Jack Dillon	All-Star		Jimmy Dunn	Dowlin	"Flaming Youth"	6th Week
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott R. Beal	Fred Myton	"Jealous Fools"	4th Week
UNIVERSAL STUDIO. Fred Datig Casting.						**570-081**
Universal Film Manufacturing Co. (Universal Release.)						
Archainbaud	Priscilla Dean		McCarey-Wyler		"The Storm Daughter"	7th Week
Herbert Blache	Gladys Walton		Sullivan	Hugh Hoffman	"The Near Lady"	Preparing
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	10th Week
Wm. A. Seiter	Baby Peggy		Wright		"The Burglar's Kid"	Editing
Robt. N. Bradbury			Nordlinger		"Riders of the Moon"	5th Week
Wm. Craft	All-Star		Taylor-Ricks		"Beasts of Paradise"	6th Week
Ed. Sedgwick	Hoot Gibson	Miller	Cummel	Sedgwick-Schrock	"The Extra Man"	2nd Week
Nat Ross	Roy Stewart	Asher	Webb		"The Man Tracker"	3rd Week
Wm. Parke	Herbert Rawlinson		Dorian		"The Noblest Roman"	Preparing
Leon Lee Productions. Leon Lee Manager.						
Dinky Dean Productions. Lew Lipton, Production Manager.						
Andy Gump Productions.						
Jimmie Aubrey Productions						
W. Hayes	Aubrey	Lyons	Zimmerman	Staff	Comedy	Schedule
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						**598131**
Dave Smith Productions.						
Dave Smith	All-Star	D. Smith, Jr.	Bill Dagwell	J. P. Smith	"The Man From Brodneys"	2nd Week
Larry Semon Productions.						
L. Semon	L. Semon	Konekamp	Joe Basil	Semon	Comedy	2nd Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						**Holly 4181**
Warner Brothers Productions.						
Mal St. Clair	Wesley Barry	E. B. Dupar	Geo. Webster		"George Washington, Jr."	3rd Week
Johnny Hines	Johnny Hines	Chas. Gilson	C. Hines-Roth		"Conductor 1492"	3rd Week
Wm. A. Seiter	Marsh Gillingwater		Tenny Wright		"Daddies"	Scheduled Sept 1st
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	Sept. 1st
Sidney Franklin Productions.						
Sidney Franklin	Lenore Ulric	Chas. Rosher	Wm. McGann	Edmund Goulding	"Tiger Rose"	6th Week
Ernest Lubitsch Productions.						
Ernest Lubitsch	All-Star	Homer Scott	Flood Blanke		"The Marriage Circle"	Scheduled Aug. 14th
Harry Rapf Productions.						
Jack Conway	Monte Blue-Irene Rich	David Abel	Sutherland-Hawkes		"Loveless Marriages"	3rd Week
	All-Star				"Broadway After Dark"	Preparing
WILNAT STUDIO. 6090 Sunset Blvd. Al. Brandt, Mgr.						**Holly 7940**
E. J. Le Saint	All-Star	King Grey	Geo. E. Reehm		"The Marriage Market"	2nd Week

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Ingenue Leads

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Kenneth Gibson

Juvenile Leads

578-311

Margaret Morris

Leads-Ingenues

437-815

Bert Sprotte

Characters

741-64

MAY McAVOY DOUBLES FOR HER OWN DOUBLES

Doubling for her doubles is the latest feat performed by May McAvoy, the star of "Her Reputation," Thomas H. Ince's latest production, which will be released by First National this fall.

While the Ince film company was on location at Yuma, Arizona, where some spectacular scenes of a great river flood were made, Director John Griffith Wray took the precaution of having two doubles for Miss McAvoy—a boy and a girl—for some of the dangerous shots of the flood sequence.

For one shot the star was supposed to drive a pair of horses across a narrow neck of land through surging waters. Director Wray arranged to have a flood gate of the Yuma dam opened so that about two feet of water came flooding over the neck of land which had been chosen. the girl double was tried out first and the rush of water made her so dizzy she fainted. The boy was hastily costumed and tried next but he didn't know how to handle the nervous horses which nearly ran away with him.

The director was wracking his brains how to make the script complete without that particular shot when Miss McAvoy appeared, costumed and in screen make-up and calmly got into the buggy driving across through the rising waters as nonchalantly as if she had been handling horses all her life.

Yes, He Had No Bananas.

Antonio Guiseppe Dannaninzio, an Italian peanut vender, enjoyed a prosperous day at the Goldwyn studios, when he worked in Tod Browning's production of "The Day of Faith." The Italian was not content with his salary check alone, for he brought his popcorn and peanuts along. Between scenes, he sold popcorn and peanuts to such notables as Eleanor Boardman, Tyrone Power, Raymond Griffith, Ford Sterling, Jane Mercer, Wallace MacDonald, Charles Conklin, Edward Martindel, Winter Hall and Jack Curtis. Dannaninzio said he might have made even more money, but he had no bananas.

SUGGESTS MOVIE TEST FOR "TRUTH SERUM"

In the interests of science, Edmund Lowe, Goldwyn leading man who is now playing in Emmett Flynn's "In The Palace of The King," suggests that the following tests be made with scopolamin, the "truth serum." He wants injections of the serum made:

To all assistant directors when they agree with the chief.

To all motion picture "yessers" when they have replied in the affirmative for the nth time.

To all actors when they tell the director they are ill just when night work is scheduled.

To all visitors who tell the actor they have just met that they "think he's the greatest hero on the screen."

To all publicity men when they say "there's nothing to the rumor."

His Waiting Wins.

John R. Ralesco is one of the strongest believers in that well-known saying "everything comes to him who waits," so he took things easy hereabouts for about six months before he even tried to get a job at any of the studios. After he learned the ways and means through which juvenile actors were given opportunities to disport their real acting wares, and he became acquainted with directors and producers, alike, he landed his chance at the Principal Pictures studios, with Harry Langdon in a two-reel situation comedy.

Eddie Dippy Dennis did one of his funny characters in a Roy Stewart picture at Universal City the other day, and while cutting up, he did a fall down 18 steps and turned his ankle, and is hobbling around now, and funny as it may seem, the next role he had to play was one where he was supposed to be a cripple.

Ernest Traxler, production manager, Eric von Stroheim Productions, left for Death Valley, where von Stroheim expects to take some of the very dramatic scenes of "Greed."

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Aeroplane Plus Camera

(Continued from Page 5)

Secretaries Hoover, Work and Wallace, and Attorney-General Daugherty.

Harding is pictured, tired and ill, on his arrival at San Francisco; there are views of the hotel suite in which the President died, of the sick room staff; crowds watching bulletin boards.

There are many scenes en route, with crowds awaiting the funeral train at stopping points. Scenes at Marion, O., show the Marion Star building draped in black. The reel also contains scenes in Washington and New York, following news of the President's death.

Blanche Sweet Looks Her Worst as "Anna"

Not a few of even her devoted admirers among film fans, will fail to recognize in the "Anna Christie" of the screen, the fair person of Blanche Sweet.

As the bedraggled heroine of Eugene O'Neil's celebrated play created on the stage by Pauline Lord, Miss Sweet appears at her worst—as far as looks are concerned.

For over a month she studied the character of "Anna Christie" before she started work on the play at the Ince studio. Her make-up is the result of considerable experiment and offers a striking contrast to that which she discloses in "In the Palace of the King," her last film just finished, wherein she portrrays the beautiful and exquisitely gowned queen of ancient Spain.

"Shooting on "Anna Christie" is now well under way. According to the predictions of the newspaper and magazine critics, "Anna Christie" will prove Miss Sweet's most notable contribution to the screen since her "Judith" for D. W. Griffith.

Henry Kotani, for some years cameraman at Lasky Studio, Hollywood, is now president of the Henry Kotani Productions, with home office at 3 Chome Naniwacho Dairen, branch office at 4 Maruyacho Kyobashiku, Tokyo, with studios at Manchuria, China.

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FAME EASIER TO ATTAIN IN U. S. THAN IN ENGLAND

Motion picture players have an easier road to fame in the United States than in England, according to Evelyn Brent, popular English actress born in this country.

"American motion picture artists have much greater opportunities for achieving fame than those in England," says Miss Brent. "By this I do not mean that American players do not have to work as hard as English artists to achieve success, but that the scope afforded American players is greater than that offered our English colleagues.

"In the first place, the technical aids afforded the acting profession here are greater and much further advanced than those in England. there are many camera and technical tricks employed in this country that considerably assist the player in achieving a great work.

"The method of exploitation in the United States makes it possible for a player to become known practically over night. It is nothing unusual for an actor or actress to become a popular favorite in less than a year. In England this is not possible. At the end of several years the player may reach the top, but never does he or she attain that position of worship among the fans accorded American celebrities.

"By this I do not mean that the English movie fans do not appreciate the efforts of their players. Far be it. However, the fact that the stars who are the greatest favorites in England are Americans in American made pictures, illustrates more clearly than anything else, the situation.

"Americans in England with American ideas of exploitation are constantly strengthening the popularity of American stars.

"Just as in the old days in this country, many American film players, though popular with the fans, were not known by name, so in England are many players whose names are hardly known to the public ,yet whose personalities are popular.

"The entire situation hinges itself upon the fact that England is far behind America in motion pictures in their every branch. This must not be considered in the light of discredit to English filmdom. The war killed film making in England for a long time, while Americans were able to improve themselves. England had no such opportunity. When the war was over England started again where she left off and found America, naturally, had progressed in the meantime, not only in the production of pictures, but in every branch of the industry."

"BEFORE THE WAR"—DO YOU RECALL THE DAYS WHEN—

Frank Mayo played his first bit in Selig's "The Lure of the Windigo";

Richard Stanton did "True Irish Hearts" for Kay Bee;

Frank Grandon directed Kathlyn Williams in "The Adventures of Kathlyn";

Charles Ray, Raymond Cannon and Frank Borzage spent weeks threading perilous, horseback ways through the cactus on the Kay Bee ranch, later Inceville, in Burton King's ancient westerns;

Lillian Leighton was "knocking 'em dead" in split reel comedies for Selig;

Victor Potel and Harry Todd were Slippery Slim and Mustang Pete in Essanay's Snakeville series;

Charlie Chaplin, minus the moustache and makeup, was supporting Ford Sterling in Keystones;

Cecil Holland was assisting "Walnuts" Ed Martin;

Mildred Harris, Winifred Westover, Pauline Stark, Alma Rubens, Colleen Moore, and Zasu Pitts were vestal virgins in the King's court of "Intolerance";

Al Green was assistant director on the first "Spoilers?"

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HERE'S A WORLD OF STRANGE HISTORIES

Even the players of the secondary roles in support of Jackie Coogan in his first Metro production, "Long Live the King," possess uniquely interesting background and experience. Take Monti Collins, for example, he confesses that his childhood desire was to see the world and he has spent fifty years satisfying this ambition. Sam Appel was born in Mexico—that's enough adventure for any man. Sidney D'Albrook is an old-time trouper by heredity— his father was a well-known musical director, his mother dancer in her day. George Bax was born in Natal, Africa, and has played on the stages of every civilized country—and a few not so very civilized. Will Machin is English, the son of two generations of theatrical managers, who preceded his stage experience abroad with service as an officer in the British army. Ruth Handforth is an alumna of the original D. W. Griffith's stock company; Loretta McDermott is vaudeville's latest offering on the altar of film fame.

Add these experiences to those enjoyed by Jack Coogan senior, director Victor Schertzinger, studio manager Ed. A. Biby, art director J. J. Hughes, research director W. van Brincken and the principal players of Jackie's cast—and you have a wealth of anecdotal background that would have delighted Balzac or our own O. Henry.

General Lauds Picture.

"The Covered Wagon" has received the unqualified endorsement of General Henri Joseph Eugene Gouraud, French war hero who visited Los Angeles recently, accompanied by his staff officers, American War Department representatives, officials and members of the Rainbow Division veterans. A special showing of this James Cruze production for Paramount was arranged at Grauman's Hollywood Theatre for General Gouraud and a party of forty. Frequent applause interrupted the picture and mounted to an ovation at the conclusion. In congratulating Charles Eyton, Paramount's Western general manager, General Gouraud said: "Ever since I came to America I have been trying to see 'The Covered Wagon.' Everywhere I have heard of it. Often what one hears about motion pictures is deception, but in this case there was no deception."

Betty Blythe has left Berlin where she recently completed "Chu Chin Chow," and is journeying to England to attend the premiere showing of the production. Miss Blythe will make one more English feature before returning to the U. S.

We wish to announce that

Lichtig & Rothwell, Inc.

have dissolved by mutual consent.

The business is to be continued by

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Hollywood, California

For the information of advertisers, we wish to announce that the

FALL ISSUE

of the Studio Directory will be out September 1st. All copy must be in not later than August 20th.

Don't miss this issue!

Studio Directory

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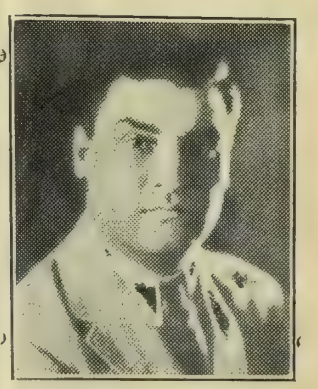
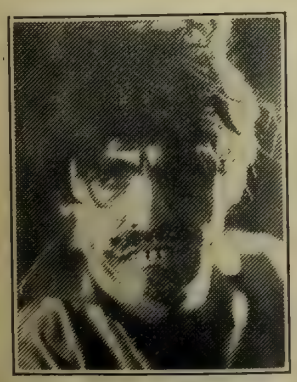

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Phone Holly 5335

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[The Digest of the Motion Picture Industry]

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"Camera!"
(The Digest of the Motion Picture Industry)

ESTABLISHED 1918—A FILM MAGAZINE AND A FILM NEWSPAPER IN ONE
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Vol. VI. SATURDAY, AUGUST 25, 1923 No. 19

Editorial Observations

We are glad to note the daily papers are devoting more space to news of the activities of our industry, inasmuch as the industry is largely responsible for putting the Angel City firmly on the map.

Gas down to thirteen cents and a threat of us having a new telephone company, bring back memories of "those good old days."

Headline in paper quotes Jack Dempsey as saying "The Wild Bull of the Pampas will be my meat." The meet may prove a tough stake.

Now that we have a new police chief, and have done away with the fire horses, we are wondering when the Second street tunnel will open.

The talk of million-dollar theatres for Hollywood may not be "all talk."

Now that the war is on with the gasoline companies, we are wondering when the war will start among the bootleggers.

At present Los Angeles seems swarming with fortune hunters. Could it be they were attracted by our climate?

Day by day studio activities become more intensely active. The past week finds several new independent companies at work, which predicts the fall harvest will be a bumper crop.

Evidently Miss Philbin put the Mary in Merry-Go-Round.

With the announcement by the West Coast Theatres, Inc., that the Kinema will soon be reopened as the Criterion on the two-a-day plan, it seems evident that the big plays pay.

Additional evidence of the motion picture industry's progress and prosperity is brought forth in the recent departure of some of our foremost film magnates for Europe and other foreign parts. American films still maintain their supremacy and the demand for the Hollywood output is increasing so rapidly as to necessitate greater distribution facilities abroad. All in all, Mr. and Mrs. World are still interested in what Hollywood can do with a camera.

Even the traction companies have been forced to recognize the healthy growth of Hollywood, and now a score or more of big, luxurious motor busses buzz along Western Avenue toward filmland.

The cinema capital is fast assuming a metropolitan aspect. Hollywood is destined to be a big city in its own right. Each day new projects of great magnitude are announced for this community. Railroad companies have established ticket offices here to serve the residents of this section; the smart shops of the city proper, the foremost industrial and commercial concerns are locating branches here. Great hotels and apartment buildings, million-dollar theaters, art galleries and cafes are being constructed; financial institutions, churches, clubhouses, the Y.M.C.A. and other worthy enterprises have come to boost filmland and its people. The note of Hollywood's progress is saneness; the money earned here is not being thrown to the four winds, it is not being spent on extravagant frivolities—it is going back into continued expansion. Evidence of this is found in the construction of fine homes by Hoot Gibson, William S. Hart, Lynn Reynolds, Ralph Lewis, Charles Ray, Will Rogers, Charles Chaplin, Douglas Fairbanks and many others. The ideal of the professional people is to live happily and to help by living. True happiness is, of course, never found in addiction to wild parties, booze, dope and other forms of impaired living. The spirit of fraternity in the film colony is without parallel; life in Hollywood in reality reaches well nigh the zenith of perfection.

Morosco
744 So. Broadway
"The Broken Wing"

Mason
127 So. Broadway
Eugene O'Brien
in
"Steve"

Egans
Pico and Figueroa
"Getting Gertie's Garter"

Hippodrome
320 So. Main
Wyndham Standing-
Margaret Marsh, in
"The Lion's Mouse"

Orpheum
630 So. Broadway
Vaudeville

Pantages
Hill at Seventh
Harry Carey
in
"Desert Driven"

Hillstreet
Hill at Eighth
Mary Miles Minter
in
"Drums of Fate"

Burbank
Main near Sixth
Musical Comedy

Majestic
845 So. Broadway
Marjorie Rambeau
in
"The Goldfish"

Tally's Broadway
833 So. Broadway
Eva Novak-Bryant Washburn
in
"Temptation"

Symphony
Broadway near Sixth
Lew Cody
in
"Jacquelin"

This Week's Theatre Notes

It is only in fairy tales that a high-born count and a peasant girl can love—unless there is a sudden change in their social standing. "Merry-Go-Round," the dramatic and spectacular Universal super-Jewel photodrama at the Mission Theatre, is not a fairy tale—it pictures the collapse of the whole decayed social structure of pre-war Austria, and it is through that utter destruction of caste and social barriers that Count von Hohenegg and a little organ-grinder of Vienna find the open road to love.

Robert W. Chambers' famous novel, "The Common Law," which recently created a sensation during its first showing here, has been booked for the Alhambra Theater. This production, filmed by George Archainbaud, is one of the most ambitious cinema efforts of the season.

The Robert W. Chambers novel has been one of the most widely read in American fiction history and its perpetuation on the silver screen has been one of the most ambitious undertakings of the present year. The cast includes Corinne Griffith, Conway Tearle, Elliott Dexter, Bryant Washburn, Harry Meyers, Hobart Bosworth, Phyllis Haver, Wally Van and many others of note.

The story of "The Common Law" deals with the love for each other of a famous painter and his model, and the obstacles placed in the way of their marriage by the difference in their social standing. The girl, refusing to give him up, consents to be his common law wife and how this interesting situation is brought to a happy conclusion forms the thrilling climax of this production.

Constance Talmadge is seen at Loew's State Theater this week, presented by Joseph M. Schenck in "Dulcy," her first production since "East is West." "Dulcy" was written by George S. Kampman and Marc Connelly. It was adapted for the screen by Anita Loos and John Emerson. The scenario was written by C. Gardner Sullivan and the direction was by Sidney A. Franklin.

With such talents contributed towards the success of this First National picture, it remains a foregone conclusion that "Dulcy" cannot be anything else but a delightful comedy romance, stepping along on all six cylinders towards a complete haven of laughter.

In "Dulcy" Constance Talmadge plays a wife who would drive many a husband to a lunatic asylum and all because she is trying to assist her husband in his business. "Dulcy" means well, but her mistakes nearly drive her husband and others involved to the madhouse. Connie has never been given a role more suitable for her exceptional talents.

"Hollywood" brings her namesake's choicest treasures to view at Grauman's Rialto. Here is a dramatic story, enlivened with many comedy touches, built against the colorful life of Hollywood, which has furnished more entertainment to the world than any other city.

The cast of stars is a record one and every film favorite shines forth on the screen during the unfoldment of the story of a little country girl's struggle to enter pictures, and a diversity of amusement is offered.

Theodore Kosloff and Vera Fredowa set the pulses beating with a picturesque dance, the famous Russian Mazurka, which has brought applause for Kosloff during his world tours. The Kosloff Dancers, too, bring their art of toe dancing to a dream sequence, which is thoroughly effective. Other stars that dazzle in "Hollywood" are Lois Wilson, Leatrice Joy, Thomas Meighan, Cecil De Mille, William DeMille, Alfred Green, Elliott Dexter, Bryant Washburn, Gloria Swanson, Robert Cain, Pola Negri, Anna Q. Nilsson, Agnes Ayres, Nita Naldi, Owen Moore, Jack Holt, Jack Pickford, Betty Compson, Bull Montana, William S. Hart, J. Warren Kerrigan, Robert McKim, T. Roy Barnes, Anita Stewart, George Stewart, Sigrid Holmquist, Julia Faye, Estelle Taylor, Baby Peggy, George Fawcett, Jacqueline Logan and twenty other celebrities.

The bill opening at the Hillstreet theatre Monday matinee, August 27, shows possibilities of being one of the season's best yet offered there. Headlining the bill will be Ben Bernie and his orchestra. Bernie, who formerly told funny stories and played the violin all by himself, has surrounded himself with a clever bunch of musicians this year, and has a "jazz" band which is a delight to hear. Gus Fowler, who is on his first American tour as an English illusionist who works solely with clocks and watches, will also be on the bill. Jack "Rube" Clifford, one of vaudeville's greatest character actors, will be present in his comedy sketch, "Camera-Eye Carter." Joe Lane and Pearl Harper will appear in "Bits of Wit," which is intended solely for laughter and is said to always get it. Willa and Harold Browne will be on the bill in their act, in which they draw all sorts of pictures in colored rags. Victoria and Dupree, two clever dancers and tumblers, will complete the vaudeville. The feature photoplay showing will be Mary Miles Minter in "Drums of Fate." Miss Minter is supported by a strong cast, including "Lefty" Flynn, George Fawcett, guson.

California
Main at Eighth
Rex Beach's
"The Spoilers"

Miller's
Main at Ninth
Rex Beach's
"The Spoilers"

Metropolitan
Sixth at Hill
Gloria Swanson
in
"Blue Beard's Eighth Wife"

Loew's State
Seventh at Broadway
Constance Talmadge
in
"Dulcy"

Rialto
Broadway near Eighth
"Hollywood"

Pilgrimage Theatre
Cahuenga and Highland
Life of the Christ

Million Dollar
Third and Broadway
Wyndham Standing-
Grace Darmond, in
"Daytime Wives"

Alhambra
731 South Hill
Corinne Griffith
in
"The Common Law"

Hollywood Egyptian
Hollywood Blvd. and McCadden
"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth
Mary Philbin
and Norman Kerry in
"Merry Go Round"

Clune's Broadway
Broadway near Fifth
Thomas Meighan
in
"Homeward Bound"

Two New Units For Grand-Asher

Two new production organizations have made their appearance on the lengthy horizon of the film horizon, according to Samuel V. Grand, president of Grand-Asher Distributing Corporation, who announced today that the Elliott Dexter Productions, Inc., and the Bryant Washburn Productions, Inc., would each produce five features for his releasing company this season.

These pictures will be made at the Grand Studio, Hollywood, and naturally each star will head his own unit, engaging the best possible supporting casts and technical crews obtainable.

The first Elliott Dexter picture will be started approximately August 27th, with R. William Neill as the producer. It is an original story with the tentative title, "The Man Who Forgave," and was written for Mr. Dexter by Adam Hull Shirk. Florence Hein is, now completing the scenario. Miss Hein has recently done several pictures for Katherine MacDonald and others and was for several years associated with June Mathis, doing research work on "The Four Horsemen." Adam Hull Shirk has been for years a fiction writer and publicity expert and is now scenario chief for the Grand-Asher organization. R. William Neill, born in Dublin, Ireland, for years an actor of note and later a director of pictures, did most of the Dorothy Dalton early successes for Ince and also practically directed "Civilization." He recently completed several pictures in Italy and was for a long time associated in directorial capacity with Paramount.

Mr. Washburn will have as his director Cullen B. Tate, who for years has been associated with Cecil B. DeMille at the Famous Players-Lasky Studio and is regarded as one of the most competent men available. The first Washburn story is tentatively titled, "Try and Get It," and is being adapted by a well known scenarist from the Saturday Evening Post story, "The Ring-Tailed Gallawampus," by Eugene P. Lyle, Jr., who supplied the ideas for two of Douglas Fairbanks' best stories for the screen, "The Americano" and "A Modern Musketeer." It is a high powered comedy with many romantic passages and splendid characterizations. Hundreds of other stories were considered before the choice was made.

The settings will be superior for all productions and the full facilities afforded by the big Grand Studio stages will be supplied. For the ensuing pictures arrangements have already been made both for Mr. Dexter's and Mr. Washburn's productions with publishers and authors, so that a number of popular stories have been contracted for, for later use.

"I am highly pleased," said Mr. Grand, "to be able to announce this affiliation, for I believe that Messrs. Dexter and Washburn represent the most popular types of stars in the screen world today, and that they individually have a wonderful following among the screen patrons of the world. The whole arrangement is a happy one, and we look forward to the most pleasant association that could be desired. We are following common sense methods in these pictures; there will be no loopholes left for criticism that can be humanly avoided. We have facilities for production and distribution that are unparalleled and my associates in the East, especially Mr. Harry Asher, vice-president, are all experienced men in the distribution field. They, like myself, are delighted with the arrangements effected."

Jack Mulhall---Popular Leading Man Who Will be Seen in "Dulcy"

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, August 20th, 1923.—Harry Weil spent last Friday and Saturday in San Francisco, looking up locations for the filming of part of "Black Oxen," Gertrude Atherton's famous novel soon to be filmed by the Frank Lloyd Productions, Inc. Work will begin at an early date, and the picture will be one of the outstanding productions of a year of big pictures.

Maurice Tourneur was expected in town Sunday to arrange for locations for early use, but on account of illness his arrival has been postponed for another week.

Director Paul Powell, well beloved in San Francisco, who spent many weeks here directing the making of "The Fog" for the Graf Productions, will arrive here this week, with several members of his cast, for the making of some special scenes in a Cosmopolitan production.

The Gerson Picture Production Corporation are off with a rush on the start of their new series of pictures. Actual shooting began on the first picture, "Waterfront Wolves," bright and early Monday morning, August 13th. As the title indicates, it's a story of San Francisco's own waterfront, and Chinatown, a melodrama of life, action, love, and laughter, both the story and continuity are from the pen of Victor Gibson. Ora Carew and Jay Morley, both with a long list of screen successes to their credit, are co-starred, and the cast includes other well known names, as Hal Stevens, S. J. (Tiny) Sandford, Emma Muncy, Dick LaReno, Edward Galvez.

Tom Gibson is directing, and Frank Capra, formerly of the "Plum Center" forces, is assistant director, with George Crocker behind the camera. So far the making of the picture has been full of adventure, some of it not in the script, for the whole company spent three days working on a three masted brigantine off Hunter's Point, and once between the roll of the vessel and the wind, the cameraman was barely saved from going overboard. Some of the native crew of the trader rescued George and the camera just in time, and although most of the cast did have to jump in the bay in the plot of the story, they didn't seem to mind, in spite of the fact that San Francisco Bay is icy cold, even in mid-summer.

Inquiring at the St. Francis the other day if they had any professionals in the house, we learned that Rin-Tin-Tin was staying there, with his dog-wife, and his friend and master, Captain Lee Duncan. The beautiful and clever dog-star has been in town for the week, making personal appearances at the Warfield Theatre with "Where the North Begins," the first picture in which he was starred. Crowded and delighted audiences greeted the picture at every performance, and Rin-Tin-Tin won all hearts, not only by the tricks he did, but by his gentlemanly and natural behavior.

Sometimes you hear of people seeing snakes in San Francisco, but when last week the Graf Productions were getting ready to shoot a scene in "Half-a-Dollar Bill" that called for a snake coiled up in a mail box, they had all the grief in the world. Thinking it would be easy to get a garter snake or a king snake, they started two men out on a hunt, who after three days returned without a sign of a snake. Then someone remembered a Snake Drug Store down by the waterfront that had snakes in the window for a sign, and dashed down, only to find that prohibition agents had closed the store for selling moonshine. At last a revenue officer was induced to unseal the door so a snake could be borrowed, and the scene was shot. The really funny part of the story is that it is absolutely true; now and then truth is stranger than fiction, but nobody will believe it.

The city of San Mateo has purchased the famous Kole estate. The wonderful grounds are to be used by the city as a park, while the beautiful mansion is to be preserved just as is, for use entirely as a location for moving picture companies, working at the Pacific Studios at San Mateo.

Gordon Michie, production manager for the Rellimeo Films of this city, and his wife, Grace Sanderson Michie, scenarist for the organization, will leave for the South this week, to prepare for the production of the company's next picture. It will be filmed at a Southern studio, and work will begin within a few weeks. The company's first picture, "Heartstrings," will be released in September.

Earl Olin, of the Monte Banks, Joe Rock and Syd Smith productions, was in San Francisco two or three days last week looking up locations for future productions, and went from here to the Yosemite, also on a hunt for good spots to shoot.

Mrs Leigh Smith arrived at San Mateo Sunday from Los Angeles. Leigh is acting as assistant director on "Half-a-Dollar Bill," now being filmed at the Pacific Studios by the Graf Productions, under direction of W. S. Van Dyke.

Raymond Hatton, now playing in the Graf picture, made a personal appearance at the Coliseum Theatre last Thursday night in connection with the showing of the picture, "Pilgrims of the Night," in which he plays a leading role.

Robert Warwick, star of both the screen and stage, is trying out a new play at the Fulton Theatre in Oakland, which if successful, he hopes to use on Broadway next season. "Gypsy Jim" is the title and is from the pen of Oscar Hammerstein, Jr., and Milton H. Gropper, both of whom came west for the opening.

Some people can't even take a peaceful vacation, so thinks Bill Sullivan, electrician from Universal, who came here on a holiday and went down to visit the Pacific Studios, only to be caught by Danny Rogers, chief electrician, who was short handed, and put to work. So instead of getting a rest, he is hard at it, helping light "Half-a-Dollar Bill."

GALE HENRY DESERTS SLAPSTICKS FOR DRAMA

One by one the slapstick ranks are being deserted by the comediennes of the screen. A recent announcement foretold of the permanent graduation of Louise Fazenda from comedies to more serious roles.

And now Gale Henry has signified her intention of appearing only in dramatic features. Coincident with such an announcement is that of her engagement to portray a semi-serious role in "Held to Answer," the new Metro all-star special being directed by Harold Shaw.

Gale Henry is perhaps one of the best known slapstick comediennes in picturedom. She has to her credit the remarkable record of having starred in 138 two-reel comedies, twenty-four of which she also produced.

But her histrionic ability is not confined to such portrayals, as those who recall her appearance on the stage several years ago will attest. So it was only natural that she should desire to turn her screen talents into more serious channels.

Miss Henry has appeared with Gareth Hughes in "The Hunch" and in "Night Life in Hollywood," but it was her clever portrayal in "Quincy Adams Sawyer" that caused her to make the decision to permanently desert the comedy field, and at the same time caused Metro to sign her for her present role in "Held to Answer."

Casts of the Week

Gerson Picture Corporation Presents
"WATERFRONT WOLVES"
Directed by Tom Gibson.
Frank Capra, Assistant Director.
George Crocker, Cameraman.

Emma Muncy	Ora Carew
Dick LaReno	Jay Morley
Fernando Galvez	Hal Stevens
S. J. (Tiny) Sandford	

INCE SIGNS CONKLIN

Chester Conklin, a favorite comedian of the screen, has been signed by Thomas H. Ince for an unusually interesting bit in Ince's screen adaptation of "Anna Christie." The role, while it offers comedy relief from some of the tensest emotional scenes of the drama, nevertheless requires some fine dramatic touches. Conklin has just completed his first dramatic-comedy role of his career in Eric Von Stroheim's "Greed," and played the part so successfully that he was chosen by Ince for the exacting role of "Tommy" in "Anna Christie," which will be released by First National this fall.

INGRAM SAYS ACTORS WHO CAN WEAR VELVET BREECHES SCARCE

It might be surmised, from the evidenced popularity of golf suits in Hollywood, that the mere male of the movie metropolis possesses extremities well worth displaying.

That such a surmise is altogether without foundation has been established by Rex Ingram since he began the filming of "Scaramouche," his Metro picturization of Rafael Sabatini's adventure-romance of the French Revolution.

Numerous were the difficulties encountered by Mr. Ingram in re-creating Eighteenth century France for the screen. But one of the most troublesome was the securing of players who could wear the velvet breeches and square coats which were part of the costume worn by members of the French nobility at the time of "Scaramouche."

This proved to be a far greater difficulty than it would seem, for it appeared that the men in the world who can wear knee breeches and square coats and look romantically attractive in them are few and far between.

Metro is authority for the statement that only by diligent combing of the casting agencies were the necessary players finally secured—and there was not one assistant director or ex-cameraman in the cast.

However, it was only histrionic ability and fitness to portray their respective characterizations that caused Mr. Ingram to choose for the cast of "Scaramouche" such popular male players as Ramon Novarro, Lewis Stone, Otto Matiesen, Lloyd Ingraham, James Marcus

Los Angeles Awaits Opening of Criterion

The Kinema Theater in Los Angeles, one of the first run houses in the chain of West Coast Theaters, Inc., closed its doors on Friday, August the 17th, and ceased to be known by that name. It will not cease, however, to remain in the limelight for, following weeks of negotiations, locally and nationally, executives of West Coast Theaters, Inc., have concluded plans for the transformation of the Kinema into a national premiere long run house, to stand on a pinnacle as the most remarkable theatrical edifice of its kind.

Long weeks of planning were necessary towards the final consummation of the deal. With the new season springing the biggest line-up of multiple-reel features in the history of motion pictures, and with the dearth of houses suitable for their deserved presentation causing some apprehension in distribution circles, the proposition to transform the Kinema into a two-a-day house along luxurious lines was entertained and finally brought to a realization. To carry out the new finished plans it will be necessary to keep the house closed for a period of several weeks in order to allow armies of laborers to install the various changes.

The theater will be gutted from top to bottom, only the walls and balcony remaining. New decorations and magnificent effects are to be installed. The lower floor will be transformed entirely, over 500 luxurious divans having been ordered to occupy one-half of the capacity of the entire house.

When the theater is again opened—and it will throw wide its doors to the motion picture and fun world with what is undoubtedly the greatest and most unique attraction the screen world has ever known—but two performances are to be given daily, at 8:15 2nd 8nd 8:15 p.m. Reserved seats will be sold for every performance, and tickets may be purchased two weeks in advance. It is planned to provide several downtown offices in various West Coast houses in order to preclude any possibility on the part of ticket speculators in traffic in tickets for the opening and following weeks.

The executive offices of West Coast Theaters, Inc., are keyed up to a tremendous pitch in anticipation of the reopening of the house. It will hereafter be known as the new Criterion Theater, and every memory of the word Kinema is to be obliterated, starting tonight. A fortune is being expended on the contemplated changes.

The arrangements which the Gire Bros., Adolph Ramish and Sol Lesser have with the prominent producers of the motion picture industry call for long run premieres of only those cinemas which will have a fitting place on the Criterion screen. Already several notable productions, completed and under completion, are lined up and final contracts are being consummated for playing dates. The new theater is to be the national long run premiere house of the world's biggest attractions. In order to surround these pictures with presentations worthy of the efforts expended upon their completion, the best available talents are being signed up. The seating capacity will naturally be somewhat cut down with the installation of the hundreds of loges and the construction of a new stage, which is to house living preludes and atmospheric prologues on a plane somewhat higher than has heretofore been known in the elaboration of motion pictures. To this effect one of the most noted stage producers in America is being sought for the personal supervision and production of presentation of each new premiere. This man will come from New York several weeks prior to the gala openings in order to whip the show into shape.

An orchestra of symphonic proportions will occupy the pit, under the direction of a conductor whose name will create a sensation when announced.

A complete new projection room equipment is on the way from the East, and when the new Criterion Theater opens it will be the proud possessor of the first double set of high-speed projectors in the country. These four machines are being installed in order to do away with the possibility of any mishap to the presentations, two complete sets of film being run at one and the same time and whenever it should so happen that a film breaks, shutters on the second set of film will be immediately withdrawn and the show goes on without interruption. Various other features also are estimated to add to the efficiency of the theater.

The opening and the opening attraction will be announced within a short time.

Doris Dare, who has been confined to her home for the past three weeks as the result of a serious illness, is once more taking an active part in filmland's doings. Her most recent engagement was as ingenue lead in Charles R. Seeling's "The Tango Cavalier."

NIBLO SOON TO CAST "THY NAME IS WOMAN"

Fred Niblo's next picture for Louis B. Mayer and Metro will be "Thy Name Is Woman." It is from a stage play. Spanish and modern. He is collaborating with Bess Meredyth in writing the continuity. A cast has not been chosen. He will again use the Melrose Avenue studio. That, according to the laconic publicity director, is sufficient until something happens worth writing about.

Readers who thirst for sensational details will be glad to know that soul-staggering cast of internationally famous stars will not be signed. A few good actors and actresses, however, will be hired. Perhaps some of them will be famous. It depends largely upon whether or not they can act.

The settings will be magnificent, most of them designed by Creation with a simplicity not yet attained by supervising cinema architects with goatees and enormous incomes.

Anyone who wants to may freely predict that the production will startle, enchant, shock, thrill and mystify the world; setting brothers at variance and luring old men from their chimney corners. Fred Niblo hopes it will be a creditable picture, shown more or less as he made it, and that it will add to his reputation as a director with a rare knack for not hoodwinking himself.

ANENT THE "ART" OF TRYING

Alton Brown, beyond a reasonable question of doubt, has passed the first line trenches in the never-ending battle for supremacy on the silversheet and is pounding effectively on the doors of the citadel, featuredom.

He is now playing the important role of brother to the featured Douglas MacLean, the juvenile lead in the play made famous on the legitimate stage by Raymond Hitchcock, "The Yankee Consul," under the direction of Jimmie Horne, at the Powers studios.

Alton Brown's fight, step by step, up the ladder of fame, has never been what could rightfully be termed a struggle, for from the time he played his first important role some four years ago in "La Belle Rouge," with Theda Bara at the Metro in New York, he has climbed steadily and consistently and his will, combined with clean living and true histrionic ability, forms a combination, that with continued effort is bound to place him on the much sought pinnacle of success in Filmdom.

News and Gossip About the Moving Throngs of Movieland

WESTERN PREMIERE SOON

Fred Niblo's "Captain Applejack," now known as "Strangers of the Night," will probably have a long Los Angeles run prior to its international release in September. Exhibitors are bidding for the production in the Los Angeles territory. The tremendous popularity of the cast in the film colony adds to its colloquial value. The players are Enid Bennett, Matt Moore, Barbara La Marr, Robert McKim, Emily Fitzroy, Otto Hoffman, Thomas Ricketts and Mathilde Brundage.

INCE LOT RESEMBLES SHIP YARDS.

Thomas H. Ince has gone into the shipping business. Already known up and down the Pacific Coast as a yachting enthusiast and owner of the "Edris," one of the fastest pleasure boats on the coast, he has now acquired two old scows from a San Francisco shipping company, in addition to renting an old time coal barge.

The scows which put Ince in the ship owning class are doomed for the depths of the ocean, however. They have been purchased for the making of some spectacular scenes in Ince's screen adaptation of "Anna Christie," which is being filmed by the producer on the biggest scale of any picture offering which has ever left his studios. John Griffith Wray, who is directing the picture, has been appointed to scuttle the boats with the assistance of several naval experts.

Director Wray is now in San Francisco with Blanche Sweet, William Russell, George Marion and other members of the "Anna Christie" company. After the two ships have been sunk outside the San Francisco harbor and William Russell, who plays the role of an Irish stoker, is rescued from the briny waters, a number of scenes will be made on the rented coal barge.

In the meantime, the "lot" of the Ince studios has been transformed into a ship-building yard. A completed reproduction of the coal barge is being built by Ince technicians for the making of closer shots of the dramatic scenes. It will be floated on the mammoth swimming tank of the lot so that Miss Sweet, Russell and Marion will have plenty of "atmosphere" to assist them during the filming of their difficult scenes. "Anna Christie" will be released by First National this fall.

VIOLA DANA GETS STYLES FROM PARIS

Those members of the fair sex who are interested in feminine apparel—and that includes all of them—will have an opportunity to see the "later than the latest" in Paris styles when they view Viola Dana in her newest Metro starring picture, "In Search of a Thrill," which Oscar Apfel is directing.

The locale of the story is laid in Paris and it follows naturally that the frocks and gowns worn by Miss Dana are truly Parisian. She also wears the makeup and garb of an Apache in one episode of the story, but the Apache part of her wardrobe, while colorful and accurate in detail, is scarcely as interesting.

She sought the help of a leading Los Angeles modiste who wrote a New York importer. He in turn wrote a long letter to one of the Paris style czars, asking the required knowledge and pledging strict secrecy. At about the time the precious knowledge was finally transmitted to Los Angeles, Miss Dana was ready to begin work on "In Search of a Thrill." Work on the gowns was rushed and they were completed, one at a time, as she had need for them in the picture.

HOLLYWOOD "OUT-LURES" N. Y.

From Broadway, New York, comes word that James Morrison, who recently left the kleig lights of Hollywood for the brighter lights of the Gay White Way, where he is to enact the leading role in the screen version of the one-time popular ballad, "On the Banks of the Wabash," is turning down all offers for future engagements in the metropolis in anticipation of a speedy return to his California home. And this despite the fact that the handsome young leading man is an Easterner by birth!

Commodore J. Stuart Blackton, who is directing "On the Banks of the Wabash" for Vitagraph, after scanning the list of available juvenile leading men in New York, wired Morrison a flattering offer to come on to New York, but it was not until several wires had been exchanged between the star and director that Morrison accepted the proposition.

In his contract with Vitagraph Morrison stipulated that he was to be free to return to California immediately upon completion of the Blackton production, as he is in great demand at local studios, where he has been engaged for the past two years.

GAUDIO'S REWARD NEW CAMERA

Among the unsung heroes who take their risks quietly and without flourish are the cameramen of the movies. Tony Gaudio is an apt illustration. Last week the story of Tony's heroism came out, of his incurring the injury in facing the leap of a light-blinded horse to save the lives of others.

Tony was grinding a night scene for Norma Talmadge's Arabian romance, "Dust of Desire," a Joseph M. Schenck production. It was a native street scene during an uprising of Arabs. Behind Tony sat Frances Marion and Chester Franklin, the directors, Maude Wayne, Joseph Schildkraut and others of the cast. Up the street came the charging Arab horsemen. Ten feet from the camera the leading horse was struck full in the eyes by a battery of side bank lights. The rider attempted to turn his mount aside, but the blinded horse leaped high through the air and straight upon the camera.

Tony saw the leap. But to dodge aside with his camera would have exposed those behind him to the hurtling hoofs. So he stuck to his post. The horse struck the camera and splintered it, knocking Tony to the ground. The force of striking the camera, however, broke the plunge. Miss Marion received a kick in the side after the horse struck the ground and Franklin and the others were knocked aside as it came rolling into their midst. Ray Binger, second cameraman, was knocked unconscious. Tony's knee was wrenched when the camera knocked him aside.

President Coolidge is a farmer. He proved it by grabbing the reins of the government.

* * *

On his first Sunday the President appeared in a tail coat and silk hat. In other respects he is a likeable man.

* * *

Los Angeles man sues for divorce. Says he came home late for dinner and all he got was a roast.

* * *

Luther Burbank is said to be a great scientist, but he can't be blamed for turning Jess Willard into a lemon.

* * *

New chief of police says something must be done to relieve the prison jam. If the prisoners continue to escape, that will relieve the jam automatically.

MUSIC ARRANGED FOR "THE WHITE SISTER"

The preparation of the music score to be used for the premiere at the Forty-fourth street theatre of "The White Sister," in which Lillian Gish plays the stellar role in this film version of F. Marion Grawford's novel, is well under way. Joseph Carl Breil has been given charge of the music for the premiere of Miss Gish's latest vehicle, the production of which required her presence in Italy for seven months.

With the sequences leading up to the smashing climax in "The Judge and the Woman" practically completed this week, Victor Seastrom, who is directing the Goldwyn adaptation of Sir Hall Caine's "The Master of Man," is filming spectacular mob scenes in which hundreds of extras are used.

One of the thrilling bits of action that take place in the spacious courtyard of towering Castle Rushen, is when Conrad Nagel, as Victor Stowell, rescues a small child from under the hoofs of onrushing cavalry, while Fenella Stanley, played by Patsy Ruth Miller, gazes frozen with fear.

With the Continental director's flair for handling huge mobs, Seastrom demands that every extra put real emotion into his or her bit of work, moulding the mosaic into a convincing whole.

The grim prison scenes where Creighton Hale, as Alick Gell, comes to Bessie Collister, played by Mae Busch, in her cell, have been completed, and next week Seastrom expects to take the company to San Francisco to film important scenes. Players besides those mentioned in the cast include Hobart Bosworth, Aileen Pringle, DeWitt Jennings, Evelyn Selbie, Lucien Littlefield, Cecil Holland, Anna Alexander, Mark Fenton, Winter Hall, Jack Murphy, Andrew Arbuckle, William Orlamond, Charles Craig, and Charles Mailes.

WRAY TO DIRECT NEW INCE PICTURE

Thomas H. Ince is preparing to put a screen adaptation of Vaughan Kester's popular novel, "The Just and the Unjust," into production as soon as screen work on "Anna Christie" is completed. The continuity for the story which Mr. Ince is planning to tell from a novel angle is being written by Bradley King. John Griffith Wray will direct it.

Flynn on Vacation.

With final cutting of "In the Palace of the King" completed, Emmett Flynn, who directed the production for the Goldwyn studios, is enjoying a two weeks' vacation in the mountains near Los Angeles. He will begin work on his next Goldwyn picture immediately on his return.

Cody Injured Ankle.

Lew Cody, just returned from location in Yellowstone National Park with Rupert Hughes' Goldwyn company filming "Law Against Law," is nursing a badly wrenched ankle, token of a spectacular fight with George Walsh, staged on the edge of an erupting geyser for a big scene in the picture. Cody also sustained injuries to his right arm, but careful medical attention has prevented his being incapacitated for work and he is now working at the studio.

I.W.W. at work in Washington ask for bath tubs. This is the first hopeful sign we've seen.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, AUGUST 25, 1923

NEW RELEASING COMPANY IS HERE

Motion picture production by independents will receive a decided stimulus on September 1 with the starting to function on that date of a big new releasing and distributing organization, whose general sales manager, William Alexander, arrived here last week.

Temporary headquarters have been established at the Christie Hotel in Hollywood until suitable office accommodations can be secured.

The new outlet for Los Angeles-made pictures will be through the Anderson Pictures Corporation, which has established thirty distribution centers in the various key centers of the United States, as well as arranged for distribution abroad.

Carl Anderson, the president of the company, is well known in California. He was the first manager of the Lasky Company and remained with them until Paramount was formed, when he joined the latter organization in the same capacity. He remained with the Paramount until the war, during which he entered the service of the Government. At the conclusion of the war, Mr. Anderson became identified with the Educational Film Exchanges, resigning from that organization a few months ago. Since then, he has been in California completing arrangements for production.

Mr. Anderson has probably been identified with more successful distribution of motion pictures than anyone else in the field. He has always been an exponent of intensive distribution, preferring to supply a large number of theatres at a moderate price, rather than a small number of theatres at a large price.

In the announcement of the new corporation, Mr. Anderson says:

"These successes have been due to the creating of a distributing organization and personnel that succeeded, because they gave the exhibitor good service and good pictures.

"Today nearly all companies give good service; prints are delivered in good condition, advertising helps are plentiful so that the only thing that really interests the exhibitor are good pictures.

"We will specialize in pictures of definite exploitation merit, to which we will give intensive selling, wide distribution, with certified accounting to the producer and 'cards on the table' policy.

"The national quota on features will be arranged on a sound business value and not on motion picture figures."

CUMMINGS TO DIRECT FOR UNIVERSAL

Irving Cummings, well known independent producer, has signed a contract with Universal to make a super-Jewel production as a fitting companion piece for "Merry-Go-Round," and to star little Mary Philbin, whom Carl Laemmle believes has touched the stellar heights in the Rupert Julian photoplay just recently released.

Cummings just returned from New York, where he accomplished an unusual feat of salesmanship, marketing his "Broken Hearts of Broadway" direct on the state rights market, without the aid of the middleman. While there, eastern Universal executives negotiated for his services for this one production, and upon his arrival here, the papers were signed.

"My Mamie Rose," by Owen Kildare, has been chosen as the worthy successor to "Merry-Go-Round" and Harvey Gates, who wrote the scenario for the Viennese panorama of life, has been chosen to handle the script for the production.

HOLUBAR HAS BUSY YEAR AHEAD

For the first time since he switched his directorial allegiance from First National to Metro, Allen Holubar this week gave out complete details concerning his coming year's work under his new million dollar contract.

Holubar's first picture will be "The Human Mill," to be adapted from the novel, "The Bishop of Cottontown," by John Trotwood Moore. The novel deals with the picturesque south during the reconstruction period following the Civil War, and has been one of the season's best sellers.

"Life's Highway" is the title chosen for Holubar's second picture, to be produced from the "East of Suez," by E. Lloyd Sheldon, a stage play which had a successful run in New York.

Holubar's third production will be "Robes of Redemption," from the story by Jane Hurrle.

Holubar began his directorial career at Universal, where his "Heart of Humanity" was acclaimed as one of the greatest of the war period. He directed Dorothy Phillips in other big specials for the "U," and then became an independent producer, making the mammoth spectacle, "Man, Woman, Marriage"

Later he made "Hurricane's Gal," the first of the sea stories that have come into so much vogue of late, which he followed with "The White Frontier," both starring Dorothy Phillips.

With the signing of Alice Lake, former Metro star, the cast for "The Marriage Market," which Harry Cohn of the Waldorf Productions, is making for C. D. C. release, with E. J. LeSaint directing, was completed this week. Jack Mulhall and Pauline Garon have the leading roles, supported by such well known players as Vera Lewis, Shannon Day, Marc Robbins, Mame Kelso, Kate Lester and Jean de Briac.

VON STROHEIM SENDS OUT AN S.O.S.

An accident to the traveling radio sending station has isolated the Erich von Stroheim-Death Valley expedition, and left the company of fifty persons on the edge of the blazing valley, sixty miles from telephone communication.

The expedition, sent into Death Valley to film closing scenes in "Greed" in the exact locations described in the Frank Norris novel, is temporarily housed in the abandoned city of Skiddoo, in the Panamint valley, and although the company is not now in the most hazardous part of the trip, the party is far removed from water sources, and is encountering temperatures ranging upwards of 120 degreees.

It was a burned out generator which put the radio out of commission, and this is expected to be repaired within a few days. In the meantime, trucks carrying water into the town of Skiddoo, are operating from the expedition's quarters at Lone Pine—the last point of civilization this side of the desert wastes.

With the von Stroheim expedition is Death Valley Scotty, famous Death Valley character, who consented to act as guide for the motion picture caravan.

Hale Goes Hunting

Gun-toting seems to be the favorite diversion of the mildest mannered screen favorites. Creighton Hale, who is always chosen for sympathetic roles in pictures, is loading the old shotgun to do his worst on Conrad Nagel in Goldwyn's "The Judge and the Woman." Noted for poise is "Teddy" von Eltz, playing opposite Lenore Ulric in Warner Brothers' "Tiger Rose." Just three days ago Mr. von Eltz did some fierce murdering and is now escaping justice. Both the gun-toters had a score to settle with the unwritten law, their defense.

BADGER WILL DIRECT NEW FIRST NAT.

Clarence G. Badger, one of the season's most successful directors, who recently returned to Los Angeles from the East, where he had directorial charge of "Potash and Perlmutter," the Sam Goldwyn First National production, is to direct "The Swamp Angel" for First National.

His excellent work in the direction of the famous Montague Glass play greatly impressed First National executives and he was immediately engaged to pilot "The Swamp Angel" which, featuring Colleen Moore, is to go into production about August 15th.

Mr. Badger has had an extensive career both as director and writer of screen plays. By birth he is a San Franciscan, but spent much of his early life in the East. He was educated in Boston and later took up editorial work on "The Youth's Companion," a widely read periodical published in that city. Later he was a newspaper writer on Pacific Coast publications.

He went into pictures as a scenario writer and during the first few years of his film career wrote continuity for Lubin, Universal and Keystone. He became a director for Keystone in 1915 and since then has handled the megaphone for many big productions made by Mack Sennett, by Paramount and by Goldwyn.

Some of his most noteworthy screen accomplishments were his direction of "Quincy Adams Sawyer," "Your Friends and Mine," "Kingdom of Youth, and "Red Lights."

Badger is now assisting in the preparation of the continuity of "The Swamp Angel," which is being adapted to the screen by Edward Montague from the story by Richard Connell.

The picture offers an ideal feature for Miss Moore, whose recent pictures have stamped her one of the screen's best interpreters of comedy dramatic roles. It will be ready for filming within the next two weeks and by that time, it is expected that Miss Moore will have completed her part in "Flaming Youth," in which picture she is now appearing in the leading role.

Notables Galore

The complete cast of Reginald Barker's new picture, "Pleasure Mad," as announced by Louis B. Mayer, includes Huntly Gordon, Mary Alden, Norma Shearer, William Collier, Jr., Ward Crane, Winifred Bryson, Frederick Truesdell and Joan Standing.

Lasky Editor to Visit Booth Tarkington

Tom J. Geraghty, production editor at the Famous Players-Lasky Studios, will leave in a few days for Kennebunkport, Me., the summer home of Booth Tarkington, whose guest he will be for two weeks. Mr. Geraghty, who has put into continuity the author's original for Thomas Meighan's "Pied Piper Malone," will go over every detail of the story with the author and will arrange for the location sites in the little town, never before visited by a studio crew. He will later go to New York to cut and edit "Woman-Proof," the George Ade story Mr. Meighan is now making and which Al Green, director, will take on East in the rough cutting.

Margaret Morris, who is playing the part of the Slave Girl in the new chapter picture at the "U," the "Beasts of Paradise," a wonderful story of a mythical isle in the South Seas, directed by Wiliam Craft. So realistic was her dance, combining the Tango, the Apache and the Hula, with Joe

Bonomo, and Joe, incidentally, putting so much realism in his script brutalism, resulted in all but incapacitating the dusky "Slave" from further action, but owing possibly to the fact that the South Sea Islanders are reputed to be a hardy race, and Margaret being a true delineator of facts as well as fancies in her various portrayals, stuck to the job and barring a few bruises, even darker than her dusky make-up, is again going strong.

It is understood that Andree Lafayette has recently signed with an independent concern for the starring role in a super-production. Miss Lafayette had set her heart on a short trip to Paris, but was unable to withstand the entreaties of producers, who, because of her sensational success in Richard Walton Tully's screen version of "Trilby," indulged in frenzied bidding for her services.

NEW BUREAU SUCCESSFUL

One of the busiest publicity offices in the film colony is that of Howard Lichtenstein, which gives international publicity to screen artists, as well as personal representation. A recent addition to the Lichtenstein staff is Elsa Brocker, eastern newspaper woman, who has been connected with other local motion picture publications previous to her affiliation with the Lichtenstein Company. Miss Brocker will be in the publicity department of the company.

Bruce Vacationing on Ranch .

Bruce Guerin, clever child-actor, is enjoying a well-earned vacation on the family ranch out in the San Fernando Valley. The youngster, who is but four years old, has worked continuously for over a year and a half before the camera, having recently completed his ninth film, "The Country Kid," with Wesley Barry, and the Warner Brothers, who have him under contract, have given him a couple of weeks' vacation. There are many strange things out on the ranch to arouse his youthful enthusiasm and what with flying his airplanes, playing with his other toys and asking innumerable questions of the ranch foreman, the time is passing all too swiftly for Master Bruce.

Completing Cast.

Irene Rich is the latest addition to the cast selected to support John Barrymore in the Warner Brothers screen version of Clyde Fitch's play, "Beau Brummel." Mr. Barrymore is expected to arrive in Los Angeles from New York on September 18, at which time the production of the feature will be started. Another leading player to be seen in the cast is Mary Astor, who will portray the part of Lady Margery Alvanley. The play, which will be directed by Harry Beaumont, has been adapted for the screen by Dorothy Farnum.

"Buck" Jones Celebrates.

Charles "Buck" Jones, Fox star, and his attractive wife, entertained a group of friends at a dinner party at the Ambassador Hotel one evening last week in celebration of their eighth wedding anniversary. Among the guests who were entertained were Mr. and Mrs. Scott Dunlap, Mr. and Mrs. Sol Wurtzel and Mr. and Mrs. Bob Yost.

Following the dinner Mrs. Jones, who at one time was a champion trick rider of America, presented her famous husband with a handsome platinum encased watch, while the Fox star gave his wife a costly and beautiful platinum bracelet studded with diamonds.

The Joneses are pointed to with pride as one of the most happily married couples in the motion picture colony by their many friends and business associates.

PLAY BROKER LOCATES HERE

Emmett Corrigan, who for the past forty years has maintained an agency in New York City for the sale of plays, books and stories, has recently moved his offices to the coast and is now ensconced in temporary quarters at 6404 Hollywood Blvd.

Mr. Corrigan has the exclusive dramatic and screen rights to books by such eminent authors as Louis J. Vance, Booth Tarkington, etc.

He also has representation in New York, London and Paris.

Billy Bevan Still Going.

With his wife and an automobile loaded down until it resembles a moving van, Billy Bevan, Mack Sennett comedian, has started on the second leg of his motor trip up the coast as far as Seattle. A post card received at the studio tells of the wonderful time the pair are having, traveling through high Sierra mountains. It reads, "Am now six hundred miles from home, having a great time." The Bevans expect to be back in their Hollywood home about the first of September, and shortly thereafter he will again take to the funny wardrobe and makeup.

Ballet in Pictures.

Theodore Kosloff's famous ballet, which was the feature of the big Coliseum show at the late American Historical Review, Monroe Centennial and Motion Picture Exposition, was transplanted to Hollywood this last week for some of the spectacular scenes in "The Marriage Market." The world famous dancers, personally directed by Theodore Kosloff, were secured by special arrangement between Harry Cohn, general manager of Waldorf productions, and Maestro Kosloff. "The Marriage Market" is being directed by Edward J. Le Saint, from the novel by Evelyn Campbell, with a cast including Jack Mulhall, Pauline Garon, Alice Lake, Mayme Kelso, Jean de Briac, Kate Lester, Marc Robbins, Shannon Day and Vera Lewis.

To Tour Yosemite.

A visit to Yosemite, San Francisco and other Northern cities of the state is included in the tour of George D. Baker, eminent motion picture director, who, accompanied by his sister, Mrs. V. B. Prophet, and their house guest, Mrs. M. Kestler, departed from Los Angeles last week on a scheduled 1,500-mile auto trip. Baker, who recently finished the direction of "The Magic Skin" for Goldwyn distribution, is an ardent motorist and photographer of natural scenic beauty, and on his journey through the California forests, mountains and valleys he will endeavor to secure some new and interesting pictures for his famous kodak library.

Hollywood Club to Entertain Public

A REAL FEED
BY REEL FOLKS

Much interest is attached to the coming lawn fete to be held Saturday, August 25th, at the attractive club quarters at Hollywood and Winona Boulevards, where the Valeda Club holds forth. The club, composed of the young business women of Hollywood, have been busy for days decorating the garden and getting in readiness the various booths of the old-fashioned country store type. Games of chance, fortune-telling, dancing and cards will be features of the entertainment, which promises to be chuck full of fun, with a royal good time for all.

The garden will open to the public at two o'clock and continue the festivity through the evening. A real Italian spaghetti dinner, piping hot, with all the trimmin's, will be served from 5:30 'till 8:00 by the pretty "blonde wops." Miss Golda Madden, president of the club, has spared no effort to make this affair an outstanding success in every way.

The proceeds of this affair will go toward the betterment of club conditions, for the young business women of Hollywood, and a large crowd is expected to respond to the call.

Louise Loaned by Warner.

Louise Fazenda, who recently signed a long term contract with the Warner Brothers as featured player, will be loaned by that organization to Hal E. Roach for a western feature with the temporary title "Rex," which Fred W. Jackman will direct. Miss Fazenda, cast as "Maggie," the cook on the "Sonoma Ranch," a leading role, will begin her work and cooking Wednesday for thin and fat cowboys, blackmailers, Spaniards, wealthy young Americans, retired capitalists in ill health and a spoiled son of a rich man, thus reflecting great credit on her culinery skill. Having cooked countless times and responded to "Maggie" in 100 or more comedies, and having a priceless wardrobe of cook's costumes, the comedy queen is all "pepped up" over the role which she will negotiate on straight lines with those unique touches that have made her name famous.

Miller Contracts with Tourneur

Carl Miller's work in Chaplin's "A Woman of Paris," in which he played male lead, caused producers and directors who saw the film to predict that the picture would be his making. That their prophesies were not ill based has been instanced in Mr. Miller's being signed for an important role in Maurice Tourneur's "Jealous Fools," where he will appear in scenes with Jane Novak and Earl Williams. Mr. Miller will depict a wealthy man-about-town.

This Studio Chief Has Many Plans

"There is no middle ground in motion pictures today," says Samuel V. Grand, president of Grand-Asher, after a survey of exhibiting conditions throughout the country.

"Either moderately priced productions, short subjects or tremendous features worthy of road-showing, are demanded," he continues. "A picture costing forty or fifty thousand dollars to make has as good a chance to make money—and can bring in just as large returns to the producer—as the film that costs one hundred thousand. In other words, there is no need to spend the latter amount to make a picture and a great spectacle cannot be made for that sum.

"Our plans, which are shortly to be announced in full, will contemplate the production of photoplays with a popular appeal, costing a sum that will enable us to sell them at a rate which will give the exhibitor a chance to make money and not force him to increase his admissions beyond the pocketbook of the average citizen.

"After all is said and done, pictures are the entertainment and relaxation of the man of moderate means. The people who can pay big admission prices to see films are in the minority. To these the spectacle appeals and they will pay to see it. But they, also, will go to see the reasonably priced films which win the undivided support of the man in moderate circumstances.

"Short subjects, such as Monty Banks, Sid Smith and Joe Rock comedies which we are now making, will always have their place, because they serve to brighten a program and fill in the evening's show. Features, such as those produced by Ben Wilson for release by Grand-Asher, are of the highest grade, yet they do not entail a tremendous expenditure in production. The characters of stories must remain of the popular sort. We cannot go into wild orgies of the imagination and expect to please the average picture-goer; people want pictures they can understand and common sense is the greatest attribute to successful pictures. I have a number of very interesting announcements to make shortly along the lines I have indicated."

Ray Coffin, director of publicity for Richard Walton Tully productions, has left for the north, for the purpose of assisting in exploiting the first runs of "Trilby," Tully's latest success which has taken the country by storm. He will open the production in Seattle and Portland. Coffin just returned from a very successful exploitation tour through the middle west.

MATIESEN SCORES AS HEAVY

Otto Matiesen has finished the part of Lord Jeffreys with Constance Talmadge in "The Dangerous Maid" at the United Studios This promises to equal, if not surpass, Matiesen's superb performance as Philippe de Vilmorin in Rex Ingram's "Scaramouche," which he also finished not so long ago. It is interesting to note that in the Ingram production he essayed the role of a clergy scholar, quiet and very modest in bearing, and a man reflecting all of the finest qualities, while in the Talmadge film he enacts the part of a sinister, cruel judge of England during the times of King James I. Lord Jeffreys, as the catspaw of the king, committed many heinous crimes and his name is one of the black spots on early English history. Needless to say that Matiesen, with his splendid past historical roles, and many years of experience playing parts in this type of drama, will virtually walk away with the picture, for it is his custom to submerge his own personality in the character he is playing, and the audience will be afforded an opportunity to live the days of long ago with Lord Jeffreys. It is a reincarnation upon the silversheet, without parallel in its artistic perfection.

Norma Has New Leading Man

Norma Talmadge made her entrance last week into "Dust of Desire," her new drama of the Arabian desert. Last week marked the third week of filming, the earlier filming being taken up by sequences which form the counter-plot of the story centering around Norma.

Seldom has Norma's work in a picture aroused such keen anticipation in those identified with her productions as in the instance of "Dust of Desire." The fact that she will appear with her new leading man, Joseph Schildkraut, is the cause of this expectancy.

"Dust of Desire" is being directed by Chester Franklin, assisted by David C. Fischer, and will be released by Joseph M. Schenck Productions through Associated First National. Tony Gaudio is doing the filming, seconded by Ray Binger. The cast includes Arthur Edmund Carewe, Maude Wayne, Mario Carillo, Earl Schenck, Hector V. Sarno, Laurance Wheat, James Cooley, Albert Prisco and Theodore Lorch.

Potel Engaged

Victor Potel, who recently completed the comedy relief in Principal Pictures' "The Meanest Man in the World," has signed a contract with Rupert Hughes to enact a prominent role in the author-producer's present production, "Law Against Law." In it, the well remembered Slippery Slim of early film days, will be seen as a detective.

Child Star Back From Visit East

Rumor is rife about the studios that Priscilla Dean Moran, the little wonder girl of the screen and much heralded "adopted" sister of Jackie Coogan, is about to re-enter pictures.

At that, the appellation, "comeback," is without a question a misnomer, for all who have seen this delectable little miss, with the big wistful eyes, in her many recent engagements and especially in "Long Live the King," with Jackie, are unanimous in their praise and place her as a delineator of truly emotional roles in a class years ahead of her tender age of less than five, and predict for her a success second to none in the profession.

Upon completion of a year's contract with Jos. M. Schenck at United, Mr. Moran took Priscilla on a two months' vacation trip east and has just returned to Hollywood.

Arthur Edmund Carew, whose work as the Svengali of Richard Walton Tully's massive production of "Trilby" has set the critics gasping for breath, has been besieged with offers since the completion of that subject. Many reviewers claim his sincere and artistic performance in "Trilby" have placed him at the very top of the ladder among characer players. Carew is now playing the part of the Shiek in Norma Talmadge's newest vehicle, "Dust of Desire," now in production.

Canine of Fame Makes His Claim

Taking issue with several news reports of recent date, that the canine family of Laddie Boy, the White House dog, had created a new precedent, in that a ceasarian operation had been performed for the first time to save a litter of puppies, Hap Word claims that that distinction for his little star, Cameo.

Cameo, under a long term contract with Mack Sennett, famous producer of comedies bearing that name, was born on November 29th, 1919, through a caesarian operation performed on Shimmie, her mother, by Dr. Shaw, then the veterinarian in charge at the Hollywood Dog and Cat Hospital. Cameo was the only one of the litter saved. The mother, too, died from the operation.

Until old enough to take nourishment from a baby's milk bottle, Cameo was fed warm milk and lime water every thirty minutes from a medicine dropper. Through the careful nursing of her owner and trainer, Hap Ward, she soon developed into a healthy, normal dog until today Cameo is considered one of the cleverest animals on the screen. In fact, some of the feats this little female bulldog accomplishes are almost unbelievable. To this you will agree when you see some of her work in the forthcoming Sennett comedies.

FORMER STAGE FAVORITE SUCCEEDS IN THE MOVIES

It gets 'em sooner or later. After thirty-five years of legitimate stage work, punctuated with flights to the silversheet in New York City, Howard Truesdell says Hollywood is "plenty good enough for me." That Truesdell has reason to believe in Hollywood is shown by the enviable record he has already made on the screen since his arrival in May, which includes his appearance with Norma Talmadge in "Ashes of Vengeance," with Hoot Gibson in the role of a rancher in "Rambling Kid," and his present engagement with Rupert Hughes in the role of Judge Norton, in "Law Against Law."

FAULKNER IS STARRED IN NOVEL NEW SERIES

Ralph Faulkner has been cast in a leading role in an unusual series of short features now being produced by Nat Spitzer at the Universal studios. These are an original series unlike anything produced heretofore and give Faulkner an opportunity to display still further his versatility.

The first subject will be entitled "The Towerhouse Mystery" and will number the following players: Patsy Ruth Miller, Emmett King, Christine Mayo, Winston Miller and Eulalie Jensen, opposite whom Ralph Faulkner is cast. Grover Jones will wield the megaphone.

DEPARTS LABOR DAY

Abraham Carlos has ordered reservations to New York on Labor Day, when he will leave, bearing the prints of two productions, "The Unknown Purple," adapted from the whirlwind stage success of Roland West, which the latter directed and edited, and "Fast Freight," starring Richard Talmadge. The former will first be shown at the Capitol Theater and Mr. Carlos will attend the premiere, with his wife and daughter, Miss Gloria, also present. The producer will purchase screen rights to some famous book or play and will add another unit upon his return.

Work Rushed on "Tiger Rose"

Theodor von Eltz has no use for alarm clocks or watches. He is working day and night this week in the most dramatic scenes in the entire photography of "Tiger Rose," the Warner Brothers' production starring Lenore Ulric. He has been living an entire lifetime in the thrilling scenes that are so stimulating that he says he doesn't mind the short rations on sleep. Miss Ulric is planning to leave in about a week, so Mr. von Eltz is doing double service as most of his scenes are with her in the little cabin where she has hidden him away from his pursuers.

Sheldon Lewis Cast in "Trapped"

The outstanding feature in the screen success of Sheldon Lewis, is his ability to put over his characterizations through facial expression and artistic acting, rather than dependence upon artificial means of makeup. Lewis never uses putty to accent physical characteristics. His mimicry is superb and his expressive features lend themselves easily in portraying the thoughts that are passing through his mind. Those who have seen the rushes of the Baby Peggy special feature production, "Whose Baby Are You?" proclaim it to be the finest piece of acting that he has done. In fact, it brought his present engagement of principal character lead in a sea story being directed by Jack O'Brien under the Irving Productions banner. Although Lewis returned from the East only a few months ago, this is his fourth big engagement. Old timers will possibly remember him in the Pathe serial, "The Iron Claw."

Lloyd Staff Complete

Allen McNeil, who has cut more film than it would take to girdle the globe, has been appointed Film Editor of the Harold Lloyd productions. McNeil has been in the film industry for nearly eight years, a greater part of which has been spent with Mack Sennett. Among the noted pictures he has edited are "Molly-O," "Suzanna," "Down on the Farm," "Yankee Doodle in Berlin" and "The Small Town Idol."

The appointment of McNeil virtually completed the Lloyd organization.

POPULAR CHILD ENJOYS REST

Josephine Adair, six-year-old film actress, has been enjoying a brief vacation of late, yet continuing to draw her weekly cinema stipend. After completing one of the six featured roles in Frank Borzage's "Children of Dust" at the United Studios and finishing one of the big parts with Ralph Lewis in "The Mailman" under the direction of Emory Johnson at he Powers Studio, . she went over to the Fox lot to play in Tom Buckingham's current comedy. In the midst of the production, the director was suddenly called to New York to finish a picture at the Fox studios there, where one of the directors had taken ill, and called parade rest to his forces. Production work was called to a halt until his return, the cast and staff being held intact. As a result little Miss Adair was afforded her first chance to take a long breath in many months. She is in great demand and is kept on the jump constantly, going from studio to studio, and is therefore not in a position to take frequent vacations of any sort.

WHAT'S IN A NAME?

Max Graf, supervising director of the Graf Productions, now producing "Half-a-Dollar Bill," is the last to say "What's in a name?" Of all the titles affixed to Graf Productions, "Half-a-Dollar Bill" has proven the most expensive, for it has involved the hiring by the brothers, Max and Louis, the president of the organization, of a secretary to answer the letters pouring in everywhere on the matter of currency.

"Is there really a half a dollar bill? I've never happened to see one," is the refrain of letters, breaking the postman's back daily who delivers at the Pacific Studios, San Mateo, where the picture is under production.

Now the secretary is writing to one and all that "Half-a-Dollar Bill" is taken from the name of a small boy (Frankie Darrow in the picture), left on the doorstep with a dollar bill torn in two, pinned to its blanket and from which his foster parents gives him his name.

MAE MURRAY DELIGHTFUL IN "FASHION ROW"

Depicting a Russian actress is a most delightful experience for Mae Murray, who is so engaged in her latest and she thinks her most fascinating vehicle, "Fashion Row." For Miss Murray is greatly interested in all things Russian and had planned before conditions became so disturbed in that country to travel in Russia and see with actual eyes a land that has so intrigued her fancy. The picture, with its luxurious background and dramatic story, is now in the third week of its photography. Robert Leonard is directing.

BERWILLA STUDIO ACTIVE

Active preparation for the start in a few days of "Leave It to Gerry," Billie Rhodes' first feature vehicle for Grand-Asher, is now under way at the Berwilla Studio, where Ben Wilson will produce the six reel special by Adam Hull Shirk.

A cast of super-strength is being assembled and will be announced shortly. Miss Rhodes is exercising between periods of relaxation mostly spent in the open air, for the strenuous work in which she will be engaged for the next five or six weeks while the picture is being shot.

Eddie Lindon and Jack Stevens will be the cameramen. Some sumptuous as well as other characteristic sets are being constructed and everything points to a super-excellent production in every department. Arthur Statter adapted the story, which was written especially for the little actress who will be in the leading role of Geraldine Brent, otherwise "Gerry"—Billie Rhodes.

Holds Two Jobs

Holding down two jobs at one time when most actors count themselves fortunate in getting one, is the remarkable record being made by five-year-old Walter Wilkinson. Walter is playing Cupid in the elaborate Fox fantasy, "The Temple of Venus," and in between times hustles down to the Vitagraph studio, where he is appearing as the child of bootleggers in Larry Semon's comedy, "The Moonshiners."

Henry J. Herbert, who has just finished playing District Attorney Jackson in the Goldwyn production of "The Day of Faith," has been engaged by Vitagraph for Attorney Britt in the all-star cast of "The Man From Brodney's."

DIRECTOR AND PRODUCER

Broderick O'Farrell, the "genteel heavy," well known on the stage and in moving pictures, excels in his chosen field of endeavor because of histrionic ability. Mr. O'Farrell's latent ability was recognized early in life and developed to a very marked degree. He devotes himself studiously to the portrayal assigned and veritably lives the part.

Eminently successful as an actor he has realized his ambition to direct and as a director and producer has many noted successes to his credit. The wide range of his experience enables him to anticipate the requirements and so deliver a rare finished performance.

In the persistent demand for new faces the modern producer will find in Broderick O'Farrell an exceptionally capable and versatile character man—sheer ability alone will result in his unqualified success.

It is hoped that Mr. O'Farrell will find conditions in Hollywood ideal for his future work in pictures.

Mack in Lloyd's New Picture

For his first independent production at the Hollywood Studios under the title, "The Girl Expert," Lloyd has engaged Hughey Mack, who has just completed a three months' engagement with Von Stroheim. Mack is the screen's biggest player—in point of avoirdupois—shaking the scales around the 400 pound mark.

The opening of "The Girl Expert" has been switched to a small town tailoring establishment, instead of a general store atmosphere, as originally planned.

Sam Taylor and Fred Newmeyer are directing the new Lloyd production, and have written the story in collaboration with Tim Whelan and Ted Wilde. Lloyd expects to be about five months in the making of "The Girl Expert."

As the title implies, the theme of "Pleasure Mad" deals with the wild, headlong rush of gayety and high life that dominates the existence of so many people at the present time. The story revolves about the fortunes of the Benton family, a happy, affectionate little group until visited by sudden prosperity. Then, enabled by wealth to indulge in luxuries and splendor, the father, mother, son and daughter drift apart and are on the verge of a definite parting, when a near-tragedy awakens their bond of loyalty and love and brings them together again.

Blanche Upright's famous novel, "The Valley of Content," furnishes the basis of "Pleasure Mad." A. P. Younger made the screen adaptation, and Norbert Brodin is in charge of the photography. The picture will be presented by Louis B. Mayer through Metro in the fall.

Who's Who and What's What in Filmland This Week

Director Fred Caldwell leaves Hollywood Sunday night for New York to close contracts with the Selznick Distributing Company for the release of his two latest feature comedies in a "Hollywood" series. The feature comedies are called "The Elite of Hollywood" and "The Cream of Hollywood." Mr. Caldwell's most recent production, "Night Life in Hollywood," packed 'em in the heart of movieland by its realistic comedy depiction of life among the picture stars and staresses.

Featured players in the reels of laughter that Director Caldwell will take to New York are: Chester Conklin, Alice Howell, Muriel Reynolds, Violet Schram, Victor Potel, Charles Mack.

Albert Kelly, assistant director with Rupert Hughes, now filming his latest feature, "Law Against Law," at the Goldwyn studios, although one of the youngest motion picture men in years, is one of the oldest in experience, having served nine years in the business. Kelly was formerly with Metro, where he directed Viola Dana, and later was with Nazimova.

Do Christmas Shopping Early

That yearly warning is always pre-dated a month or six weeks by Lela Sue Campbell, charming young screen actress, who has already begun her explorations into downtown stores in search of unusual and nice presents for friends and relatives.

Miss Campbell believes that the present that is different as well as useful, is the most pleasing, therefore she spends some time in her search for the best things.

Yes, we Have no Vacation Today

"The Wages of Cinema," the sixth story in the new series of H. C. Witwer's "Fighting Blood" pictures, now in course of production at the Powers studios in Hollywood, has just been started, after a lapse of only one day following the completion of "The Taming of the Shrewd," the last picture made. In addition to Louise Lorraine in her customary role of Patricia Paddington, the cast comprises George O'Hara, Kit Guard, Mary Beth Milford, Albert Cooke, W. T. Horne and Oliver A. Cross, while Lee Garmes and St. Elmo Boyce are in charge of camera work. Henry Lehrman is directing the series, with Thomas D. Moreno as assistant.

Quite a Coincidence.

Four of the feminine stars heading the cast in "Satan's Secret," now in the cutting room, portray characters having the same Christian names as the players themselves. Thusly: Eileen Percy's screen name in this picture is "Eileen Allen"; Pauline Starke's, "Pauline Hinton"; Eva Novak's, "Eva Rivere"; and Claire Adams, "Claire Mathers."

Pat Barnes, who came into international prominence as the author and producer of the clever comedy entitled, "A Buck on Leave," which toured the entire A.E.F. and also this country at the end of the war, does not believe in trying to become a star overnight.

Barnes, in staging his comeback, is accepting what small parts are offered without a murmur. Each opportunity, he states, to appear before the camera, no matter how insignificant, brings him that much nearer to his goal—ultimate stardom.

That twenty-five years of legitimate stage experience is the open sesame to motion picture plums is evidenced by the popularity of Oliver Eckhardt, who only recently took up his abode in Hollywood.

Some of his latest work has been with Norma Talmadge in "Ashes of Vengeance," "The Man Between," a Finis Fox production, and his present engagement at the Warner Brothers studio under the direction of Mal St. Clair, on a Wesley Barry production.

Collier Offers Good Advice.

"Do your best in a part—even if it is only a tiny bit." That is Buster Collier's idea and it is the thing that won him his place in Screendom.

The famous son of a famous father — Willie Collier—is now playing the part of Dan Forbes, opposite Billie Rhodes in the Grand-Asher picture, "Leave It to Gerry," produced by Ben Wilson.

"I had the part of an office boy in an Ince-Triangle picture," said Buster Collier. "It amounted to nothing, but I made up my mind to put into the part everything of which I was capable. As a result, Mr. Ince saw my work and immediately starred me in 'The Bugle Call.'

"So I always say to every aspirant—'however humble the role, don't sluff it.' Do your best; work hard and you'll get recognition. It is a certainty you won't unless you do."

New Script Ready

Winifred Dunn has completed the adaptation of "The Man Whom Life Passed By," Victor Schertzinger's original story which he will direct for Metro. Actual production is scheduled to start on this story in about two weeks.

Herman Raymaker is probably the only comedy director who has had the distinction of having had a picture of his previewed by President Harding. Raymaker is now directing Monty Banks comedies for Grand-Asher, alternating with Harry Edwards.

Junius D. Estep, one of the best known portrait photographers on the Pacific Coast, has been engaged as publicity cameraman for Grand-Asher productions, under the supervision of Adam Hull Shirk, director of publicity at the Grand Studios.

Monty Banks is now engaged on his eleventh Grand-Asher comedy, directed by Herman Raymaker. The picture has not yet been given a title. Still another of the series remains to be made.

Joe Rock has completed "The Bill Collector," his ninth Grand-Asher comedy, under the direction of Reggie Morris and with the same director he has started on number ten, which has not yet been given a name.

Sid Smith is working on the eleventh of his series of twelve two reel comedies for Grand-Asher. The picture is called "Big Game," and is being directed by Charles Lamont. In the film Sid plays about with a number of ferocious wild animals. He says that when he has finished making his series he will open a menagerie to keep in training.

Louise Lorraine, leading lady in the new series of "Fighting Blood" productions, says that Eddie Woehler, custodian of properties for her company, would like to see his name in print. You don't pronounce it; you just spell it.

Ernst Lubitsch, the European director, has started work on his first picture for the Warner Brothers, "The Marriage Circle," in which Florence Vidor and Marie Prevost play the leading feminine roles. Other members of the cast are Harry Myers, Creighton Hale, Warner Baxter and Adolphe Menjou.

David "Pop" Peterson, seventy-year old Indian War veteran, gold miner and backwoodsman is reported to have walked over 120 miles into Hollywood to get a job as an "extra" in the Warner Brothers screen version of David Belasco's play, "Tiger Rose," featuring Lenore Ulric. "Pop" was found to be an ideal type for the picture by Director Sidney Franklin, and was engaged on the spot.

This Actor Earned Opportunity

There was no accident about the entrance into theatrical work of Robert Schable, who is appearing in support of Viola Dana. He decided he wanted to go on the stage, so he put in three years of study at the American Academy of Dramatic Arts in New York, following which he went right out and secured an important role in "His Excellency, the Governor," starring Ethel Barrymore.

Bob Landers, chief property man for Maurice Tourneur, is getting plenty of training for his wife's vacation. He made a bed 47 times yesterday during one scene of "Jealous Fools," which Tourneur is directing at the United Studios.

Bull Montana mussed it up during a score or so of rehearsals and then during as many retakes, as he jumped across it in pursuit of little Marion Feducha.

Grant Carpenter, well known newspaper man and scenario writer, has been assigned the task of adapting two of the forthcoming series of plays being produced by the Warner Brothers for the coming season.

Kate Lester, one of the most competent character women and grand dames in the films, is playing an aristocratic snob in "Leave It to Gerry," Ben Wilson's production for Grand-Asher, in which Billie Rhodes is to be featured.

Sid Smith is preparing to start his eleventh comedy for Grand-Asher, under the direction of Charles Lamont. The title is as yet undecided. Duane Thompson is leading woman; Jack Henderson and Fatty Alexander are in the cast also. There will be a bear in the picture this time. Recently Sid had his inning with lions and says it's a toss-up between them.

Lillian Leighton, who is enacting a prominent role in "The Call of the Canyon," Lasky's latest Zane Grey story, is preparing to accompany Director Victor Fleming and several members of the cast to Flagstaff, where three weeks' shooting will take place. Miss Leighton will soon be seen as Ma Pettengill, in "Ruggles of Red Gap."

James Hogan, production manager with Rupert Hughes, now filming "Law Against Law," at the Goldwyn studios, is recovering from severe burns sustained from an erupting geyser while the company were on location in Yellowstone National Park. Hogan has been associated with Major Hughes on previous Goldwyn productions.

Alberta Vaughn has gone in for training animals. She is proud to own Bonnie, a daughter of Brownie, one of the well known canine actors of the screen. Alberta has already taught her pet to understand what she tells it to do and it responds remarkably well; so much so, that Miss Vaughn is seriously contemplating having her Bonnie do a bit in one of the forthcoming Sennett comedies.

Chester Bishop, who quit the screen eighteen years ago after a long series of pictures produced by Selig, has returned to the silver-sheet. Mr. Bishop portrays the principal "heavy" role in "Satan's Secret," Choice Productions, Inc., big feature.

Who's Who and What's What in Filmland This Week

Thomas Meighan and the members of his company will return in a few days from Huntington Lake in the high Sierras, where they have been for the past week filming scenes of "Woman-Proof," the George Ade story which Alfred E. Green is directing for Paramount with Meighan in the stellar role.

The fact that Lorraine Eason, while portraying the role of "Echo" in "The Temple of Venus," wore most gorgeous tresses of real spun gold has, apparently, already attracted world-wide interest, as she is in receipt of a cablegram from an internationally famous hair dressing establishment in France, extending to her a lucrative offer to join their organization in the capacity of model, all expenses paid and a year's salary guaranteed.

Bruce Guerin, though but four years old, claims to be a man. "Only kids take naps," he told his mother firmly one day, when she insisted that he rest between scenes of Priscilla Dean's "Drifting," in which he was working at Universal. So, upon promising to go promptly to bed after his dinner, the nap was eliminated and the time between scenes employed in the much more important pursuit of "fixin' my auto 'bile."

Lydia Knott, who portrays a sympathetic character role in Metro's all-star picturization of "Held to Answer," is the mother of Lambert Hillyer, well-known director.

Robert Schable, who has been confining his villainous activities to eastern studios for the past two years, no sooner arrived in Hollywood than he was engaged for an important role in Viola Dana's new Metro picture, "In Search of a Thrill."

Victor Schertzinger has avoided every one of the stereotyped characters of screen drama in writing "The Man Whom Life Passed By," which he will also direct as a Metro all-star special. There are no hero and heroine, but the two leading characters are human beings with all the faults common to humanity. Neither a villain nor a villainess are to be found.

Nita Naldi, having completed her role in Cecil B. DeMille's elaborate production of "The Ten Commandments," has departed for New York, where she will spend several weeks vacationing before returning to the west coast to appear in William DeMille's next Paramount picture, "Every Day Love," adapted by Clara Beranger from Julian Street's novel, "Rita Coventry."

William S. Hart in "Wild Bill Hickok" will go into actual production next Monday, August 20, according to an announcement made today by Jesse L. Lasky, first vice-president in charge of production of Paramount Pictures. Cliff Smith will direct the popular star in his first screen venture in nearly two years.

William DeMille will start on his first vacation in many months next week, when he completes the titling and editing of his latest Paramount picture, "The Marriage Maker," which Clara Beranger adapted to the screen from Edward Knoblock's stage success, "The Faun." He will return in two weeks to start work on his next production, "Every Day Love," from Julian Street's novel, "Rita Coventry."

Arthur Edmund Carew, whose work as the Svengali of Richard Walton Tully's massive production of "Trilby," has set the critics gasping for breath, has been besieged with offers since the completion of that subject. Many reviewers claim his sincere and artistic performance in "Trilby" has placed him at the very top of the ladder among character players. Carew is now playing the part of the shiek in Norma Talmadge's newest vehicle, "Dust of Desire," now in production.

Ray Coffin, director of publicity for Richard Walton Tully Productions, left last evening for the north, for the purpose of assisting in exploiting the first runs of "Trilby," Tully's latest success, which has taken the country by storm. He will open the production in Seattle and Portland. Coffin just returned from a very successful exploitation tour through the middle west.

Maurice Tourneur is furnishing his own props for "Jealous Fools," now in production at United Studios for First National. At least part of them. He brought two Japanese prints from his collection for the furnishings of the home of a wealthy San Francisco exporter, as it appears in the picture.

Rex Ingram managed to find a splendid character part for Edward Connelly in one of the final episodes of "Scaramouche," his monster Metro production. Mr. Connelly has appeared in every one of the last nine pictures Ingram has made.

Kenneth Gibson is reported to be indulging in a few days' relaxation at the Artists' Colony at Carmel, but speculation is rife in the Holly film colony as to whether or not Kenneth has been cast in a much sought after role in a scheduled production which calls for a juvenile lead, adorned with a natty set of whiskers, similar to those he affected in his recent success enacting the role of "Philippe," with Norma Talmadge in "Ashes of Vengeance"—for Kenneth always grows 'em, you know, instead of sticking 'em on—hence, possibly, the vacation.

Lois Scott, who plays the lead opposite Joe Rock in the last two of his series of twelve comedies, for Grand-Asher release, has just received a telegraphic call from a prominent Eastern studio. Consequently, petite Lois is quite perturbed, for while she got her start in the profession while under contract with Fox in New York, she is loth to leave the sunny clime of California, even at an increased salary. Verily, however, nothing succeeds like success, especially in the picture game.

H. C. Rawlings and his famous California "Happy Bear Family," which have been pronounced the world's greatest educated performing bears, have just finished in the special Fox comedy directed by Lew Brice, and are leaving for San Francisco to join the Ackerman & Harris vaudeville circuit. It is a "bear" possibility that he (and they) will soon return to again cavort 'neath the Kleigs.

I. C. (Jack) Fowler has just completed playing the only character role in "Flaming Youth," a First National production, directed by John Dillon, featuring Colleen Moore, and having an all-star cast, including Milton Sills, Elliott Dexter, Myrtle Stedman, Phillips Smalley, Walter McGrail and other well known screen artists.

Bert Sprotte, one of filmland's most versatile character actors, has been cast for the role of "Roland Whiley," the skin trader, with William S. Hart in an original western story of the early 70's, written by "Bill" himself and to be screened under the direction of Cliff Smith.

A catastrophe has entered one film home in Hollywood. The house of Darrow is wearing crepe. It is tears for Mother Darrow and sighs for Papa Darrow, and incidentally father of Frankie Darrow, well known screen starlet now under contract with the Max Graf Production Company, in making "Half A Dollar Bill." It all came about when the director ordered Frankie's visit to the nearest tonsorial parlor to have his baby bob give way to a more boyish haircut. Mamma Darrow went into hysterics and Papa Darrow, being of a more philosophical turn of mind, tried to console her for the loss of "her baby" by adding that "even fame has its disadvantages." "But it's just like seeing him emerge into sudden manhood," replied the distracted mother, as she lovingly fondled the little brown head.

Another Lois Wilson, is what some have called Elinor House, who has stepped from the school room into the glare of the Kleig lights. The same sweetness of expression, beauty of face, and gracious dignity characterize both. Although only four months have elapsed since Miss House's arrival from Chicago, she has appeared in a very representative list of large productions. Among them are "Rouged Lips," a Metro production; "Flaming Youth," a First National release; in "What All Women Want," and "Fighting Blood," a Robertson Cole picture.

Success at twenty-two describes Jules La Baron, the youthful juvenile feature player of the recently finished Andor Novak production, "The Never Do Well." Le Baron is of a distinct Valentino type and possesses sufficient dramatic fire to give distinction to any role that he assumes. He is likewise a dancer of no mean attainment, having appeared on the professional stage several years.

Lloyd Hughes is making daily trips to the barber right now. For a week he has been working on a dusty street scene at Universal City in front of a roaring airplane propeller, making innumerable retakes of the storm scene in "Born of the Cyclone."

Off with the old love and on with the new is the song Miss Kay Deslys, former vaudeville actress, is singing these days. Miss Deslys, who came to Hollywood via a sensational automobile trip from Philadelphio in the record breaking time of sixteen days, has definitely been won over by the screen after her first appearance before the camera.

Mark Fenton, well known character actor, has just completed an engagement at the Goldwyn studios with Director Victor Seastrom in "The Judge and the Woman," which is being filmed with an all-star cast.

Madge Hunt, who is generally assigned by casting directors for portrayals of "motherly looking" mothers, cooks or nurses, added a new characterization to her list of screen delineations in playing a peasant woman in the recently finished Goldwyn production, "The Judge and the Woman."

Norman Kerry is one of the outstanding romantic figures of the screen. His work in countless photoplays has brought him a great fan following. The most important lore in his career is the leading masculine role in "Merry Go Round" at the Mission Theatre. "Merry Go Round" is a Universal super-Jewel production with an all-star cast, which tells a story of how love triumphed over the ashes of glory in old Vienna when the empire fell and the rule of hate and lust was over.

Historic Estate Is Used by Vidor

Motion picture stars have taken possession of the picturesque estate of Harriet Beecher Stowe, who wrote "Uncle Tom's Cabin," and are using it for filming scenes of "Wild Oranges," which King Vidor is making, almost in its entirety, on the tropical shorelands of Florida.

Among other things, the estate includes a large grove of wild orange trees. and was so ideally suited for backgrounds for the Joseph Hergesheimer story that permission was obtained to use it.

Vidor took his entire technical crew, and a cast including James Kirkwood, Virginia Valli, Ford Sterling, Nigel de Brulier and Charles A. Post, to the tropical coast of Florida, and will make almost the entire picture in the beautiful scenic spots and in and around the old fashioned rude dwellings described in the novel, "Wild Oranges."

Girls Will Be Girls.

Some of Freud's disciples will be examining Lloyd Hughes for complexes soon. A few months ago he had a beautiful Indian girl chasing him all over the landscape, begging for love and kisses. Now a fiery gypsy girl is doing her best to disturb his imperturbability.

Of course it is all before the camera. Colleen Moore played the Indian girl in "The Huntress" and she couldn't have been very serious in her cry for his love, for she has just married John McCormick, First National's western representative.

Derelys Perdue is playing the gypsy girl who, in "Born of the Cyclone," is pursuing Hughes, who has the part of a priest-like student of philosophy.

Billie Gets Mussed Up.

Billie Rhodes "ate dirt" all the first day of her feature picture, "Leave It to Gerry," produced by Ben Wilson for Grand-Asher. The opening shots show a football game between boys in a small town and Billie as a tomboy, is in the middle of the melee. She is discovered buried beneath the whole mob and up to her ears in soft earth. As a result, she swallowed some ounces of soil, and spent two hours combing it out of her hair before she could appear in later scenes.

"I don't mind," she said, grittily (no pun intended), "they say it's healthy to eat a little soil now and then. And besides, it is a good scene, they tell me."

Adam Hull Shirk wrote the story, which Arthur Statter adapted.

Ferdinand Pinney Earle has been engaged to paint a number of elaborate background scenes for Choice Productions, Inc., current special, "Satan's Secret."

MICKEY McBAN FINISHES 40TH AS 37TH COMES TO GRAUMAN'S

Mickey McBan, four-year-old film actor, is completing his fortieth motion picture, "Born of a Cyclone," which Emile Chautard is directing at the Powers Studio, and by an odd coincidence will be seen this week at Grauman's Million Dollar Theater in a production which he made under Chautard's direction at the same studio several months ago. It is "Daytime Wives," hailed as one of the year's best modern-day dramas. The group of forthcoming features in which Mickey is prominently cast will definitely establish him among the front-rank screen artists, and his work with Dustin Farnum in "The Man Who Won," an early release, is declared to be without parallel.

Popular Funster Signs With Lubitsch

With the selection of Harry Myers to play a prominent role in Ernst Lubitsch's first production for the Warner Brothers, "The Marriage Circle," the cast has been completed. The leading feminine roles will be played by Florence Vidor and Marie Prevost, and the other members of the cast include Warner Baxter, Creighton Hale and Adolphe Menjou. Production of the feature is expected to start within the very near future, following the erection of an interior set of a Viennese character which, according to report, will occupy more than one-half of the Warner stage, which is conceded to be the largest in the world.

COMEDY IS TRAVESTY ON REDUCING FAD

A new Christie comedy went into production last week and it is evident the story will be of potent appeal to the movie audiences in all civilized countries where fat people exist. The story depicts all the modern methods of weight reducing, plus several novel ideas contributed by the scenario staff.

Babe London, Christie's corpulent comic, at the sight of various reducing mediums, including boiling-pots, whacking-tables and steam-vats, lost about twenty pounds worrying over the possibility that some of the contraptions might work. She feels that if she becomes a lightweight, her salary will be impaired. Still she claims that a steam-vat, like love, provokes humor from all those who are not in it.

Dorothy Devore is being starred in this new farce under the direction of Scott Sidney.

William E. Clifford, who wrote the original story for Choice Productions, Inc., current special, "Satan's Secret," is titling that picture, which has an all-star cast.

"Mary Anne" Is Sennett's Next

New equipment, costumes, locations and sets, to say nothing of the attention being given to selecting a cast of artists in keeping with his next production soon to be started, is commanding the undivided attention of Mack Sennett and his production manager, P. Richard Jones.

"Mary Anne" will be Sennett's second of the series of screen classics in which Mabel Normand will be starred, and which is to be distributed through the offices of the Associated Exhibitors. This next production, like those which have preceded it, will be filmed from an original story specially written for Miss Normand by the producer.

Judging from the amount of energy being displayed in the technical and wardrobe departments, it appears as though Sennett has decided to surpass in magnitude any previous producing attempt.

WEST COAST CIRCUIT SECURES SENNETT FILM

One of the biggest contracts ever signed for a series of comedies was executed this week by David Bershon, for the West Coast Theatres, Inc., and Mack Sennett Comedies. By the terms of the contract, this big chain of theatres, the largest on the western coast, will show the entire new series of Mack Sennett comedies now being released through the Pathe exchanges.

The first of the Sennett comedies to be shown, according to the recently signed contract, will be "Nip and Tuck," one of the all-star series, in the Lowe's State Theatre, Los Angeles. It will be shown on the same program as "Circus Days," Jackie Coogan's latest production.

Director Caldwell Announces Title

"The Elite of Hollywood" is the permanent title selected by Director Fred Caldwell for his feature comedy, filmed from J. Stewart Woodhouse's original story, "Hogan in Hollywood." Editing and titling of this feature will be completed within the coming week. Among the players conspicuous in the cast are Alice Howell, Muriel Reynolds, Chester Conklin, Charles Mack, Victor Potel and Violet Schram. This will make the fifth of Mr. Caldwell's series of Hollywood comedy features, the others being "Night Life in Hollywood," "Cream of Hollywood," "The Shiek of Hollywood" and "The Bishop of Hollywood."

"Night Life in Hollywood" has already been released and has been pronounced a big box office success. Three others have been given previews in Hollywood theatres and are reported to have hit the film colony's funnybone.

Viola Uses Bobby the Monk.

A four year old actor who has spent half his life before the camera is easily the most popular member of the cast supporting Viola Dana in her newest starring picture for Metro, "In Search of a Thrill," which Oscar Apfel is directing. The youthful screen artist is Bobby, a monkey who appears with Miss Dana in many scenes.

According to Charles Santillo, Bobby's owner and best friend, the monkey understands Spanish, English and Italian. He is considered one of the screen's most skilled animal actors. Bobby has a loving disposition and a weakness for marshmallows. He is rather sensitive about his right hand, from which the fourth finger is missing. It was severed during the making of a "slapstick" comedy, which probably explains Bobby's preference for dramas.

Elaborate Sets for "Three Weeks"

Impressionistic settings, with lights and shadows used in an entirely different manner, are being designed by Cedric Gibbons, art director, for Goldwyn's film version of "Three Weeks," which Alan Crosland is to direct.

Under the direction of Sophie Wachner, Goldwyn costume director, an elaborate wardrobe is being prepared for "The Lady," central figure in Mme. Glyn's love story. Aileen Pringle has been selected for the role of "The Lady."

Dorothy Seay, who has just finished playing a little French girl in Director Apfel's "In Search of a Thrill," is now with the Benny Ziedman Productions in "The Good Bad Boy," under the direction of Eddie Cline.

Pulse of the Studios

For Week Starting Monday, August 27

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Wilson	All-Star	Linden-Stevens	Geo. Carter	A. Statter	"Leave It to Gerry"	3rd Week
Dearholt Productions.						
Arthur Rosson	Ed Cobb-Helen Rosson	Al. Gosden	W. McGaugh	L. Whitcomb	5-Reel Western	Editing
Neva Gerber Productions						
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Wilshire 4275**
H. & B. Film Co.						
Tenny Wright	All Star	Bill Beckway			"Tango Trails"	Preparing
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593576**
Fred Caldwell	All-Star	Geo. Crocker	Raymond Rounsaville	J. S. Woodhouse	"The Elite of Hollywood"	Editing
Fred Caldwell	All-Star	Geo. Crocker	Rounsaville	J. S. Woodhouse	"The Cream of Hollywood"	Editing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 0096**
Century Comedies (Universal release).						
Al Herman	All-Star	Wm. Hyer	Herman	Herman	"My Pal"	1st Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
CHOICE STUDIO. 6044 Sunset Blvd. Martin J. Heyl, Prod. Mgr.						**439-764**
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Sidney	Dorothy Devore	Gus Peterson	Jim Clemens	Graham	2-Reel Comedy	3rd Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Drexel 2115**
Mozumdar-Bond	All-Star	Joe Walker	Hobletz	Johnson	"Beyond the Veil"	2nd Week
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.						
Renalles, Inc. Clarke Renalle, Director General.						
	All-Star			Staff	"The Elk's Tooth"	Preparing
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-165**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
Taurog	Neely Edwards	Meehan	Cullins	Staff	Special	1st Week
Kerr	All Star	Meehan	Linkoff	Staff	Comedy	Schedule
Hibbard	All-Star	Corby	Sharpless	Staff	Comedy	2nd Week
Jack White Corp. (Educational Release) (Novelty Juveniles)						
Pratt	All-Star	Neehan	Dewar	Staff	Comedy	
Lloyd Hamilton Corp. (Educational Release)						
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Edmund Mortimer	John Gilbert	Don Short	McKenzie	John Russel	"The Exiles"	3rd Week
Mayo	Stock	Sid Wagner	Jas. Tinling	Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Jim Summerville	Stock	J. A. Schmidt	Arthur Cohn	Staff	Comedies	Schedule
Erle Kenton	Lew Brice	Vic Scheurich	Max Gold		Comedies	Schedule
Lambert Hillyer	Tom Mix	D. Clark	Manter	Robt. T. Lee	"A Flyin' Fool"	4th Week
Jack Ford	All Star	Joe August	W. Mayo	John Russell	"Hoodman Blind"	3rd Week
Wm. Wellman	Buck Jones	Schneiderman	H. Hough	Fred & Fanny Hatton	"Big Dan"	3rd Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
Rocky Mt. Production Co.						
GARSON STUDIOS. 1845 Glendale Blvd.						**Drexel 0051**
Metro Release.						
GOLDEN WEST STUDIO. 4011 Lankershim Blvd.						**Lankershim 132-J**
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 2693**
Phil Goldstone Productions. (State Rights release).						
Duke Worne	Snowy Baker	Price	Harry Tenbrook	Staff	"Castles in Spain"	2nd Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 0162**
Monte Banks Productions, Inc.						
H. Edwards	Monte Banks	B. Williams	Goodman	Staff	"The Golf Bug"	2nd Week
Sid Smith Productions, Inc.						
Chas. Lamont	Sid Smith	K. MacLean	Rollie Asher	Lamont	Big Game	Editing
Chas. Lamont	Sid Smith	K. MacLean	Rollie Asher	Lamont	"Make It Snappy"	2nd Week
Joe Rock Productions.						
Reggis Morris	Joe Rock	Jerry Ash	Murray Rock	Morris	Comedy	1st Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStroheim	"Greed"	24th Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"The Judge and the Woman"	12th Week
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"Law Against Law"	4th Week
King Vidor	All-Star	John Boyle	James Dugan	King Vidor	"Wild Oranges"	3rd Week
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd.						**Holly 1431**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Taylor-Newmeyer	H. Lloyd	Walter Ludwin	Bud Golden		"The Girl Expert"	2nd Week
Finis Fox Productions. R. R. Beaty, Gen. Mgr.						
Richard Thomas Productions.						
Supreme Art Productions. Chas. J. Hall						
Irving Productions. W. H. Carr, Production Manager.						
Jack O'Brien	All-Star	D. Jennings	Cy Clegg	Frank Beresford	"Trapped"	2nd Week
J. K. McDonald Productions.						
Renand Hoffman Productions						

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive.						438-740
Horner	All-Star	Geo. Meehan	Middleton	Horner		Casting
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Geo. Larkin	Elmer Dyer	Van Pelt	Staff	"The Gentleman Unafraid"	4th Week
Van Pelt	All-Star	Elmer Dyer		Seeling	Special	1st Week
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761731
Palmer Photoplay Productions.						
Cortland Productions						
Trimble-Murfin Productions.						
Lawrence Trimble	Strongheart	G. B. Dreyer	Cyril Gardner	Donna Barrell	"White Fang"	28th Week
Assoc. Authors, Inc.						
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharpe	Edw. Benshaw	Bradley King	"Anna Christie"	6th Week
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						Holly 2814
Jack Blystone	Buster Keaton	E. Lessley-Thorp	Rose	Mitchell	"Hospitality"	9th Week
Lou Anger Productions.						
Al Austin	Clyde Cook				"The Pony Express"	Editing
HARRY KEATON PRODUCTIONS. 302 Luckenbach Bldg.						
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
Cecil B. DeMille	Featured	Bert Glennon	H. Tate	J. McPherson	"The Ten Commandments"	Editing
Geo. Melford	All-Star	Ernest Haller	John Boland	Tom Geraghty	"The Light That Failed"	8th Week
Al. E. Green	Thos. Meighan	Chas. Clark	Fred J. Robinson	Edford Bingham	"Woman-Proof"	5th Week
Jos. Henabery	Doug. Fairbanks, Jr	Chas. Schoenbaum	Dick Johnson		"Stephen Steps Out"	5th Week
Albert S. Lebino					"Wm. Hart in Wild Bill Hickok"	2nd Week
Zane Grey Productions.						
Victor Fleming	Dix-Wilson			Doris Schroeder	"The Call of the Canyon"	3rd Week
McNAMARA STUDIOS. 4011 Lankershim Blvd.						Lankershim 132-J
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						Capitol 2120
Louis B. Mayer Productions. (Metro Release).						
B. P. Schulberg Productions (Preferred Pictures Release)						
Vic Schertzinger	All-Star	Karl Struss	George Yohalem	Eve Unsell	"The Boomerang"	Preparing
Gasnier	All-Star	Karl Struss	George Yohalem	Olga Printzlau	"Maytime"	3rd Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Oscar Apfel	Viola Dana	John Arnold	Chas. Watt	Basil Dickey	"In Search of a Thrill"	5th Week
Rex Ingram Productions. (Metro release)						
Jackie Coogan Productions, Inc.						
Allen Holubar Productions.						
Allen Holubar					"The Human Mill"	Preparing
NATIONAL STUDIO. 1116 Lodi St.						Holly 4470
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	11th Week
Geo. Hill	Jack Pickford		Heir	Staff	"Valley of the Wolf"	7th Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						Holly 2806
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Alf. Goulding	Harry Langdon	Albert Breslau	David Smith	Harry Langdon	"A Perfect Nuisance"	Schedule
Benny Zeidman Productions.						
Ed Cline	Joe Butterworth	Wm. Marshall	Frank Geraghty	Grey Carr	"The Good Bad Boy"	4th Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						Holly 7780
Individual Productions. (Film Booking Offices.)						
Al Santel	Eddie Hearn			Wyndam Gittens	"The Sand Pile"	Preparing
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Wages of Cinema"	Schedule
					"Born of the Cyclone"	4th Week
					"Drucilla With a Million"	Preparing
					"Alex the Great"	Preparing
Chester Bennett Productions.						
Douglas MacLean Productions						
Jimmy Horne	Douglas MacLean	Max DuPont	Art Flaven		"The Yankee Consul"	1st Week
JEAN RILEY STUDIO. E. G. Walker, Mgr. 6701 Santa Monica Blvd.						579-440
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-721
Hal Roach Comedies (Pathe release).						
Howe-Cedar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
McGowan	All-Star	Harry Gerstadt	C. Morehouse		"Our Gang"	Schedule
Ralph Cedar	Stan Laurel				1-Reel Comedy	Schedule
Roy Clemens	Edna Murphy	Bobby Doran	McBurney		"What Should a Girl Do?"	Schedule
Lon Powers	Dippy Doo Dads	Hank Kohler	Bert Currigan		Animal Comedy	Schedule
Chas. Parrott	Will Rogers	Bob Dorrin	Chas. Oelze		2-Reel Comedy	Schedule
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						Holly 2176
Phil Rosen	All-Star	Kurrle-Broening	Al. Davis	Francis Marion	"Life of Abraham Lincoln"	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945
Al. Nietz	Franklin Farnum	Al Mohr	Fred Allen.	Hively	Feature	Preparing
Logan-Baynham Productions.						
Tom Gibson	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Schedule
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Ray-Miller	Walker-Moran	Wm. Bertram	Seitz	"The Way of a Man"	10th Week
Hercules Film Co.						
Jack Nelson	Jack Powell	McManigal			"Let's Go"	2nd Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
SENNETT STUDIO. 1712 Glendale Blvd.						Drexel 1550
Mack Sennett Comedies. (First National Release).						
Campbell	Johnnie Lucas	Staub		Mack Sennett	"Rough and Ready"	Editing
Del Lord	Ben Turpin	Blake Wagner		Mack Sennett	"The Extra Man"	Editing
Del Lord	All Star	Blake Wagner		Mack Sennett	Comedy	1st Week
Del Ruth	Ben Turpin			Mack Sennett	Comedy	1st Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Edwin Carewe Productions. (First National release).						
Joseph M. Schenck Productions. (First National release)						
Heerman	Constance Talmadge	Glen McWilliams	E. Brophy	Willard Mack	"The Dangerous Maid"	Editing
Marion-Franklin	Norma Talmadge	Tony Gaudio	David Fisher	Mack-Sullivan	"Rise of All the World"	5th Week
Sam E. Rork Productions.						
First National Productions.						
McDermott Chaplin	All-Star		James Chapin	Wm. Dowlin	"Temporary Marriage"	4th Week
Jack Dillon	All-Star		Jimmy Dunn	Dowlin	"Flaming Youth"	7th Week
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott R. Beal	Fred Myton	"Jealous Fools"	5th Week
Frank Lloyd Productions (First National Release)						
Frank Lloyd	Griffith Tearle		Harry Weil	Frank Lloyd	"Black Oxen"	1st Week
UNIVERSAL STUDIO. Fred Datig, Casting.						433-131
Universal Film Manufacturing Co. (Universal Release.)						
Archainbaud	Priscilla Dean		McCarey-Wyler		"The Storm Daughter"	7th Week
Herbert Blache	Gladys Walton		Sullivan	Hugh Hoffman	"The Near Lady"	2nd Week
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	16th Week
Robt. N. Bradbury			Nordlinger		"Riders of the Moon"	Editing
Wm. Craft	All-Star		Taylor-Ricks		"Beasts of Paradise"	Editing
Ed. Sedgwick	Hoot Gibson	Miller	Cummel	Sedgwick-Schrock	"The Extra Man"	3rd Week
Nat Ross	Roy Stewart	Asher	Webb		"The Man Tracker"	Editing
Wm. Parke	Herbert Rawlinson		Dorian		"The Noblest Roman"	2nd Week
Ed. Laemmle	Billy Sullivan		Regan		"The Leather Pusher Series"	Preparing
Harry Pollard	Reginald Denny		F. Messinger		"The Spice of Life"	2nd Week
Irving Cummings	Mary Philbin		Woolstenhume		"My Mamie Rose"	Preparing
Leon Lee Productions. Leon Lee Manager.						
Dinky Dean Productions. Lew Lipton, Production Manager.						
Andy Gump Productions.						
Jimmie Aubrey Productions						
W. Hayes	Aubrey	Lyons	Zimmerman	Staff	Comedy	Schedule
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						598-131
Dave Smith Productions.						
Dave Smith	All-Star	D. Smith, Jr.	Bill Dagwell	J. P. Smith	"The Man From Brodneys"	3rd Week
Larry Semon Productions.						
L. Semon	L. Semon	Konekamp	Joe Basil	Semon	Comedy	3rd Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Mal St. Clair	Wesley Barry	E. B. Dupar	Geo. Webster		"George Washington, Jr."	4th Week
Johnny Hines	Johnny Hines	Chas. Gilson	C. Hines-Roth		"Conductor 1492"	4th Week
Wm. A. Seiter	Marsh Gillingwater		Tenny Wright		"Daddies"	Scheduled Sept 1st
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	Sept. 1st
Sidney Franklin Productions.						
Sidney Franklin	Lenore Ulric	Chas. Rosher	Wm. McGann	Edmund Goulding	"Tiger Rose"	7th Week
Ernest Lubitsch Productions.						
Ernest Lubitsch	All-Star	Homer Scott	Flood Blanke		"The Marriage Circle"	2nd Week
Harry Rapf Productions.						
Jack Conway	Monte Blue-Irene Rich	David Abel	Sutherland-Hawkes		"Loveless Marriages"	4th Week
	All-Star				"Broadway After Dark"	Preparing
WILNAT STUDIO. 6090 Sunset Blvd. Al. Brandt, Mgr.						Holly 7940
E. J. Le Saint	All-Star	King Grey	Geo. E. Reehm		"The Marriage Market"	3rd Week
World Educational Films. Box 313, Sta. "C," L. A.						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"Haunts of Hiawatha"	2nd Week

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"Phon-O-Grams"

Edited by Gene Woolway

Alton Brown
Juvenile Leads
578-177

Charlotte DuPuis
Ingenue-Characters
Holly 2570

J. C. (Jack) Fowler
Characters
Holly 7058

Lorraine Eason
Ingenue Leads
575-91

Kenneth Gibson
Juvenile Leads
578-311

Doctor Roberts
Character Actor
Holly 5335

Reeka Roberts
Emotional Roles
Holly 5335

Bert Sprotte
Characters
741-64

Another great loss is sustained by the D. W. Griffith forces in the death of Adolph Lestina, who passed away at his home in New Rochelle, N. Y., last Thursday. Lestina is the fourth of the renowned Griffith people to go in the past four years. First, Clarine Seymour, of "Scarlet Days" fame, then Bobbie Harron of beloved memory, followed by Porter Strong, well known blackface interpreter, who died less than two months ago. Lestina was on the legitimate stage many years prior to his entrance into the film world, and was one of Richard Mansfield's chief co-workers. He was with Griffith since the eminent producer-director first began making pictures, but had been in ill health during the past few years and was used on a pension basis by Mr. Griffith. He leaves a host of friends in the theatrical and film world, who will cherish his memory as a man of beautiful character, one who did things with his entire heart and soul in his work.

SCREEN CLOSE-UPS

The title to the forthcoming Warner classic, "Lucretia Lombard," has been changed to "Loveless Marriages." It stated that the reason for this is the fact that movie fans may be mislead into believing the photoplay is a costume picture, as "Lombard" is a province in Italy, and "Lucretia" was the first name of the late Madam Borgia. Monte Blue and Irene Rich are starred in the feature.

Dorothy Vernon is playing an important role in Johnny Hine's next Warner classic, "Conductor 1492." The lady is the mother of Bobby Vernon, of Christie Comedy fame. "Conductor 1492" is a screen version of F. Scott Fitzgerald's story, "The Camel's Back." Charles Hines and Frank Griffin will be responsible for the direction of the photoplay.

Lemore Ulric, who is now at the Warner Brothers' studio filming the famous Belasco play, "Tiger Rose," is keeping different hours than she did in New York during her season in "Kiki." The popular star is on the set from early morning until six o'clock at night. Pretty soft for these movie stars, huh? But we'll wager that Lenore thinks it's a bit softer playing on Broadway in a Belasco hit.

The National Board of Review has selected Warner Brothers' "Where the North Begins," starring Rin-Tin-Tin, the famous police dog hero, and "Little Johnny Jones," the Warner classic starring Johnny Hines, as the best audience pictures for the month of July. This should also please our old friend George M. Cohan, as George wrote and starred in "Little Johnny Jones."

A preview was given of the new Warner classic, "The Gold Diggers," starring Hope Hampton, at Glendale, California, and from the glowing reports that have arrived East, one may glean that the photoplay is expected to knock Broadway and the Hinterland cold. Wyndham Standing and Louise Fazenda are included in the large cast of players engaged for the picture.

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McKEE

ETHELYN IRVING
Child Lead
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Personal Representative
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Hugh Hoffman
Scenarist and Production Supervisor
Gladys Walton unit, Universal.
Current production, "The Near Lady"
Herbert Blaché, Directing
Recent Releases, "Gossip." "Crossed Wires." "The Town Scandal." "Sawdust." "The Untameable." "The Wild Party."

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Charles A. Sellon, who with Holbrook Blinn, was a member of the original cast of "The Bad Man," the Edwin Carewe production for First National, has one of the longest, yet easiest, parts in the production. Sellon, throughout the entire picture, portrays his role in a wheel chair. He plays the part of "Uncle Henry," the invalid relative of Gilbert Jones.

He played the same role in the stage version of the play and is the only member of the cast, with the exception of Blinn, who was taken from the stage cast for the motion picture production.

Choice Productions, Inc., schedule for the remainder of the current year will be devoted solely to the filming of specials, with well known directors handling the reins. Only original screen stories with big themes will be considered, according to Geo. M. Mitchell, president of Choice.

Harry L. Decker, editor-in-chief for Charles Ray, has begun cutting Choice Productions, Inc., all-star feature production, "Satan's Secret," the photographing of which was recently concluded. Mr. Decker edited practically all of Charles Ray recent successes, including "The Courtship of Miles Standish."

Baby Actress to Start Soon.

According to current rumors, "Boofie" Savin ,eight year old pupil of Theodore Kosloff, will soon make her debut on the screen. This will mark her initial appearance in pictures, although she has been before the public for the past five years. She is considered by many, including Kosloff and Mme. Pavlowa, as one of the most skillful dancers of her age.

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Capt. M. McKenzie, production manager for the Balmac Educational films, threw a surprise into the Hollywood motion picture colony this week by announcing that, for the time being at least, the interesting and instructing educational films which he is producing will be released exclusively to schools and churches.

Great expense has been gone to by Capt. McKenzie in the production of the first seven of his series of twenty-five and while it is a well-known fact that the financial backers of his vast enterprise are men of a philanthropic nature, this report bears out the fact, as films of the caliber such as the Balmac have already produced could of course be marketed for release at the regular motion picture houses at a far increased remuneration than can come from schools and churches.

Bryant Washburn, featured in Ben Wilson's Grand-Asher pictures, caught a fish seventy-three inches long at his place on Los Turas Lake the other day—but it got away. Unluckily he had no witness to substantiate his statement as to the size of the monster and even Bryant, who bears a reputation for veracity, is doubted. "Whoever told the truth about a fish he didn't land?" ask the actor's friends.

Extra! Actor forced to change his name because girls called his dearie! This is the sad and rather unusual predicament Garry Odell, fomer comedy star and now one of the screen's fastest rising charater actors, was compelled to face a few days ago. His name used to be Geary but his female friends would invariably call him "dearie," not intentionally, but instead thinking that to be his name. The worst part of it was they would call him by that affectionate name when he was accompanied by his wife so, in order to keep peace in the family, Geary has adopted the name of Garry for professional use.

With the advent of Spring, "Bull" Montana has laid in a new supply of snappy sport shirts. If there is anything that bothers the cave man comedian it is collars. Not every store carries them in size 19.

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"FIGHTING SKIPPER" IS GIVEN EASTERN PREMIERE

"The Fighting Skipper," produced under the personal direction of Francis J. Ford, was given its premiere recently in the East.

Mr. Ford now is in the South Sea Islands, where he sailed to get jungle, cannibal, wild animal and under-water pictures for travelogue, educational and adventure films.

"The Fighting Skipper" is a serial, consisting of fifteen episodes, and featuring Peggy O'Day and Jack Perrin. James Hutchinson was the cameraman. It was filmed at the Berwilla Studio.

The film was adapted from an original story by Mr. Ford, who, also, played an important role in the picture.

"The Fighting Skipper" is a Forday Production for Arrow release.

Director Has Problem

John Griffith Wray, who has been selected by Thomas H. Ince to direct Eugene O'Neil's great stage success, "Anna Christie," is up against a real problem to start with. A great part of the action is laid on an ocean-going coal barge and Wray has been unable to find one on the Pacific Coast, where the fuel is entirely oil and lighters are used. It is probable that one will have to be built in San Francisco for this picture.

Fred Esmelton wears a judge's robe, a Tuxedo, a dress suit, a Prince Albert, in addition to several business suits in "The Lullaby" produced by Chester Bennett.

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WARNER BAXTER WITH VIOLA DANA IN NEW PICTURE

Life has not always been a bed of roses for Warner Baxter, who appears opposite Viola Dana in "In Search of a Thrill," her newest Metro starring picture. It isn't that now, according to Mr. Baxter who, although he is one of the screen's most popular leading men, is far from the goal he has set for himself.

Mr. Baxter came to Los Angeles some years ago for the purpose of entering motion pictures. He wore the soles from his shoes traveling from studio to studio and spent his last dime for carfare—and failed to land a job.

Then, at this crucial moment in his career he was offered the opportunity of substituting for a member of the stock company at the Burbank theatre. He accepted the opportunity without delay. Mr. Baxter left the Burbank a few years later to go to New York to play the leading role in "Lombardi, Ltd." The play enjoyed a successful season on Broadway and another on the road. Mr. Baxter then played the leading role in three New York failures, and returned to Los Angeles.

TEN—CAMERA ....

Since that time he has enjoyed nothing but success. He was co-featured with Ralph Lewis in "Blow Your Own Horn" and with Colleen Moore in "The Ninety and Nine." Other pictures in whichh he has had leading roles include "Alimony," "Her Own Money," "If I Were a Queen," "Lost," and others.

Before going on the stage Mr. Baxter was at various times an insurance, an automobile and a typewriter salesman.

With the filming of several sea scenes at Catalina last week, Constance Talmadge finished work in her latest photoplay, "The Dangerous Maid." This Joseph M. Schenck production was directed by Victor Heerman and will be released early in the fall by Associated First National Pictures, Inc.

Constance left for Catalina at 9:00 a.m. last Wednesday morning, after having had but three hours sleep, which she obtained in her dressing room at the United Studios. The company finished the last interiors at the studios at 6:00 a.m., and Constance was carried half asleep to the auto which whisked her to the Catalina boat.

By patching out her sleep with cat naps in the auto and aboard the Catalina boat, Constance was ready for the final scenes, which were started at Catalina early Wednesday afternoon.

The cast of "The Dangerous Maid" is a notable one and consists of Conway Tearle, Tully Marshall, Morgan Wallace, Lou Morrison, Marjorie Daw, Philip Dunham, Charles Gerrard, Otto Matiesen, Wilson Hummel, Kenneth Gibson, Ray Haller, Thomas Ricketts, Ann May, Kate Price and Jack Dillon.

Director Heerman was assisted by Edward Brophy, while Cameraman Glen MacWilliams broke all Hollywood filming records on "The Dangerous Maid," shooting more than 7,500 feet on many successive days.

"The Dangerous Maid" is a romantic comedy-drama of the turbulent days when the Duke of Monmouth rebelled against King James II. Constance has her first really serious role in the production and makes a charming figure in a cavallier's costume.

ALICE KING AT METRO

Alice King, well known to those who were patrons of the stage several years ago, is appearing in motion pictures for the first time, in "In Search of a Thrill," Viola Dana's newest Metro starring picture which Oscar Apfel is directing. If screen acting appeals to her and her work warrants, she will continue at it. Miss King is a sister-in-law of Mabel Van Buren, one of motion picture's best established character actresses, who has one of the chief roles in "In Search of a Thrill."

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Vol. VI. SATURDAY, SEPTEMBER 1, 1923 No. 20

The Editors Point of View

After all is said and done, there is no one who can equal D. W. Griffith in the creation of screen dramas. He is, without a doubt, the one outstanding figure in one of the world's greatest industries; the maestro of the cinema, a real artist and a man of great understanding, who is filming life as it really is. His pictures never fail to teach a worth-while lesson; each and every one of them has a story to tell, a story replete with the sunshine and shadow of our own day-to-day existence, and in his latest offering, "The White Rose," he has conclusively proven that the scepter of supremacy is still in his hands. Here he has brought Truth to the silversheet, and with Truth he has coupled Beauty. He is showing us, to a great extent, the dark side, that we may know and go to, the light. "The White Rose" brings Mae Marsh back to us in her finest portrayal to date, not excluding her role in "The Birth of a Nation," which was one of her first triumphs under the master-director's guidance. The same pathos is there, the same beautiful touches will tug at your heart strings, and even "Hearts and Flowers" will echo back across the years when you see this picture. How insignificant, how dwarfed, the attainments of some others appear when compared to the work of this man. He is the giant among them all, the colossus of cinema drama. He has known life in all of its tones, and herefore he can play such beautiful melodies. "The White Rose" is a screen symphony that will live for all time. It has been said that true greatness alone endures, and the name of Griffith will live in the Hall of Fame when the names of others shall have long since ceased to be mentioned, for he has established and forwarded the highest standards of the motion picture.

Motion picture audiences are constantly demanding new situations. Stories whose big claim for pre-eminence are based on yesteryears, plots and angles, are doomed. Time-worn hokum must walk the plank. This is the demand of progressive film fans, who are buccaneering for a change in things cinema.

What the world needs more than ever today is a square deal for everyone. We should all be working toward this ideal. Its establishment in Europe would be a big step to peace and prosperity; it would bring happiness out of the present chaotic conditions now existing there. If we gave more thought to it in our daily lives, and practiced it faithfully, we would all be more contented, and the industry would grow in security, making rapid strides toward healthy expansion. The extra people of today will be the big producers of tomorrow. They must work under more encouraging conditions.

Bryant Washburn is making a picture entitled, "Try and Get It." The full meaning of this title will be appreciated by distributors.

It is rumored an independent producing company will soon begin on a series of pictures, the first to be called "The Finish." Why not make "The Start" first?

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Hillstreet
Hill at Eighth

Alice Brady
in
"The Leopardess"

Burbank
Main near Sixth

Bud Harrison-Geo. Clark
in
"Jazztown Babies"

Majestic
845 So. Broadway

Marjorie Rambeau
in
"The Goldfish"

Tally's Broadway
833 So. Broadway

"Tea-With-A-Kick"

Symphony
Broadway near Sixth

Zane Grey's
"The Lone Star Ranger"

This Week's Theatre Notes

A hero, a heroine and two screen vampires, male and female, are the featured performers in "Lawful Larceny," adapted from Samuel Shipman's stage play which ran six months at the Republic Theatre in New York.

These roles in this new society drama are portrayed by Hope Hampton, Conrad Nagel, Nita Naldi and Lew Cody. Allan Dwan produced the picture.

The story tells of a pretty wife who, when she finds her husband a victim to the sublety of the feminine Cleopatra and her pawn in her brilliant gambling establishment, proceeds to match her wits against the siren to retrieve her husband's losses and overcome the danger to his honor. "Lawful Larceny" is the feature attraction at Grauman's Metropolitan Theatre this week.

Action galore, romance, pomp, intrigue, love and hate abound in the Selznick picturization of Sir Anthony Hope's celebrated romance, "Rupert of Hentzau," which is showing at Loew's State Theater this week. This production is the sequel to the same author's "The Prisoner of Zenda" and continues the narrative of the dashing Rupert, of the King Rudolph, of the Princess Flavia, and of Rudolph Rassendyll. It is an ambitious presentation and boasts of many large and beautiful settings, perhaps some of the biggest ever built. "Rupert of Hentzau" is an attractive figure, full of dash and verve, and his plottings against Rudolph causes his banishment. Out of this animosity results the adventurous story, which is now in film at Loew's State. It is said that all-star casts sometimes burden the beholder with their many names, walking in and out of the picture. In this production every one of the stars has a reel part, one that is co-ordinant to the characterizations essayed and necessary. The leading roles are portrayed by Bert Lytell, who plays the dual roles of King Rudolph of Ruritania, and Rudolph Rassendyl; Elaine Hammerstein plays Queen Flavia; Lew Cody is seen as Rupert of Hentzau; Claire Windsor as Countess Helga; Hobart Bosworth as Colonel Sapt; Bryant Washburn as Count Fritz von Tarlenheim; Marjorie Daw as Rosa Holf; Mitchell Lewis as Bauer; Elmo Lincoln as Simon; Irving Cummings as Bernstein; Josephine Crowell as Mother Holf; Nigel de Brullier as Herbert, and Gertrude Astor as Paula. Hundreds of extras were used throughout the various spectacular scenes. Victor Heerman directed the production.

Bud Harrison and George Clark, favorite comedians at the Burbank theater, will be seen in "Jazztown Babies."

Still playing to capacity audiences, Marjorie Rambeau in the stellar role in Gladys Unger's comedy, "The Goldfish," begins the third week of her engagement at the Majestic theatre. Los Angeles theatregoers are showing a keen appreciation of the splendid talents of this shining light from New York's Broadway, whom Producer Thomas Wilkes has surrounded with an excellent supporting cast for her special starring engagement here. As a vehicle for Miss Rambeau's versatile talent, "The Goldfish" has proven ideal. It affords her ample opportunity of playing comedy, farce and dramatic angles and the transitions from one to the other are handled with the excellent technique that places Miss Rambeau among the leaders in her profession. The entire cast gives excellent support and includes such well-known names as Lawrence Grant, Richard Tucker, John Steppling, Robert Adams, Roland Bottomley, Willard Jensen, Miss Auda Due, Geraldine Blair and Marie Baker.

Robert W. Chambers' famous novel, "The Common Law," a story of the artist model who, in order to win the man she loves, offered to sacrifice herself and become his common law wife, a picture which has created no small sensation in Los Angeles, will be shown for a second week at the Alhambra Theater. The production has played to tremendous crwds and established several new records. The leading roles are portrayed by Corinne Griffith and Conway Tearle, supported by a cast of notables, including Elliott Dexter, Bryant Washburn, Phyllis Haver, Miss Du Pont, Harry Myers, Doris May, and others of note.

A love story of delightful charm, with its heart appealing theme, is D. W. Griffith's "The White Rose," which comes to Grauman's Million Dollar Theater. It is the age-old tale of the romance of a boy and girl whose love survived separation and other forces which tended to keep them apart. Mr. Griffith labored patiently and at great expense to make the atmosphere quite correct, and the simple story interesting through careful characterization. Griffith journeyed with his company to the famous Bayou Teche country of Louisiana for his scenes and he obtained exteriors of striking charm. A typical Griffith cast interprets this photoplay, including Mae Marsh, Carol Dempster, Ivor Neville, Neil Hamilton, Kate Bruce, Lucille La Verne, Porter Strong and Jane Thomas. With this super-feature, Round No. 12 of "Fighting Blood," with its romance, action and humor, will be shown. George O'Hara is the star and tells of his rise to championship in the prize ring.

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"The Spoilers"

Miller's
Main at Ninth

Alice Lake
in
"Red Lights"

Metropolitan
Sixth at Hill

Allan Dwan's
"Lawful Larceny"

Loew's State
Seventh at Broadway

Lew Cody
in
"Rupert of Hentzau"

Rialto
Broadway near Eighth

"Hollywood"

Pilgrimage Theatre
Cahuenga and Highland

Life of the Christ

Million Dollar
Third and Broadway

D. W. Griffith's
"The White Rose"

Alhambra
731 South Hill

Corinne Griffith
in
"The Common Law"

Hollywood Egyptian
Hollywood Blvd. and McCadden

"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Mary Philbin
and Norman Kerry in
"Merry Go Round"

Clune's Broadway
Broadway near Fifth

Harold Lloyd
in
"Safety Last"

Charles Ray Enters Ranks of Big Producers

MONROE LATHROP

Charles Ray was so long associated with the program type of motion picture that many people have not yet grasped the fact that he has ready for release in October a super-production, "The Courtship of Miles Standish."

It is in ten reels and involved more than eight months' research and physical work and an outlay of over $800,000.

Ray has, in short, followed the lead of Douglas Fairbanks, Mary Pickford, Charles Chaplin and Norma Talmadge out of the field of trivial entertainment into the limited realm of independent producer-stars who are seeking to get out of the cinema art the expression of its highest powers.

While others have gone for themes to foreign locales, Ray has taken a thrilling chapter of our own history, the story of the great adventure of the Pilgrim Fathers.

He has threaded it with America's first and most famous love story, the legend of John Alden and Priscilla Mullins, as related in Longfellows epic poem.

In translating this for the screen, Ray undertook the work on the most generous scale. Fairbanks made his "Robin Hood" around a giant castle. "The Covered Wagon" was borne to triumph, so to speak, by a majestic prairie caravan. Ray's piece de resistance in the production of "The Courtship of Miles Standish" was the Mayflower.

An exact replica of the historic ship was built at a cost of $64,000—a sum as large as many entire pictures entail.

This "set," the costliest of its dimensions ever built, is such a remarkable work of art that patriotic societies of California have urged that it be purchased and placed in one of the city parks of Los Angeles as a permanent memorial.

The modern Mayflower is of the exact dimensions of the original sloop that bore the Pilgrims on their momentous voyage, 102 feet long. Its heavy cost is largely due to the fact that the 1923 boat conceals a frame of structural steel.

At his studio Ray also built cross sections of the Mayflower for interior scenes of the voyage across the Atlantic, as the play covers a period of time from before the storms which nearly destroyed the ship to two years after the landing.

From 70 to 100 men were employed for eleven weeks in re-building the Mayflower.

The work was in charge of Robert Ellis, noted art director, and H. C. Lydecker, who superintended the raising of the Maine in Havana harbor.

Designs for the Pilgrim and Indian costumes were executed by Mitchell Leison, who performed the same service for "Robin Hood." All the costumes, armor and arms for Miles Standish's soldiers, the utensils of the Pilgrims, etc., were built for the production.

In the building of the Pilgrim's settlement on Cape Cod as great a quantity of timber and lumber was used as in any of the spectacular cinemas of the past.

One of the unique scenic agencies was a forest background painted in oils 300 feet long and 60 feet high—the largest painted canvas in the history of motion pictures.

Another, done to secure the superior lighting facilities of the studio, was a 300-foot cliff, an actual impression of a California mountain-side made by a process never before employed. It was a marvel of ingenuity on the part of film technicians.

Superimposed on this were hundreds of living trees transplanted from distant mountains. Southern California trees wouldn't do for primitive New England scenery.

Eight cameras shot nearly 200,000 feet of film from as many angles for scenes in "The Courtship of Miles Standish," from which 10,000 feet were finally culled.

Seventeenth century men affected long hair, so a wig company established a branch of wig makers at the studio to "crown" the hundreds of Pilgrims and Indians properly and care for the expensive wigs.

During much of the time the making of "The Courtship of Miles Standish" entailed an overhead expense of $11,000 a day.

Exclusive of the star, the salaries of the leading principals ran to more than $10,000 a week.

This sum did not include the pay of sixty-six other players who filled name-roles in the production, the largest ever to appear in a motion picture.

The principals, besides Mr. Ray, included such noted actors as Enid Bennett and Sam De Grasse of "Robin Hood" fame; Joseph Dowling, noted for his work in "The Miracle Man," Stanton Heck, Thomas Holding, Norval MacGregor, Sidney Bracy, Charlotte Pierce, E. Alyn Warren, Tom Wilson, Gertrude Pedlar, Marion Nixon, Frank Farrington, William Sullivan and others equally famed for many parts.

Frederick Sullivan, who directed the picture, is a stage and film director of many years' experience. His genius in staging a magnificent production of Shakespeare's "Midsummer Night's Dream" in Hollywood Bowl, a vast natural outdoor theater in Los Angeles, with thousands of performers, so impressed Charles Ray that he engaged him to pilot "The Courtship of Miles Standish" through the process from printed poem to screen.

Frederick Sullivan is a nephew of Sir Arthur Sullivan, the famous composer.

Fred Niblo, the eminent director, has seen the Ray masterpiece and declared it to be "the greatest production in years." "Nothing," Niblo added, "ever thrilled me so much."

On the pictorial side, secret processes possessed by the Ray studio are said to have made "The Courtship of Miles Standish" a thing of wondrous photographic beauty.

From U to You

By WILL C. MURPHEY

Herbert Rawlinson has turned waiter for a spell. He'll juggle dishes awkwardly several thousand feet of film for the story of "The Noblest Roman," which Mary Whiteside originally wrote for a popular magazine. It is being directed for Universal by William Parke, director of Rawlinson's last, "The Clean-Up." Two hundred extras attired in their best took part in the first day's scenes of the new picture, representing the throng at a high class cafe. The story gives the handsome star a taste of both poverty and riches. Margaret Landis, blonde beauty from Tennessee, who has recently become a very popular ingenue leading woman of the screen, has been cast by Fred Datig, Universal casting director, for a very prominent role. Miss Landis is a sister of the popular Cullen and began her screen career just about a year ago. She played the leading feminine role in "The Love Brand," a Universal production starring Roy Stewart, has appeared in a couple of pictures with Anita Stewart and has played featured roles in several "Western" dramas. Kalla Pasha, he whose muscles make shoestrings out of steel pipes and rubber bands out of iron bars, is one of the supporting players chosen for the production. To say that he is playing the "heavy" would be slightly incorrect in a dramatic sense, for there is not such a creature in the story. He's only half-in-half in that sense. But with his muscles, made famous as a wrestler and as a comedian, he should be capable of "heavy" work.

Billy Sullivan has just signed a long term contract with Universal to star in a new series of "Leather Pushers," of the type made famous by Reginald Denny.

When it became generally known that Denny had been removed from the two-reel "box-fight" comedy dramas and was to be made a star of multi-reel productions there was an immediate clamour from the "Leather Pushers" fans for a new Kid Roberts and more picturizations of the popular H. C. Witwer stories.

Fred Datig, Universal casting director, interviewed 175 applicants for the title role in the new productions.

Then Billy Sullivan decided to apply for this cinema plum. Two weeks later he was notified that he had been selected for the part. He is twenty-five years old and has appeared in pictures for the last eight years having played many juvenile leads. His most recent role was that of John Howland in Charles Ray's "Courtship of Miles Standish."

Sullivan comes from a fighting family, and is a clever amateur boxer, altho he has never done any professional fighting himself. He is the son of Jerry Sullivan, a noted heavyweight fighter and a cousin of the famous John L. Sullivan.

The new "Leather Pushers" will be filmed under the direction of Edward Laemmle, who directed Herbert Rawlinson in "The Victor" and many other Universal successes. Production will start within the next few weeks.

With long location visits at Catalina and Laguna behind them, the members of the company at Universal City which is making "The Storm Daughter" are glad that location exteriors are practically completed. Interior scenes of dramatic importance in the Universal-Jewel special are being filmed under the direction of George Archainbaud.

Priscilla Dean is starring at the head of an impressive cast which includes William B. Davidson, Tom Santschi, Bert Roach, Cyril Chadwick, J Farrel McDonald and other noteworthies of current fame.

The story, written by Leete Renick Brown and scenarized by Edward Montaigne, is a sea tale of magnificent adventures, with Miss Dean as the daughter of an oldtime skipper. It will

(Continued on Page 19)

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CALIF., Aug. 27th.—The Gerson Picture Corporation has made most rapid and satisfactory progress with "Waterfront Wolves," the first of their new series of five-reelers. Actual filming of the picture was finished last Saturday, after just two weeks of work, the film is now being cut and titled, and will be ready to be released to the State Right market September 15th. Ora Carew has done some of the best work of her career as the featured player in the picture, and Jay Morley, and the balance of the cast have done themselves great credit. Hal Stevens' performance as the old Chinaman is especially notable, and his makeup wonderful. Dick LaReno, who plays the Father, has years of experience to his credit, being one of the company that worked with Seliig in the making of "Humpty-Dumpty," one of the first pictures ever filmed. The Gerson Company are doing one thing that has never been done before, as they are having all their lithographs, cuts, mats, and press books made in San Francisco.

The company making "Half-a-Dollar Bill" for the Graf Productions under the direction of W. S. Van Dyke at the Pacific Studios at San Mateo, expect to finish the studio work on Tuesday, and Wednesday set sail in a three-masted coasting schooner for two weeks at sea, to shoot the deep-water part of the play. The studio last Thursday evening was the scene of one of the largest free-for-all fights on record, between Mitchell Lewis, Raymond Hatton, William Carleton, George McQuarrie, and two or three dogs all mixed up in the fracas. The dogs got so excited that several of the human actors lost part of their wardrobe, and a few sections of their skin before the sequence was ended.

Alla Nazimova, world famous star of both the stage and screen, came to San Francisco on Sunday, to open as the headline attraction at the Orpheum Theatre. She will appear in "Collusion," a fine vehicle written by George Middleton. This is Nazimova's first appearance in San Francisco since the summer of the Exposition, 1915, when she played here in "War Brides."

Anna Q. Nilsson, who is in town playing in the Graf production of "Half-a-Dollar Bill," made a personal appearance at the Granada Theatre last Friday night in connection with the showing of the 1923 "Spoilers," in which she played a leading role.

Edward Belasco, head of the Belasco Productions, returned to this city a few days ago from Los Angeles, where he has been making arrangements for the next production of the organization. Work will begin very shortly, and full details will be given out within a few days.

Director Victor Seastrom and the company engaged in the filming for Goldwyn of Hall Caine's great novel, "The Master of Man," returned to San Francisco last Thursday morning. The change of leading man from Joseph Schildkraut to Conrad Nagel, necessitated the retaking of part of the picture that had been shot here. Of the principals, only Conrad Nagel, Creighton Hale and Patsy Ruth Miller were here with fourteen members of the staff. The weather being so favorable, instead of working a week, as they expected, they were able to finish in three days, so returned to Los Angeles on Saturday evening.

Jack Dewey, business manager of the Golden State Films, spent part of last week in Los Angeles on business connected with the reorganization of the company on a new, and much larger and better, scale.

Al. Green, director with the company of which Thomas Meighan is the star, now shooting "Woman Proof," are due in San Francisco on September 1st for some location work on the picture.

Paul Powell, and the company who are making some additional scenes for "The Daughter of Mother McGinn," were working in Oakland a day or two the first of last week.

While her husband had gone to sea in the making of a picture, Mrs. William Desmond (Mary McIvor) spent several days in San Francisco last week, on a little pleasure trip.

Rosa Gore, for nearly thirty years a vaudeville headliner, as a member of the team of Crimmins and Gore, has arrived in San Francisco to play an important role in "Half-a-Dollar Bill," which the Graf Productions are filming at the San Mateo studios. Miss Gore and her husband, Dan Crimmons, abandoned vaudeville for motion picture work during the war. Crimmins is now with Buster Keaton.

Joe Caven, who has been playing juveniles with Metro, is one of the week-end guests at the St. Francis.

All the stars now playing in "Half-a-Dollar Bill" at the Pacific Studio were the guests of the management at the big amusement park at Pacific City last Sunday. Everybody from Anna Q. Nilsson and Mitchell Lewis to Cameo, the trained dog, were present and enjoyed a pleasant afternoon. Miss Nilsson awarded a dancing cup; Cameo did stunts for the children, and camera tests were taken of some of the bathing girls.

Frank Craven and "The First Year" company that came to the Columbia Theatre last week for a month's engagement, are doing record breaking business. This is the only company coming to the coast in a long time that are true to their advertising; the play really ran two whole years on Broadway, and with only one or two exceptions Mr. Craven has his whole New York cast with him. It is a play that is well worth seeing, and a joy to young and old alike.

George Larkin, versatile leading man whose latest Chas. R. Seeling production, "The Apache Dancer," is awaited with keen interest.

Larkin, who is so well known for his characteristic dances, will be seen in his famous Apache Dance number in this special production.

Casts of the Week

Chas. R. Seeling Productions
present
GEORGE LARKIN
in
"THE GENTLEMAN UNAFRAID"
Directed by Chas. R. Seeling
Photographed by Elmer Dyer.
Story by Jeanne Poe.
CAST:

George Larkin	Minna Redman
Ollie Kirby	Bill Patton
Arthur Morrison	Otto Metzette
	Victor Metzette

Robertson-Cole Presents
"BORN OF THE CYCLONE"
Directed by Emile Chautard.
F. Tyler, Assistant Director.
Jos. DuBray, Cameraman.
CAST:

Derlys Perdue	Lila
Lloyd Hughes	Francois
Ralph Lewis	Antoine Gurnette
Emilie Fitzroy	Madame Gurnette
Max Davidson	Manon
Josef Swickard	Gorgio
Joseph Dowling	Father Pierre
Mickey McBan	Raoul Burnette
Caroline Rankin	Madame Manon
Tom O'Bryan	LeMoyne

Fred Cavens, noted fencing master and actor, having just finished a five months' engagement with Joseph M. Schenck Productions, where he played a part, besides teaching fencing to the various members of the cast, including the stars themselves, has been engaged by Phil Goldstone to play the heavy opposite Snowy Baker, the distinguished actors-sportsman of Australia.

Producer Declares Day of Originals is Here

ROY L. MANKER

Film producers seem to be mingling in a discussion of their art and industry so enthusiastically that one side claims that the "original" story is a thing of the past, while the other side practically reverses this statement. The facts are that both "originals" and "adaptations" are being filmed at this date, so the question seems to be, which form of screen material is "coming," and which is on the decline? Here is an interesting argument on the direct screen story side.

"Attacks upon direct screen literature arouse me, not only because my organization happens to sponsor 'originals,' but because such attacks violate the spirit of the Congress on Motion Picture Art, and that of every other unselfish movement for the advancement of screen entertainment," declares Mr. Manker. "I should like to claim the privilege of setting forth a few facts by which the truth of statements such as the one claiming that direct screen stories are things of the past, may be judged.

"If this statement referred to 1920, when 'adaptations' were at the crest of their popularity, it would be nearer the truth. The number of direct screen stories produced then was very small in comparison with the number of 'adaptations' produced. But in contrast, I have before me a list showing eighty originals produced or purchased during the last few months only! Ten of these were mentioned only last week; showing that the latest average is more than one 'original' a day purchased! And these are partial lists only, in which original authorship was credited, and including big feature productions. In addition to numerical progress, 1923 brought the 'original' official recognition by the greatest and most influential men of the industry.

"That recognition came at the Congress on Motion Picture Art, which, it must be remembered, was a gathering of the screen's most brilliant minds with men of the other arts, for the express purpose of doing something to restore to pictures the popularity hey enjoyed before the 'adaptation' craze set in. Will Hays endorsed 'original' heartily; various producers, and even famous novelists, agreed that the screen must look to it rather than to adaptations in the future, and Adolph Zukor, who is one of the outstanding figures of our industry today, went so far as to offer an annual prize of ten thousand dollars for the best produced original story.

"It was held that stories must be written directly for the screen if motion picture entertainment was to retain its popularity with the public. The summary and sense of the Congress was that writers at large among the people must be encouraged, and that famous writers who wish to contribute to the screen must write directly for it.

"These facts are on record. The famous authors who deplored the present state of motion pictures found an answer to their arguments in a statement by Adolph Kukor: 'I want to emphasize that the motion picture has a technique entirely its own, and that unless the author masters this technique, he will not be able to do justice to the stories which are born in his mind.'

"In other words, the message of the film chiefs to the great authors gathered at the Congress, and through the press to all authors, famous or unknown, was to learn the technique of the screen and to write directly for it. It was pointed out that the few who had done so to date (notably Rupert Hughes and Rex Beach), had made outstanding successes in screen work. George Ade was one of the famous authors at the Congress who stood for direct screen writing, and he is making good at it.

"It is gratifying to the sponsor of direct screen stories to quote Samuel Goldwyn's recent article in the New York Times. Goldwyn, above all others, is the man who should know 'adaptations,' for he was the first big producer to film them. He surrounded his 'Eminent Authors' with the best stars and directors and production artists; elaborate, technically perfect photoplays were produced—and, according to Mr. Goldwyn's statement, they failed! Says Mr. Goldwyn:

"'I have looked heretofore to established authors because they are believed to be trained in the instincts of drama and story telling, but now I feel that the unknown author is the one I, and the rest of the motion picture industry, need. The novice, whose plot sense far exceeds his feeling for words, will be the giant of the cinema of the future.'

"There will always be 'adaptations'—but when we strike normalcy, their proportion to direct screen stories will be small, just as the proportion of published works borrowed by the stage in centuries of association of kindred arts, has been small. 'Originals' inevitably will form the principal basis of future screen literature."

"A list of "originals" purchased or produced within the last few months follows:

"The White Flower," Lasky; "Back Home and Broke," Lasky; "Robes of Redemption," Holubar; "Forsaking All Others," Universal; "The White Tiger," Universal; "The Man Who Wouldn't Remove His Hat," Hart; "Paths of Glory," Lasky; "The Madonna of Avenue A," Universal; "Colorau," Fox; "Alias Sebastina," Universal; "Chicago Sal," Cummings; "The Trouble Buster," Robbins; "News," Ince; "Refuge," Katherine MacDonald; "Adam's Rib," Lasky; "Prodigal Daughters," Lasky; "The Bishop of Hollywood," Caldwell; "Flesh," Universal; "Around the World in Eighteen Days," Universal; "The Spider and the Rose," Zeidman Productions; "The Tinsel Harvest," Ince; "Desire," Burston; "The Ninth Name," Robertson-Cole; "No Trespassing," Robertson-Cole; "Mothers-in-Law," Schulberg; "Fair Week," Lasky; "Service," Ince; "You Can't Fool Your Wife," Lasky; "The Extra Girl," Sennett; "Take Your Choice," Christie; "Don't Marry for Money," Fineman; "McGuire of the Big Snows," Universal; "Upside Down," Universal; "Rider of Devilshoof," Seeling; "The Man from Ten Strike," Principal Pictures; "Tom Mix in Arabia," Fox; "Another Man's Shoes," Universal; "The 32nd Hour," Loew; "The Love Gambler," Fox; "Brawn of the North," Trimble; "When the Desert Calls," Pyramid; "Ridin' Wild," Universal; "Breaking Home Ties," Manheimer; "The Old Music Master," Warrenton-Shute; "While Justice Waits," Fox; "When Love Comes," F. B. O.; "Environment," Principal; "Judgment of the Storm," Palmer; "The Kingdom Within," Security; "As a Man Lives," Achievement; "Trusie Stoops to Conquer," Palmer; "A Front Page Story," Robins Productions; "The Woman Conquers," Katherine MacDonald; "A Clouded Name," Playgoers; "Crinoline and Romance," Metro; "The Midnight Guest," Universal; "The Altar Stairs," Universal; "The Darling of the Rich," B. B. Productions; "Flames of Passion," Independent; "The Footlight Ranger," Fox; "Romance Land," Fox; "Can a Woman Love Twice," F. B. O.; "Catch My Smoke," Fox; "Ethan of the Mountain," Salisbury; "Lost and Found," Goldwyn; "Are You Guilty," Mastodon; "The Dangerous Age," Mayer; "Fools and Riches," Universal; "Poor Men's Wives," Preferred; "The Love Letter," Universal; "The World's Applause," Lasky; "Crashin' Through," F. B. O.; "The Tents of Allah," Encore; "Soul of the Beast," Ince; "The Dangerous Adventure," Warner Bros.; "The Man Between," Fox; "Decree Granted," Universal.

DAY JOINS FIRST NATIONAL AT UNITED

Holman Day, author of more than 1000 short stories and 30 published novels, is the latest popular story writer to desert the field of literature for the movies.

Mr. Day has joined the Associated First National forces at the United Studios, Hollywood, California, to act in an advisory capacity in the scenario department.

The well known author arrived at the First National studios this week, and figuratively rolled up his sleeves, got to work writing titles for "Thundergate," a picturization of Sidney Herschel Small's "The Lord of Thundergate," the filming of which has just been completed.

The new First National writer is one of the few authors of note who are willing to acknowledge that the motion picture offers greater and much wider field for their work than does the printed word.

Discussing this subject Mr. Day said: "I am not so radical as to predict that in time the movies will wholly supersede the stage and the written story for each of these fill its own particular sphere and will be a part of human existence as long as there are human beings on earth.

"I do believe, however, that the motion picture screen offers much greater possibilities to the writer to place his story before more people than he ever could hope to do if he stuck solely to the publication of his writing in story form.

"While the book author writes only to the thousands, the motion picture writer tells his story to the millions.

More and more the story writer is realizing the importance of the motion picture as a means of universal entertainment and I look for the advent into movies of many authors, whose names are known to book readers all over the world who heretofore have looked upon the motion picture as something entirely foreign to story writing.

His modest begining was as reporter on the Fairfield Journal, a small paper printed in Fairfield, Me. Six months later he became its owner. Later he became its owner. Later he became associated with the Lewiston Journal and afterwards was managing editor of the Lewiston Sun.

His first real literary efforts were in the form of humorous poems, about Maine people, in Yankee dialect. These won him a great following among New Englanders who were acquainted with the quaint places and quaint people he wrote about.

He published two books of these poems, which still have an extensive sale throughout the East. He then turned his pen to prose writing and began writing magazine stories at an amazing rate. For thirteen years he had published a 7000 word story every month in one magazine or another.

He is now a regular contributor to Saturday Evening Post and Collier's and Harper's. He is the author of several plays, the most famous of which was "Along Came Ruth." Among his best known novels are "King Spruce," "The Red Lane" and "Squire Phin." These three, as well as several of his lesser known stories have been produced in films.

News and Gossip About the Moving Throngs of Movieland

THEY ALL COME BACK

It simply can't be done. To be more explicit, however, it has been proven time and again that after once the actor has identified himself with the silent drama and then embarked in other lines of pursuit, he invariably returns to the fold of his earlier endeavors. Such is the case of Doctor Roberts, who will be remembered for his excellent portrayal of a number of emotional character roles and who, after a short absence from the screen, is once again on the job and with the old make-up box overflowing with every conceivable necessity, which, combined with his skill and histrionic ability, will enable him to authentically portray any one of a wide range of characters.

GOLDWYN CARRIES GOOD STOCK COMPANY

Here's the way the list of Goldwyn players now reads alphabetically:

Ina Anson, Eleanor Boardman, Hobart Bosworth, Mae Busch, Georges Calliga, Helene Chadwick, Lew Cody, Ted Edwards, Raymond Griffith, William Haines, Jean Haskell, Cecil Holland, Kathleen Key, James Kirkwood, Kate Lester, Lucien Littlefield, Edmund Lowe, Frank Mayo, Patsy Ruth Miller, Conrad Nagel, William Orlamond, Aileen Pringle, George Walsh and Claire Windsor.

In addition to the contract players, Goldwyn has signed many world-famous actors and actresses for individual parts, among them: Corinne Griffith, Blanche Sweet, Tyrone Power, Pauline Starke, ZaSu Pitts, Gibson Gowland, Sam de Grasse, William V. Mong, Myrtle Stedman and Lucille Ricksen.

FLAPPERS WEARING WIGS

Not since the days of Milady's powdered head-dress and hoopskirt has the wig appeared at social functions.

Movie stars, however, are changing this order of things.

Marjorie Daw, popular First National player in "The Dangerous Maid," started it at a social gathering in Hollywood recently when she appeared in a wig with curls to her shoulders. Helene Chadwick, Evelyn Brent and other popular film stars have followed Marjorie's example.

"Recently I had to bob my hair and eliminate all trace of curl. Then and there I hit upon the idea of my wig. Now I don't care if they ask me to become bald for the sake of art."

If wig-wearing becomes a national institution—blame Marjorie Daw.

WELL KNOWN HEAVY

George Siegmann has been steadily multiplying his list of screen characterizations until today he is considered one of the foremost character actors on the screen. Beginning with "The Birth of a Nation," back in 1914, he has been in constant demand as a "heavy" of a distinct type. Many splendid portrayals followed his work in the Griffith classic, leading up to the grim realism of his Schani in "Merry-Go-Round." A big part in the recently completed Rex Ingram production of "Scaramouche" will give the public a glimpse of a new George Siegmann, inasmuch as this role is decidedly different from anything he has heretofore essayed. He also recently enacted the role of Leach, a comedy-heavy, in "Jealous Fools," under the direction of Maurice Tourneur.

PHILLIPS vs. BARRY

Swimming a dead heat, if you use the Australian crawl stroke (with face buried under water), is no easy job, according to Eddie Phillips, who is playing the juvenile lead with Wesley Barry in the Warner Brothers picturization of George M. Cohan's "George Washington, Jr." Phillips and Barry were in a private swimming pool making scenes for the picture and had instructions from Director Mal Sinclair to make the race a dead heat. "As we couldn't either one of us see, we were almost drowned before we finally made it a dead heat," declares Phillips.

FOOTBALL REUNION

Tom O'Brien and Andy Smith, the former playing a leading role in the F. B. O. production by Emile Chautard, "Born of the Cyclone," and the latter, California's noted football mentor, once played football on the same team. In 1907 at Pennsylvania U., both played through Penn's greatest season, defeating all comers and were mentioned by Walter Camp.

Clarke Renalle, president and general managing director of Renalles, Inc., in spite of his twenty-three hours work a day, is wearing a remarkably happy smile, due to the wonderful reception the efforts of the corporation are receiving through the country from people prominent in social and business affairs. Mr. Renalle disclaims any attempt at the introduction of spectacular innovations in the film world. His many years' association in the amusement field has convinced him that the producers of today are unanimously endeavoring in every way to give of their best to the public at large, and he is merely trying to join the ranks of those who are putting forth their best efforts. Mr. Renalle expects to leave shortly for Montreal, Canada, to interview the Grand Lodge of the Canada B.P.O Σ. in response to a wire from them, and will extend his trip to interview the Grand Lodge at Chicago on his way back. His main object, heartily supported by his associates, is the formation of a system, the fundamental foundation of which shall be co-operation and loyalty to the aims of the corporation. In return for which, due appreciation and substantial encouragement will be given to those in whatever department in which they are affiliated who show the proper esprit de corps in putting forward their best endeavors. The undisputable fact that the big wheel in life is absolutely dependent upon the smaller wheel has determined Mr. Renalle to see that the smaller wheel receives its due reward.

IN OUR LETTER BOX

Philo McCullough	Niles Welch
Forrest Stanley	Lionel Belmore
Louise Lovely	Raymond McKee
Crane Wilbur	Chas. Hyland

HOMELY FEATURES HAVE THEIR ADVANTAGES

Those who have followed Dick Sutherland's rise from unknown extra to one of the highest salaried villains on the screen, point to his success as an example to those who easily become discouraged and loose hope. Here is one who refused to take no to his many timid knocks on the door of his ambitions. With each effort the shrinking soul increased its courage until one day he found that his ugly face drew larger checks than the Adonis-like face features of a friend who with him had attempted to force the door of opportunity. He became one of the sought after villains on the screen. There was something elusive behind those features that the camera had caught and registered. A young girl fell in love with that "something" and he who had called himself a step-child of Mother Nature found that money, fame and happiness were his for the asking.

There is a man who refuses to be downed, say some, while the less discerning just ponder on how Dick Sutherland turned the tables and wish he would teach them the trick. The man, himself, however, just smiles and answers "anyone can do it who believes in himself."

INTRODUCES NEW BOB

A new abbreviated bob has made its appearance on the Rialto. It is two inches shorter than the ordinary bob. Dorothy Chase, well known ingenue player of the silver sheet, claims the honor of introducing it. On questioning, it developed that Miss Chase received it through accident. It seems that she wandered into a downtown department store hair dressing booth which specialized in children's haircuts. When she sallied forth again she wore the abbreviated haircut. She laughingly admits that she doesn't know whether she was mistaken for a child or whether the barber knew she was due to wear a wig in two recently finished productions, "Scaramouche" and "Long Live the King," in which she plays character parts.

MORELLI TURNS TO DRAMA

Reggie Morelli has come into his own. His splendid interpretation as Robert, the son of Abraham Lincoln, in the play "The Life of Abraham Lincoln," has received such favorable criticism from those who have seen the rushes of the Lincoln film that a brilliant future in the dramatic field is being predicted for the former comedy king. Away with the genial grin and checkered suit sings Reggie these days and on with the stealthy tread and drooping lids. Dramatic juvenile roles are his goal for the immediate future. As a beginning, they will undoubtedly satisfy. But that the comedian will eventually outgrow these for personal stardom is not by any means an exaggerated prophecy to make, according to those in the film colony who pick, choose and discard.

DIX GOES TO ARIZONA

In "The Call of the Canyon," the latest of the Zane Grey stories being filmed in a wild locale north of Flagstaff, Arizona, under Victor Fleming's direction for Paramount, Richard Dix will again take the leading role in a Grey story. He will portray in this picture Glenn Kilbourne, the disabled soldier from New York, who comes to Arizona for his health, quickly taking on the local customs.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, SEPTEMBER 1, 1923

NEW CONTRACT FOR BARBARA LA MARR

Barbara La Marr, who returned on the Cunard liner "Aquitania," and who went to Rome to be filmed by the Goldwyn Company as the star in Hall Caine's "The Eternal City," could talk of nothing but Italy and its people while she waited for the customs men to examine her dozen trunks on the Cunard Line pier.

Looking more beautiful off the screen than on it, her big eyes glowed as she spoke of Venice, Rome and Capri.

"I went to Italy knowing I would love it," she said. "Why shouldn't I? I am half Italian, to begin with. Oh, how proud I was, to see the country so beautiful, the people so perfectly gorgeous. I was charmed, delighted. It was my first visit to Italy, the land I had heard so much about in my home life and longed from my earliest days to see. Venice, Rome, Capri—there is no place in the wide world to compare with them.

"The Italians love Americans. It seems to be one of their outstanding features. To be an American is a free passport to any circle in Italy—rich or poor.

"I met the royal family, including King Victor Emanuel, Queen Margarita and suite. I also met Premier Mussolini many times. He is the idol of Italy. He appears in the prologue to 'The Eternal City.' We have one scene in the Coliseum which shows 20,000 of his black-shirted Facisti followers. Mussolini was present during the filming of this great scene.

"It made me feel so proud that I had Italian blood in my veins—and it is there, too, every drop of it.

"Of course, I am glad to get back to America, my native land, but constantly glowing in my mind's eye is that wonderland for the sightseer — artistic, ancient, beautiful Italy."

Miss La Marr in private life is Mrs. Jack Daugherty. They are at present in New York, stopping at the Hotel Chatham, as the final scenes of the play will be filmed in New York. She and her husband bought many art objects in Venice and Rome for their Hollywood home.

Arthur H. Sawyer, who had held Barbara La Marr under a personal contract until now has signed her on behalf of Associated Pictures Corp., the company which has succeeded S.-L. Pictures, Inc. The contract period covers five years and under the terms of it, four specials a year will be made.

ELLIOTT DEXTER HAS NEW DIRECTOR

R. William Neill, who will make Elliott Dexter's first picture, has the qualities that go to make an ideal director. Mr. Neill was born in Dublin, Ireland, but is of Spanish parentage. His real name is Roland DeGostrie, and his family dates back for centuries in the genealogy of Madrid. He assumed the name of Neill as a *nom de theatre* 27 years ago, and has retained it ever since. It is doubtful if anyone in America knows his real antecedents or name. But with the romantic background of Castilian ancestry, he combines the whimsical and beauty-loving traits of his native heath—Ireland. Indeed, he speaks with a trace of Irish accent. After years on the stage he entered film work and practically directed Thomas H. Ince's famous war spectacle, "Civilization." After this achievement, he directed many of the Paramount pictures in which Dorothy Dalton was starred, and latterly has been abroad directing productions in Italy.

LARGE AMOUNT SPENT ON SET

At the cost of a small fortune, Thomas H. Ince has reproduced the stoke hole of a large steamer for a scene in his screen version of Eugene O'Neill's dramatic sensation, "Anna Christie."

The three boilers, alone, in the stoke hole, added a big item to the cost of the production, the material for each one reaching the five hundred dollar mark.

Surrounding the massive boilers, a specially constructed tank has been built to hold the flood water for the scene where William Russell, as the Irish stoker, narrowly escapes drowning when the steamer is wrecked in the fog. Adjoining this "set" there is a water tank on a high platform, from which a huge volume of water could be released at a moment's notice.

So gigantic and complicated is the setting that a battery of forty carpenters have worked day and night for three weeks to complete the work by the time the company returned from a "location" trip to San Francisco. The set is the most complete of its kind ever reproduced on a studio lot.

The atmospheric conception of the stoke hole scene in "Anna Christe" has been carried out for the screen in minutest detail from a description written by the playwright. The stifling, coal-dust-laden air—the dim bulks of furnaces and boilers into whose fiery red mouths half naked men heap coal—the rhythmic swing of shovels from floor to furnace—the leaping, fascinatingly terrible flames from the fuel, give a touch to the Ince production that brands it as an artistic triumph as well as one of the really "great" pictures of the year. It will be released by First National this fall.

VON STROHEIM HAS CLOSE CALL

A cloudburst in the Panamint mountains and a terrific electrical storm extending over the floor of Dealth Valley forced the Erich von Stroheim-Death Valley expedition to abandon the rickety buildings of the deserted city of Skiddoo, and seek shelter in an abandoned mine just outside the town.

Von Stroheim himself and eight members of the party were away from the expedition's headquarters at Skiddoo when the storm broke, and were on the floor of the valley returning from a location search which took them into the treacherous valley as far as Furnace Creek, where the final scenes of "Greed" will be filmed.

Lookouts on mountains above Skiddoo, watching for signals from von Stroheim, whose radio sending apparatus had broken down, were nearly swept from their places in the torrent of water, which swept along before a 90-mile windstorm.

Fearing that the wind would blow away the buildings which shelered the caravan in Skiddoo, "Death Valley Scotty," guiding the party, advised hasty abandonment of the town. When a heavy clay stove pipe fell on a cook's helper, and broke his shoulder blade, a volunteer party, with Scotty at the head, carried the injured man to meet the water caravan traveling between Lone Pine and Skiddoo—the only means of communication which the expedition now has with civilization.

Although smoke signals had been agreed upon by von Stroheim, the sand storm which accompanied the electrical disturbance prevented any word from the desert detachment, which is expected to return to Skiddoo today.

BOND RETURNS TO DIRECT FESTURE

Headed by A. K. Mozumdar, noted Hindu religious leader, the Excelsior Picture Producing Company will make a series of special productions at the Cosmosart Studios in Los Angeles. Such is the announcement received regarding the newest independent production organization, whose activities have already aroused considerable interest since it was known that "Prince" Mozumdar, as he is called by his thousands of followers in The Universal Messianic Message, was to produce a picure largely autobiographical, yet fundamentally entertaining and dramatically interesting.

To a great extent, the story of "Beyond the Veil" — originally written by Mozumdar and adapted for the screen by Sheldon Krag Johnson—relates the life of this acknowledged religious and philosophical leader. It is the story of a Hindu prince, turned religious ascetic, who renounces all his worldly position and riches to enter the higher life. Soon he sees that the outstanding need of his people is the practical outlook of the Western hemisphere; joined to the spiritual background of the East, the combined principles will be the ideal theology. He comes to this country, where a series of misfortunes bring him into the slums of a typical American city. Here his work wins even the roughest elements; later, he enters the service of a millionaire's family, and there, too, his doctrines expressed in everyday life, achieve results. Incidental to this action is a series of plots and counterplots, interwoven in dramatic fashion to insure legitimate entertainment value.

"Beyond the Veil" will be co- will be directed by Frederick Bond, for many years with the D. W. Griffith forces; Von Frederick Hobletz will be assistant director. The camera work will be handled by Joseph Walker and H. William Menke; Gleb DeVos is art director. Krag Johnson is production manager, assisted by Captain Parsons; Teddy Hanscom, editor; "Cap" Towers, chief property man; Callie Barros, script clerk, and E. Christofferson, office auditor.

"Beyond the Veil" is the first of the series of special productions to be made by this organization, for which distribution arrangements are now pending.

Sennett's Latest Premiere Soon

"The Extra Girl" is enroute to Los Angeles. She is expected to arrive and be presented to the theatre-going public for their approval in a few weeks.

Those who are managing the affairs of "The Extra Girl" are loud and apparently very earnest in their claims that she will make a big hit in her premiere showing in the film capitol, and the vehicle chosen for her next appearance is more ideally suited for the versatility which she possesses than has any previous play ever attempted by her.

"The Extra Girl" is Mack Sennett's latest and best photoplay. In it Mabel Normand reveals the deeper and finer elements of her artistic ability, which have until now never been fully disclosed.

This Sennett production, featuring an original story by the producer, directed by F. Richard Jones, has been called a comedy-drama, and that is exactly what it is. Miss Normand will be seen in plenty of comedy episodes. Her hoydenish pranks and childish, headstrong determination are the bane of her Dad's (George Nichols) existence. Miss Normand will also be seen in episodes of poignant interest and tragic suspense.

The new production, recently completed, has about passed through the stages of editing and titling, and from the producer down to the lowliest property boy engaged in its making, optimistic enthusiasm regarding its ultimate success is strong within them all.

A strong and favorably known cast were selected to play the important characters in the story. Headed by Ralph Graves, who plays the lead opposite Miss Normand. George Nichols, Anna Hernandez, Vernon Dent, Ramsey Wallace and Charlotte Mineau portray the other roles in what is termed by those who have seen the production in its present stages, to be one of the biggest and most human stories yet to be filmed.

Company Making Opening Scenes in San Francisco.

Victor Seastrom and company, filming for Goldwyn, "The Judge and the Woman," are in San Francisco, where the final scenes of the picture, Mr. Seastrom's first in America, will be filmed.

The picture, which is a screen version of Sir Hall Caine's "The Master of Man," has a cast including Mae Busch, Conrad Nagel, Patsy Ruth Miller, and Creighton Hale, all of whom will make the trip north. It is expected that a week will be spent in making scenes at rocky shore locations, and at several beautiful peninsula estates.

Cutting and editing of the picture will begin at once upon Mr. Seastrom's return from this trip.

New Independent Producer Finishes First Feature

"The Light Giver" is the title of a new feature picture which has just been completed in Hollywood and which will serve to introduce to the ranks of independent film producers J. Kenneth Stambaugh, who for many years has been actively connected with the motion picture industry.

Before coming to Hollywood, Mr. Stambaugh made a long and careful survey of film conditions throughout the country and as he set out to form his producing organization he announced that it would be the policy of his company to make only stories built on true to life situations and of a type that would carry world-wide appeal. Those who have viewed his initial efforts declare he has fulfilled his promise and that the picture is of such quality as to win for him recognition among exhibitors and the picture public as a capable producer.

His next offering is to be a story, tentatively titled, "The Delicate Touch," filming of which will start shortly at one of the studios in Hollywood. Mr. Stambaugh is now negotiating for the services of a well known star, whom he plans to feature in the picture.

Among a number of popular artists who enact the principal roles in "The Light Giver" are Alec B. Francis, Margaret Setton, Robert Sinclair, Sheldon Lewis, Gloria Grey, Little Jackie Parker, and others.

It is the plan of the company to produce a series of six feature pictures a year with distribution through one of the country's foremost releasing organizations.

Lloyd Selects An Excellent Staff

Frank Lloyd, who directed Norma Talmadge's four latest First National super-dramas and who recently announced the formation of his own independent producing company, Frank Lloyd Productions, Inc., has begun the filming of "Black Oxen," Gertrude Atherton's novel. Mr. Lloyd, through his general manager, Harry E. Weil, has announced the appointment of Billy Reiter to assistant director; of Norbert F. Brodin, cinematographer; Joseph Delfine, master of properties, and J. L. Johnston, publicity manager. Stephen Goosson, who is responsible for the many elaborate sets of recent Talmadge productions, is the designer of "Black Oxen" backgrounds, and 22 changes of costume for Miss Corinne Griffith, who shares honors with Conway Tearle, in the featured roles, and more than 100 gowns for other members of the cast have been designed by Walter J. Israel.

"Black Oxen" is being made at United Studios and will be released as a First National picture.

Dexter Pleased with New Part.

Elliott Dexter expresses great satisfaction in the role he has been called upon to play in his first production, "The Man Who Forgave," which is being made at the Grand Studio and released by Grand-Asher.

"It is the sort of part I have always wanted to play," said Mr. Dexter. "It has a strong spiritual quality, combined with the strength derived from its humanness. The story I also consider a very powerful one and naturally I chose what I believed would meet with the approval of the great public for my first story."

Exhibitor Is The Guest of Metro

One of the most interested spectators at the filming of the thrilling mob scenes for Rex Ingram's Metro production of "Scaramouche" recently, was Charles G. Branham, Director of Theatres for the Famous Players Theatres of Canada, one of the largest theatre circuits in the world.

Although Mr. Branham has been connected with the exhibiting end of the industry for nearly fifteen years, his recent trip offered him his first opportunity of visiting a motion picture studio.

The "Scaramouche" scenes which Mr. Branham witnessed in the filming, depicted the march of the revolutionary mob through the streets of Paris, the birth of "The Marseillaise" and the sacking of the homes of aristocrats by the blood-thirsty terrorists. The fact that these scenes were taken at night heightened the interest in them.

Mr. Branham stated that the theaters of Canada are looking forward to the coming Fall and Winter with the expectation of achieving the most successful season in their history, and he was highly enthusiastic over the prospects of the pictures he saw in production which would be obtainable for presentation at that time.

Roach Enters Ninth Year.

With the opening of the new season Hal Roach celebrates his ninth consecutive year as a producer of comedies on Pathe programs. During that period he has produced, and Pathe has released, more than four hundred of the celebrated single-reelers, known everywhere as Hal Roach Comedies. This is a recognized record in business co-operation, and one of which both producer and distributor are proud.

New Bennett Unit To Start Soon

Chester Bennett has about decided to star Eddie Hearn in a big super feature, based on the life of the famous Daniel Boone, as the first of a series of five starring vehicles which he will soon start to produce. For some time Bennett has been searching American history and literature for a suitable vehicle in which to launch Hearn, and states that he has found no character that breathes more romance and adventure, and is a greater type of the athletic and vigorous outdoor American idealized by the American youth, than the character of the great Kentuckian. Bennett is a great believer in the screen as a medium for showing famous historical characters, but he believes that in addition to showing dates, biographical data and geographical locations, so greatly hated by the average school boy, there shou'd also be depicted the love affairs and the little human incidents that are always interwoven and stand out in the lives of great men and women.

Douglas Dawson, Bennett's aide, has almost completed a scenario based on the life of Boone, and when completed it will serve as one of the new historical screen dramas.

Bennett will engage another director for the Hearn starring productions and will send the company to Kentucky to film the scenes in the exact locale of the story. Bennett will supervise the Hearn pictures while giving his personal attention to directing his new series of society dramas, starring Jane Novak, with Fred Esmelton playing an important supporting role.

DE MILLE TURNS ACTOR

Re-creating a dead past—all for $7.50 a day.

This was the experience of Cecil DeMille, famous film director, in "Hollywood," the James Cruze production that is causing universal enthusiasm at Grauman's Rialto.

All he was paid for his several interesting scenes, showing him signing stars for a picture, was $7.50, the amount paid the merest beginner. But he enjoyed every minute of his acting, for it served to turn back the clock, reminding him of his years on the stage.

In "Hollywood," Mr. De Mille was in very good company, for many of the greatest film stars and celebrities do their share to make it a brilliant production. There are such names as Pola Negri, William Hart, Jack Pickford, Thomas Meighan, Leatrice Joy, Theodore Kosloff, Agnes Ayres, Lila Lee, Will Rogers, Jack Holt, William DeMille and dozens of others equally as famous, in the supporting cast of this great epic of Hollywood.

Washburn Casts His Latest Picture

"I have always believed in a star surrounding himself wih the best possible supporting cast," says Bryant Washburn apropos of the careful selection that was made for players in his first production for Grand-Asher, temporarily titled, "Try and Get It," adapted from "The Ring-Tailed Gallawampus," a Saturday Evening Post story by Eugene P. Lyle, Jr.

"At some studios where I have worked were certain stars who preferred to have inferior casts, so that they themselves could stand out the stronger. It was the other way round with me. I felt and still feel that the better the cast the better my own work will be. If I saw a lot of inferior people on the set, I would perhaps feel inclined to 'sluff' my work. A good cast, on the contrary, puts a person on his mettle and he does the best acting that he is capable of as a natural consequence.

"It is very poor policy to try to steal all the honors, to my way of thinking."

The cast of the new production, which is directed by Cullen B. Tate, is to be announced shortly, and will be the best that can possibly be secured.

HOME AND HAPPY

King Vidor and members of the "Wild Oranges" company have returned to Culver City from Jacksonville, Florida, where exterior scenes were filmed for the screen version of the Joseph Hergesheimer novel. Vidor spent four weeks in taking scenes about the mouth of the St. John's river and Fort George Island. Many scenes were taken on the old Harriet Beecher Stowe estate. On the return trip the company stopped for days in New Orleans, and photographed a number of scenes. King Vidor purchased the yacht the company was using while in Florida, and is having it brought to Los Angeles, where he will have it fitted up for his own use.

Vidor will spend several weeks taking the final scenes for the picture at the Goldwyn studios. James Kirkwood, Virginia Valli, Ford Sterling, Nigel DeBrullier, and Charles Post were met at the train by friends and relatives.

MacLean Scores in Ince Offerings

Two Thomas H. Ince productions of the past season have been listed among the best productions of the year. "A Man of Action," Ince's mystery-comedy, starring Douglas MacLean, has been listed by the Chicago Tribune among the best photoplays of July, while the National Board of Review has starred "The Hottentot," picked by critics as the laughing hit of the year, in its eighth annual catalogue of Selected Pictures for the 1922-23 season.

Former Lasky Director Joins Grand-Asher

Cullen B. Tate, who directs the first Bryant Washburn production for Grand-Asher, tentatively called "Try and Get It," is regarded as one of the best handlers of crowds in the profession of megaphonic artistry. In many of the Cecil B. DeMille pictures he has had to assume charge of thousands of extras and has accomplished veritable miracles of discipline.

"I won't have as many crowds in this picture," said Mr. Tate, affectionately known as "Hezi" by a multitude of friends, "but I will have plenty of action. It is a comedy drama with the most unique plot I can remember ever reading. The story is by Eugene P. Lyle, Jr., and was published in The Saturday Evening Post, under the amazing title, 'The Ring-Tailed Gallawampus.' Mr. Washburn has a part that is eminently fitted to his pleasing personality. A young man with determination, placed in the most unusual circumstances, and with a world of humorous things to do; a love story that is far from commonplace and a new kind of heavy—who isn't a heavy at all, really—and two old men who are deliciously funny—these are elements in a story that is as different as anyone could wish. It is filled with a sort of buoyant freshness and originality. The girl part is delightful, too."

Peggy Pleases Audience

Peggy Cartwright, eight-year-old film artist, whose presentation of a novelty dance number last week in the atmospheric prologue of "Trilby" at Loew's State received an ovation from the audience at each performance, is unusually talented for a child of her age and is a fine example of what conscientious study and effort will do for a youngster.

Peggy came to Hollywood four years ago and was engaged in Frank Mayo's production of "Afraid to Fight." During the filming of the picture she took dancing lessons under the direction of Miss Edith Lindsay, Hollywood. She quickly became proficient in the art and was offered a contract to tour the Orpheum circuit in a special dancing act. Two years later she returned to Hollywood to resume work before the camera. In her spare time she took riding lessons, and, like her dancing, she soon mastered the art.

As a result of that training she later won the first prize at two horse shows at the Ambassador hotel and one at the Ventura horse show. In addition to these accomplishments, Peggy is an expert swimmer, pianist, cartoonist and elocutionist, all of which she has achieved in less than four years.

Lucy Beaumont has been added to the cast of "Lucretia Lombard," the Warner Brothers film version of Kathleen Norris' novel being produced by Harry Rapf. Monte Blue and Irene Rich are the featured players. Jack Conway is directing.

Did you girls ever make love to an officer and get your arms scratched on his shoulder insignia? Lucille Ricksen did while enacting love scenes with Conrad Nagel, as a handsome American officer, in Marshall Neilan's Russian drama, "The Rendezvous."

All-Star Cast For Hughes

Several well-known players have been added to the cast of "Law Against Law," which Rupert Hughes is directing at the Goldwyn studios from an original story written especially for the screen by himself.

Victor Potel, Evelyn Sherman, Billy Eugene, and Maxine Elliot Hicks are the latest additions.

Other players already engaged include Helene Chadwick, Lew Cody, Carmel Myers, Hedda Hopper, George Walsh, Howard Truesdale, Dale Fuller, Kathleen Key, William Orlamond, Hughie Mack, Richard Wayne, Virginia Loomis and Robert DeVilbiss.

"Law Against Law" deals with the complications that may arise from the widely differing divorce laws of the various states.

ON THE LEVEL

No, Geraldine, the hardest part of a movie star's life is not falling off a cliff. Listen to what Sylvia Bresmer must do in her next First National picture, "Her Temporary Husband."

Sylvia has been set the task of eating an ear of corn so daintily that she wins a husband by the fetching way in which she picks the kernels from the cob.

Now Sylvia can handle an ear of corn just as daintily as the next one. But in "Her Temporary Husband," she has got to do even better than the best of them.

She must do it so gracefully, so prettily, that the corn nibbling act entrances, enraptures and turns a hardened woman-hater into an ardent admirer.

Some task!

Owen Moore, who is to be charmed by the fair corn-eater, says that no one has yet been born who can chew on an ear of corn and still look dignified. But for picture purposes he must be convinced, otherwise there would be no "temporary husband."

Film Star Returns From Trip Abroad

According to Wanda Hawley, who recently returned from a six months absence in Europe, American film players are acknowledged as leaders all over Europe, especially in England. "Of course," says Miss Hawley, "the Americans who worked with me on 'Fires of Fate' and 'The Lights o' London' were given to understand that we were taking the places of British players. But, as a matter of fact, we weren't depriving any English actors of their opportunities, for the producer abroad realizes—and frankly admits—that he must have American names in his pictures, or he can't compete with the Hollywood products. The foreign stars who draw audiences even in their own countries, can be counted on one's fingers; the American players are universally popular. That is why more and more foreign film makers are importing our stars and leading actors to 'tone up' the casts of their pictures and to make sure of their popularity. It is a great, if sometimes unwilling, tribute to Hollywood as the only school for film players in the world."

One of Miss Hawley's foreign films was shot entirely in Egypt—Cairo, Luxor, Thebes, Karnak and the Sahara desert provided the locations for the story. Her second vehicle was filmed entirely in London.

At the present time Miss Hawley is creating the role of Lady Deppingwell, a "smart" British noblewoman, and the principal female character in George Barr McCutcheon's "The Man From Broadway," which is being produced at Vitagraph.

Doug Progresses

With the ninth week of production in view, Douglas Fairbanks, as the Thief of Bagdad, is bounding along merrily through the "Arabian Nights," and if he holds his present pace, the "thief" will be trying to steal a new popularity record on Broadway in little old New York during the holiday season.

Doug's present plan of action, according to Robert Fairbanks, Doug's brother and production manager, is to complete as rapidly as possible all scenes which call for human players. Following this, the company will devote itself to obtaining a celluloid record of the queer animals which play an equally important part, along with the inanimate things, such as itinerant carpets, which soar through the air, queer cloaks which cause things to disappear and then reappear at will, and which lend to the picture that fascinating element of Oriental magic which endears the "Arabian Nights" to every adult child, as well as those who are still young enough to come under the jurisdiction of the juvenile court.

Seeling Goes North

The Chas. R. Seeling Co. are busily preparing the next two continuities of their series of George Larkin Specials and will leave within a week for northern locations.

Mr. Seeling intends to work in and around San Francisco for a week or ten days and then go direct to Lake Tahoe, where the majority of the most important scenes will be shot. A large cast of players will be taken on the trip and it is expected the company will be away six weeks. Three cameramen will accompany Mr. Seeling on the trip, as the fight scenes scheduled to take place on the water front will be so realistic that he is taking every precaution to guard against retakes.

George Larkin, well known for his daring stunts, will have an opportunity to extend himself to the limit, as Director Seeling promises some great surprises in the thrill line. Upon the return of the company, interiors will be made at the Russell Studios, where sets for the production will be constructed.

A Character Study

Herman Bookasta is one of the most distinctive film types in Hollywood, and has been repeatedly invited to essay character roles in pictures. He came here not long ago to put his two kiddies, George and Baseal, on the road to cinema fame, and while launching them on their careers, found he was compelling as much attention as the boys. He has the physical attributes which should make him stand out in costume roles such as pirates, buccaneers and Arabs, and even now he is reported to be under consideration for a part in a film dealing with the high-seas marauders of the Mediterranean of many years ago. This portrait study is by Alberts, of the Hoover Art Studios.

Renalle Casts Soon

Preparations are fast nearing completion for the commencement of shooting the big feature production on "The Elk's Tooth," the first presentation of Renalles, Inc., to the theater going public. Notification of casting will be issued in this journal within a few weeks. In the meantime, registrations are being accepted at the general offices, 6529 Venice Boulevard, Culver City. Those registering now will be duly notified when the casting director will be ready to interview them.

In addition to "The Elk's Tooth," the board of directors at a special meeting have decided to produce a novel two-reel feature farce comedy, "The Purple Bath Tub," written by Harry A. Swart. This play is a deliciously humored satire on Hollywood film life, and concerns the romantic adventures of two newly wedded film couples in a typical Hollywood boarding house, using that national institution, "The Saturday Night Bath Tub," as a basis for an intriguing but clean story with unusual situations and a surprise finish.

No expense will be spared on either of these productions and Ralph M. De Lacy, Technical Art Director, is busy figuring on the interior sets.

Godsol Denies Report

F. J. Godsol, president of Goldwyn Pictures, was emphatic, upon his return from Europe, in denying recently published rumors that plans to screen "Ben Hur" had been abandoned.

He declared that not only would Goldwyn picturize this famous American story, but would start work on it much sooner than anyone has expected.

Mr. Godsol stated that while his trip abroad was more in the nature of a vacation, he had selected some sites for exteriors of "Ben Hur." This is the first definite announcement that part of this well known story is to be "shot" abroad. Interior scenes will be made at Goldwyn's studio in Culver City, California.

"I have three actors in mind," said Mr. Godsol, "to play Ben Hur. "One of them we are especially eager to get, but since we have not even approached him, it would not be good business for me to give out his name.

"I expect to have the name of the actor who is going to play Ben Hur within the next two weeks. He will be an American. In fact, I can say all the players in the cast will be Americans."

Costuming—His Hobby

It is said that every motion picture director has a hobby of some sort that expresses itself in his production. If such is true, the hobby of Frank Lloyd, who recently organized his own independent company and who has just begun production of Gertrude Atherton's celebrated "Black Oxen" for Associated First National Pictures—is costuming. Not costumes of period design, but rather correct dress, for every member of the cast, extra or star, whatever the period.

Many producers engage extra and principals and permit them to furnish their own wardrobe. Mr. Lloyd does just the opposite. He engages his people because of their personalities and their ability to play and act certain characters and then he provides even the minutest details of their wardrobe.

"Every member of the exceptionally large cast which appears in 'Black Oxen' has been provided with wardrobe that I feel is particularly fitting for particular scenes. It may be more economical to let some people come onto the set with their own designs of dresses and capes," Mr. Lloyd asserts, "but every person's tastes differ and quite frequently ideas of current styles vary to such an extent that certain types become conspicuous in a large group because they are incorrectly dressed. For that reason we have provided special dresses, hats and wraps for every woman in the 'Black Oxen' cast and in the case of Miss Griffith, and several others, even specially designed lingerie. When women are proud of their wardrobe, the effect on the screen is magnetic. When women are not sure of their wardrobe, the effect is decidedly the reverse."

Thirty-four seamstresses, designers, cutters and fitters, under the supervision of Walter J. Israel, have been preparing gowns for use in "Black Oxen" for over three weeks previous to the taking of the first scene for the film drama, and more than ten full reels of test pictures have been made of members of the large cast, in their costumes, in an effort to ascertain exactly how each costume shows on the screen, before its wearer takes his place before the camera.

Because of the nature of the story and the large number of attractively gowned women who participate in the big scenes, "Black Oxen" is expected to be decidedly popular among women who follow the styles and who study the art of dressing correctly.

Corinne Griffith, featured with Conway Tearle, in the principal parts of Mr. Lloyd's production, wears more than $25,000 worth of evening clothes alone and the value of her furs, lingerie, hosiery, slippers and hats is equally as great. Miss Griffith makes twenty-two complete changes of wardrobe during the filming of "Black Oxen," a record unrivaled in one screen production heretofore.

Who's Who and What's What in Filmland This Week

Kilgour to—"Try and Get It"

Joseph Kilgour, one of the best known character actors in the profession, has been signed by Bryant Washburn to appear in his first production for Grand-Asher, tentatively titled, "Try and Get It," directed by Cullen B. Tate.

Mr. Kilgour has recently completed the role of Constant Lippiatt in "Ponjola," and was cast for the heavy role of Osgood in "The Woman with Four Faces," a Paramount picture featuring Betty Compson and Richard Dix.

Ruby Miller, who plays the part of a fashionable woman of the world in "Alimony," is one of Hollywood's foremost authorities on fashion, having her representative in Paris, Monsieur Peron, No. 2 Rue de la Paix, who notifies her of coming styles six months in advance of the general release to American social centers. She has been wearing initialed gowns and bathing suits, which are just now becoming popular, since last September.

George Rigas has completed his role in support of Johnnie Walker in "The Worm." Rigas' role in this production is said to be one of great dramatic scope and second in importance only to the star role. Rigas' latest release is "Rip Tide," in which he is starred.

SID MUST HAVE HIS EXERCISE

Sid Smith gazed doubtfully at the script of one of his last Grand-Asher comedies for this season's series.

"By gum," he muttered, "it's a good thing they left this one till near the finish."

"Why?" inquired Charles Lamont, his director.

"Why they've got seventeen automobile accidents, a jump in a machine across a twenty-foot cut, seven motor cops who pile on me all at once, and a number of minor accidents, such as being run over by a truck, etc. Know of any particularly good place to take the rest cure?"

Sid, as a matter of fact, is crazy about the picture, and isn't afraid of anything, but he had to have his little joke.

The picture is called "Make It Snappy." And they are!

Monty Likes Golf.

The Golf Bug" is the title chosen for Monty Banks' new Grand-Asher comedy which takes the popular comedian into the realms of the fair green where Col. Bogie and others of his ilk are ever on the alert to catch the unwary.

It is a wildly hilarious comedy, directed by Herman Raymaker, and it keeps Monty busy chasing the "pill" into the most amazing places. There are enough mental hazards, says the star, to make a man gray overnight.

New Editor for Renalle.

Harry A. Swart, magazine and screen writer, has been engaged by Renalles, Inc., as editor-in-chief at the Culver City studio.

Besides "The Elk's Tooth," which is now preparing, Renalles, Inc., have made arrangements to produce at the same time a two-reel situation comedy, by Mr. Swart. Casting for these two pictures will begin within three weeks.

Must Have Their Joke.

Fred Esmelton's sister in London, who recently left England for Hollywood, wrote that the steamship companies were having a very sad time trying to get her to the cinema metropolis. It seems that the steamship booking agent, after going through all the available booking guides in his possession, finally told her that he could route her from London to Los Angeles, but it was impossible for him to get her to Hollywood, as he could find no railroad connection between Los Angeles and Hollywood. He added further that he thought it must be a boat trip.

Esmelton is playing one of the leading supporting roles in "Conductor 1492," starring Johnny Hines, for Warner Brothers.

Buys Three Trucks.

To facilitate the quicker production of Grand-Asher comedies, Ben Verschleiser, general manager of the Grand Studios in Hollywood, O.K.'d the purchase of three Mack trucks equipped with special bodies to carry sets, special lights, etc. This will make it easier for the three Grand-Asher comedy units headed by Sid Smith, Monty Banks and Joe Rock, to make their remaining productions.

DOUG, JR., ENJOYS WORK

When Douglas Fairbanks, Jr., began his career as a screen star several weeks ago in "Stephen Steps Out," his first Paramount picture, he knew little or nothing of Turkey. After three weeks of work he has become an authority, thanks to George N. Baker, the expert on Turkish matters who is assisting as technical director on this production. Joseph Henabery is directing the famous youngster.

Fred Esmelton, who is playing one of the principal supporting roles in Johnny Hines' production of "Conductor 1492" for Warner Brothers, has played in eight big feature productions, including Chester Bennett's production of "The Lullaby," starring Jane Novak, since returning to Hollywood from England a little over a year ago, where he was featured in a number of British screen plays and stage productions.

New Make-Up Man.

Chester Bennett has engaged the services of Sam Kaufman, the make-up expert, on a long term contract, to oversee the make-up of his two companies, including Jane Novak's starring company and the unit starring Eddie Hearn.

Kaufman will work in conjunction with Douglas Dawson, Bennett's chief assistant, and Jack MacKenzie, head of the camera department, in deciding the quality of make-up.

Tom Gubbins, well known motion picture expert on things Chinese, has added a Chinese prop and rental department to his screen talent office in Chinatown.

James Fulton, who has played the Mayor of George Ade's masterpiece, "The Mayor and The Manicure" in vaudeville for twelve years, has been cast for political roles on the silver screen, also having played the Governor in Marshal Neilan's "The Eternal Three," also the Judge in "The Love Piker," and is now in Death Valley with Eric von Stroheim's "Greed," playing the Sheriff.

Lillian Langdon, well known motion picture actress, has recently composed a song entitled, "Come Along to Santa Monica."

HAS EASTERN PREMIERE

Labor Day week in the motion picture industry will be marked by the pre-release openings of Harold Lloyd in "Why Worry," at the New York Strand, Eastman Theatre, Rochester, and Shea's Hippodrome, in Buffalo.

Sidney Franklin, veteran character actor, has been cast for an important part in Robert Leonard's "Fashion Row," in which Mae Murray is featured.

I. W. Irving and his entire company producing "Trapped," are living aboard a big schooner off Catalina Island.

Comedienne Engaged by Lloyd

Since the inception of the film production boom in Hollywood it has been said, and truthfully so, that members of the profession are finding an abundance of work at the studios. Dorothea Wolbert, popular comedienne, believes this statement would stand stretching a point or two, for with her she has had only two days' vacation since the first of the year. She is now supporting Harold Lloyd in his first independent production, which is being made at the Hollywood studios.

Spottiswoode Aitken is portraying the role of a ship's captain, the second time in his long career before the camera, in I. W. Irving's production of "Trapped," with an all-star cast of players, headed by John Bowers and June Norton.

The first time he wore a captain's uniform occurred in the old Biograph picture, "The great Sea Mystery," starring Florence Lawrence, directed by D. W. Griffith, and produced thirteen years ago this month.

Bennett In Doubt.

Chester Bennett is doubtful whether he will be able to produce Hawthorne's great story, "The Scarlet Letter," starring Jane Novak, owing to censorship restrictions. In explanation, Mr. Bennett states:

"The vital theme in Hawthorne's story, which is conceded to be among the finest ever written by an American author, is the love affair between a minister and Beautiful Hester, the heroine of the story. There might be considerable criticism from the censors relative to depicting ministers in a false light."

Vola Vale is looking over a large number of books and plays to find a character that she can study and concentrate on for her next production.

Miss Vale says that the audiences are growing more and more to demand dignity, tone and refinement from their screen favorites and that unless the actor and actress can register these attributes in their acting, they cannot live on the screen.

TRAINMEN PAY TRIBUTE

Ralph Lewis is quite proud of a letter from the organization headquarters of the Brotherhood of Railway Trainmen, commending him for his faithful characterization of the railroad man in "Westbound Limited," in which he played the starring role.

The letter was signed by thousands of train employes and required more than two hundred pages of legal sized writing paper to carry all the signatures.

Who's Who and What's What in Filmland This Week

DON MEANEY TO PRODUCE

Don Meaney, of Meaney & Nehls, has closed negotiations for the production of six Horatio Alger, Jr. stories. The first, slated for early December release, will be "Tony, The Boot-Black," which will be followed by "Phil, the Fiddler."

Mr. Meaney has not named his juvenile star as yet. The pictures will be in five reels and will be released through a large releasing company. It is reported that George Sargent will direct.

Dog Shower for Cummings.

Universal City resembled a municipal pound one day recently, after Irving Cummings had sent out an S.O.S. call for a litter of pit bull pups.

Long before the gates opened, ambitious youngsters craving to see their pets as screen stars, lined up with their canine prodigies.

One of the scenes written into "My Mamie Rose," which Cummings is to direct, called for a litter of youthful pit bulls.

A classified ad appeared in the Los Angeles newspapers and then came the deluge of dogs. Cummings sent a hurry call out for Harvey Gates, to come and take his pick, and the author did so, hence the cast of "My Mamie Rose" is now entirely filled, so far as pups are concerned.

Difficult Locations Sought.

Scouts are now scouring Southern California in search of the famous upper Nile country of Egypt!

George Melford, who is producing Rudyard Kipling's novel, "The Light That Failed," for Paramount, has reached the point in his production work where it will soon be necessary for him to carry the masculine portion of his cast on location to film the Egyptian campaign scenes of the story. Working from Kipling's descriptions and photographs, searchers are now seeking a similar spot in California where this sequence of scenes can be made.

Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrance are the featured members of the cast.

JAMES CRUZE LATEST READY FOR PREVIEW

Cutting and titling work on the James Cruze production of "Ruggles of Red Gap" is nearing completion at Paramount's West Coast studio under the supervision of the man who made "The Covered Wagon," and this adaptation of Harry Leon Wilson's popular story which Walter Woods and Anthony Coldewey translated to the screen.

Edward Horton, Ernest Torrence, Lois Wilson, Fritzi Ridgeway, Charles Ogle and Louise Dresser are the featured players.

Mr. Edward Caswell, prominent citizen of Hollywood, and for the past 25 years one of the leading business men of Los Angeles, has accepted a position on the board of directors of Renalles, Inc., to take the place of Mr. Dallas Fitzgerald, resigned. Mr. Caswell will be remembered as the father of little Nancy Caswell, the child artist, who achieved such remarkable success as the "Littlest Rebel" with the Farnum Brothers. At present little Nancy is taking a prominent part in the Pilgrimage Play. There is a probability that in the near future this talented little artist, who has a host of followers among picture fans, will seek further stellar honors in stories specially written for her under the Renalles, Inc., banner.

Producer I. W. Irving and his company producing "Trapped," who are spending several weeks aboard a big three-masted schooner near Catalina, filming the boat scenes, have been held up from shooting the first scenes owing to fog.

The entire Irving producing organization, including Director John B. O'Brien, the players and technical staff, have been residing near the island isthmus for a week, waiting to make the opening scenes. After these have been secured, Producer Irving and the balance of the organization will sail off the coast of Mexico, where other scenes will be taken.

The all-star cast includes John Bowers, June Norton, Sheldon Lewis, Joseph Dowling, Claire McDowell, Cesare Gravina, Eddie Burns, Grace Gordon, Fred T. Walker and others.

Several important additions to the cast of "Leave It to Gerry," a Grand-Asher picture, have been announced by Producer Ben Wilson: Ena Gregory will play one of the boarding school girls; Grace Wood is to portray the wife of the villain; little Billie Lord is a small town kid; Blanche Payson will probably be cast as the principal of the girls' school and Glen Cavender as the instructor of a military academy. George Carter is assistant director. The story is by Adam Hull Shirk and was adapted by Arthur Statter.

Somewhere in Edendale is a goat with a keen relish for grease paint, hand mirrors and face powder.

This ruminant discovered Billie Rhodes' makeup box on location where the little comedienne was working in her first feature for Grand-Asher—a Ben Wilson production called "Leave It to Gerry"—and immediately devoured its contents.

"I don't want to be mean," says Billie, "but I hope it gives him a tummy ache, to say the least."

A SWEET VACATION

Blanche Sweet started a week's vacation yesterday, preparatory to appearing in her biggest scenes for "Anna Christie" at the Ince studio.

Miss Sweet has been working night and day in the heavy emotional characterization of Eugene o'Neil's celebrated role. The most important scenes were postponed until the finish of the production. All of these scenes now remain to be "shot" and in order to give her best to them, Miss Sweet will rest up this week and conclude her characterization next week.

Reports around the Ince studio indicate that her portrayal of "Anna Christie" will prove a sensational screen achievement for Miss Sweet, really the most emotional part she has ever attempted, this character should prove the crowning success of her brilliant career before the camera, dating back to the old Biograph days in 14th Street, New York.

Timely Told.

"One of the greatest assets of a successful motion picture actress is the power of observation," stated Viola Vale, the popular screen star, who will be seen soon in the starring role of Finis Fox's production, "The Man Between."

"It is her ability to see and take note of the little things in life and then store them up in her sub-conscious mind where they await her call to use at the psychological moment before the camera that enables her to either register success in her chosen work or be merely mediocre.

"When I first worked with D. W. Griffith as a child in the old Biograph days, I soon noticed how he took notice of everything the actors did, their customs and mannerisms. Mary Pickford is also a great observer. She never misses an opportunity to study children.

"Bill Hart is one of the keenest observers in motion pictures. The late George Loane Tucker used to say that every girl aspiring to be a motion picture actress should take notice of things about her, shut her eyes and then try to review from memory what she had seen.

"If every actress could be a newspaper reporter for a few months and learn to see deeply in the hearts of humanity, it would be a wonderful help to her in her work."

Cartoons Popular.

For the coming season Pathe announces that the most widely used of all animated cartoon subjects, Aesop's Fables, will continue to make their unique weekly appeal on its varied programs. Now midway in their third year, these modernized, highly comic adaptations of the wisdom of the ancient Greek philosopher are declared by exhibitors to be even more popu-

EACH TO HIS KIND

Tully Marshall, noted screen character man, has an aversion to red headed women.

In fact, he declares, he will never sign up to play in any picture if the cast contains a titian haired beauty.

Before he signed up to play in First National's "Her Temporary Husband," he first asked if there was a red head in the cast. Assured that there was none, he put his signature on the dotted line.

Tully's aversion is the result of his love affair, he explains. He fell in love with his red headed teacher, who threw him down—most forcibly. Since then he has shunned every red top that has crossed his path—he says.

Gentlemen, Be Seated.

Offices have been prepared at the Grand Studio under the direction of Ben Verschleiser, general manager, for Elliott Dexter and Bryant Washburn, the two actor-producers, whose pictures will be made at the Gower Street plant and released by Grand-Asher. R. William Neill will produce the first Dexter picture and Cullen B. (Hezi) Tate is to direct Mr. Washburn's initial production. A staff of competent technical men is being engaged and everything will be in readiness for the "jump off." The stages have been thoroughly renovated and already the sound of hammer and saw can be heard where the sets are being erected. The Grand stage is one of the most commodious in the community and is separated from the administration buildings by a broad lawn with fountains and flowers. The entire property was acquired recently by Samuel V. Grand and will be one of the most active studios in Hollywood, henceforth.

Finis Fox will stop off at Denver to show his "Bag and Baggage" to exhibitors there before proceeding to New York.

WELCOME MISS JOY

According to reports said to be authentic and now current in Hollywood, a new star is looming on the cinema horizon. Kathryn Joy, petite and pretty 17-year-old Indiana girl, is soon to make her bow as the featured player under the banner of one of the best known motion picture companies in Hollywood. Further details will be announced within the next few days, or as soon as contracts have been signed by the parties concerned. Miss Joy's rise to success has been phenomenal. She entered pictures less than six months ago, but her striking personality and keen ability to interpret difficult roles won the serious attention of film producers. One of her most recent engagements was with George O'Hara in the "Fighting Blood" series.

Italian Operatic Singer Here

Specializing in heavy lead portrayals with true histrionic ability, John Ardizoni, noted Italian operatic singer, actor, teacher of voice culture and dramatic art, has completed his Eastern circuit, and Hollywood, the artists' great magnet, has drawn him into its fold.

John Ardizoni will best be remembered on the legitimate stage in his role of Monty in "Twin Beds," and also in many of his Eastern screen successes, with notables such as Ethel Clayton, Virginia Pearson, Anita Stewart, Elsie Ferguson, and others.

While here, Mr. Ardizoni, between engagements, will teach voice culture to a select number of pupils from the picture colony. It is his contention that voice culture, aside from its recognized artistic value, develops the entire mental and physical system and tends to create a higher state of efficiency in the artist.

Two New Comedies Ready.

Two more of the Grand-Asher comedies have been completed so far as shooting is concerned. They are Monty Banks in "Pay or Move," being the "romance" of a rent collector, directed by Harry Edwards; and Joe Rock in "Pleasing Dad," about a young fellow who tries to lose his job so he can satisfy the girl's father that he can live by his native shrewdness. This was directed by Reggie Morris.

Banks has started another comedy as yet untitled, and has spent much time on the broad lawn of the Grand Studio, where a lawn fete was in progress. Herman C. Raymaker is directing. Sid Smith has completed "Make It Snappy," under the direction of Charles Lamont and is beginning another with the same director, dealing with the humorous exploits of a chap who is trying to uplift the human race, finding a lot of it doesn't want to be uplifted.

Life Long Ambition is Realized by This Star

That Elliott Dexter, now making his own productions for Grand-Asher release, was born with a predilection for the theatre, is indicated by the fact that as a baby he ran away from home and was found by a kindly policeman on the steps of the Galveston Opera House, trying assiduously to get into the theatre. Mr. Dexter was born in Galveston, Texas, and educated for the ministry. But the longing to act seemed to have been born in him and he finally gained permission of his parents to forsake the ecclesiastical studies and go to New York to embark on a stage career. He had a letter to a theatrical man, who advised him to get actual experience. He tried to follow this advice, but found it was not easy to do. In fact, his money gave out before he could even land a job carrying a spear. So he went to Massachusetts to work on a farm owned by relatives, and there his mother came to find why he was always "writing home for money." He finally induced her to permit him to make another try in New York and was willing to take any kind of job to keep going till he struck a stage opportunity. It was, however, in Washington, D. C., that he finally landed a position as a clerk in a haberdashery at the munificent salary of three dollars a week. He rose rapidly to the job of buyer, but the money was not yet satisfactory, nor was this his ambition, anyway. So when they offered him a chance to go on the road with samples, he jumped at it. He went to Paris, Texas, and after failing to sell a nickle's worth of goods, gave it up as a bad job, left his sample cases and hit the high spots for home.

He did quite a bit of amateur acting there and finally went to New York again and was successful in getting an opening as a supernumerary in stock. Within two years he had gained considerable prominence and was playing important roles. His experience included repertoire shows and three-night stands until he went on tour as the lead in "Down to the Sea." Next year he was cast as the heavy in Tim Murphy's play, "The Man From Missouri." After this he appeared in numerous Broadway productions, such as the all-star revival of "Siberia," "The Master Mind," "The Love Leash," and with Frohman in a John Drew play, with Margaret Anglin, Virginia Harned, etc. He went on tour with the Belasco production, "The Lily," played in Henry Miller productions, "Consequence," for the Shuberts, and so on.

His first picture was for Famous Players, "Helene of the North," in which Marguerite Clark was starred. He went with Griffith in "Daphne and the Pirate," and returned to Famous to appear in "Diplomacy." Then followed his long series of Cecil B. DeMille productions and he reached the very pinnacle of screen success in such pictures as "A Romance of the Redwoods," "The Whispering Chorus," "Old Wives for New," "You Can't Have Everything," "Don't Change Your Husband," "The Squaw Man," "For Better or Worse," "Something to Think About," etc.

"Adam's Rib" was his last De Mille picture, but he worked in "Only Thirty-Eight" with William DeMille.

And now his life-long ambition is realized. He is star in his own productions and the first is now under way at the Grand Studio, "The Man Who Forgave," an R. William Neill production of a story by Adam Hull Shirk, adapted by Florence Hein. And Mr. Dexter believes it is the biggest thing he has ever done!

Vola Vale has just bought a brand-new motor boat which she is keeping in San Pedro harbor.

R. William Neill has directed more than one hundred successful screen dramas.

Research Office Will Aid the Studios

Local studios are beginning to realize the true importance of detail in the building and selection of foreign data.

L. A. Howland, formerly local film man and now conducting an elaborate research department in his offices in the New Security Bank Building, reports business quite active.

Many studios, after searching libraries, book-stores, private home collections, etc., have gone to Howland's offices to find the exact data they had devoted weeks in search of.

Views from Ceylon, India, China, views from Egypt, Italy, Spain, France and practically all the countries of the world, are to be had.

Howland specializes in securing photographs of interiors and exteriors for the purpose of supplying details to t he producing companies, that they may in Hollywood reproduce any type of foreign building, foreign streets, in fact, anything from anywhere.

A Character Portrayal

A striking character study of Martha Mattox, one of our foremost screen artists, as she recently appeared in "Bavu," playing the part of a Bolshevik. Among the recent successes in which she was prominently cast are "Hearts Aflame" and "The Hero." At the present time she is playing a delightful comedy relief in support of Thomas Meighan in "Woman-Proof" at the Lasky Studios. Prior to assuming this role she appeared in one of the big parts in "Maytime," at the Mayer-Schulberg Studios. Miss Mattox's ability as a heavy and delineator of difficult character parts has been established by many years of excellent work on the legitimate stage and the screen. She is pre-eminent in her type of portrayals, and her versatility is very wide in range.

Pulse of the Studios

For Week Starting Monday, September 3

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Wilson	All-Star	Linden-Stevens	Geo. Carter	A. Statter	"Leave It to Gerry"	4th Week
Dearholt Productions.						
Neva Gerber Productions						
Dick Hatton	Neva Gerber		La Mece		"The 7th Sheriff"	Preparing
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Jackson 1900**
H. & B. Film Co.						
Tom Wright	All Star	Bill Beckway			"Tango Trails"	Preparing
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593576**
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 0096**
Century Comedies (Universal release).						
Al Herman	All-Star	Wm. Hyer	Herman	Herman	"My Pal"	1st Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
CHOICE STUDIO. 6044 Sunset Blvd.						**439-764**
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
H. Bruatte	Jim Adams	Paul Garnett	Jim Clemens		2-Reel Comedy	Schedule
Scott Sidney	Neal Burns	Alex Phillips	Ernest LaVelle		2-Reel Comedy	Schedule
Al Christie	Bobby Vernon	Peterson-Nagy	Hageman		2-Reel Comedy	Schedule
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Drexel 2115**
Frederick Bond	All Star	Joe Walker	Hoblitz	Johnson	"Beyond the Veil"	3rd Week
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.						
Renalles, Inc. Clarke Renalle, Director General.						
	All-Star			Staff	"The Elk's Tooth"	Preparing
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-165**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
Taurog	Neely Edwards	Meehan	Cullen	Staff	Special	2nd Week
Kerr	All-Star	McGill	Linkoff	Staff	Comedy	2nd Week
Holland	All Star	Corby	Sharpless	Staff	Comedy	Editing
Jack White Corp. (Educational Release) (Novelty Juveniles)						
Pratt	Juvenile	McGill	Dewar	Staff	Comedy	Preparing
Lloyd Hamilton Corp. (Educational Release)						
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Edmund Mortimer	John Gilbert	Don Short	McKenzie	John Russel	"The Exiles"	3rd Week
Mayo	Stock	Sid Wagner	Jas. Tinling	Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Slim Summerville	Stock	J. A. Schmidt	Arthur Cohn	Staff	Comedies	Schedule
Erle Kenton	Lew Brice	Vic Scheurich	Max Gold		Comedies	Schedule
Lambert Hillyer	Tom Mix	D. Clark	Manter	Robt. T. Lee	"A Flyin' Fool"	4th Week
Jack Ford	All-Star	Joe August	W. Mayo	John Russell	"Hoodman Blind"	3rd Week
Wm. Wellman	Buck Jones	Schneiderman	H. Hough	Fred & Fanny Hatton	"Big Dan"	3rd Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
Rocky Mt. Production Co.						
GARSON STUDIOS. 1845 Glendale Blvd.						**Drexel 0051**
Metro Release.						
GOLD SEAL PRODUCTIONS. A. Rosetti, Studio Mgr.						**7405 Roseberry Ave.**
Hughes-Gravel	Donna Hale	C. Hughes			"Riders of the Desert"	2nd Week
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 2693**
Phil Goldstone Productions. (State Rights release).						
Louis Weaver	Sonny Baker	Price	Harry Tenbrook	Staff	"Castles in Spain"	2nd Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 0162**
Monte Banks Productions, Inc.						
H. Edwards	Monte Banks	B. Williams	Goodman	Staff	Comedy	Schedule
Sid Smith Productions, Inc.						
Chas. Lamont	Sid Smith	K. MacLean	Rollie Asher	Lamont	"Make It Snappy"	Schedule
Joe Rock Productions.						
Reggie Morris	Joe Rock	Jerry Ash	Murray Rock	Morris	Comedy	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStrohei	"Greed"	26th Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"The Judge and the Woman"	14th Week
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"Law Against Law"	6th Week
King Vidor	All-Star	John Boyle	James Dugan	King Vidor	"Wild Oranges"	5th Week
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd.						**Holly 1431**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Bud Golden		"The Girl Expert"	5th Week
Finis Fox Productions. R. R. Beaty, Gen. Mgr.						
Richard Thomas Productions.						
Supreme Art Productions. Chas. J. Hall						
Irving Productions. W. H. Carr, Production Manager.						
Jack O'Brien	All-Star	D. Jennings	Cy Clegg	Frank Beresford	"Trapped"	3rd Week
J. K. McDonald Productions.						

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive.						438-740
Horner	All-Star	Geo. Meehan	Middleton	Horner		Casting
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	All-Star	Edgar Lyons		Seeling	"The Apache Dancer"	Editing
Seeling	Larkin	Vernon Walker	Kenneth Green		"Chain Lightning"	Casting
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761731
Palmer Photoplay Productions.						
Cortland Productions						
Trimble-Murfin Productions.						
Lawrence Trimble	Strongheart	G. B. Dreyer	Cyril Gardner	Donna Barrell	"White Fang"	30th Week
Assoc. Authors, Inc.						
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharpe	Edw. Benshaw	Bradley King	"Anna Christie"	8th Week
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						Holly 2814
Jack Blystone	Buster Keaton	E. Lessley-Thorp	Rose	Mitchell	"Hospitality"	10th Week
Lou Anger Productions.						
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
Geo. Melford	All-Star	Ernest Haller	John Boland	Tom Geraghty	"The Light That Failed"	9th Week
Al. E. Green	Thos. Meighan	Chas. Clark	Fred J. Robinson	Edfrid Bingham	"Woman-Proof"	6th Week
Jos. Henabery	Doug. Fairbanks, Jr	Saxon Dean	Dick Johnson		"Stephen Steps Out"	6th Week
Cliff Smith	Wm. S. Hart	Warren	Dick Rush	J. G. Hawkes	"Wm. Hart in Wild Bill Hickok"	3rd Week
Herb Brennon	Pola Negri	Jos. Howe	H. Schwartz		"My Man"	Preparing
Wm. DeMille	All-Star	Guy Wilky	Geo. Hippard	Clara Berangee	"Every Day Love"	Preparing
Zane Grey Productions.						
Victor Fleming	Dix-Wilson	James Howe	Gilroy	Doris Schroeder	"The Call of the Canyon"	4th Week
McNAMARA STUDIOS. 4011 Lankershim Blvd.						Lankershim 132-J
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						Capitol 2120
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	J. G. Hawks	"Cape Cod Folks"	2nd Week
John M. Stahl	All-Star		Sidney Algier	A. G. Younger	"Why Men Leave Home"	1st Week
Fred Niblo	All-Star	Victor Milner	Doran Cox	B. Meredyth	"Thy Name Is Woman"	Preparing
B. P. Schulberg Productions (Preferred Pictures Release)						
Vic Schertzinger	All-Star	Karl Struss	George Yohalem	Eve Unsell	"The Boomerang"	Preparing
Gasnier	All-Star	Karl Struss	George Yohalem	Olga Printzlau	"Maytime"	4th Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Oscar Apfel	Viola Dana	John Arnold	Chas. Watt	Basil Dickey	"In Search of a Thrill"	Editing
Rex Ingram Productions. (Metro release)						
Jackie Coogan Productions, Inc.						
Alien Holubar Productions.						
Allen Holubar					"The Human Mill"	Scheduled Sept. 1
NATIONAL STUDIO. 1116 Lodi St.						Holly 4470
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	9th Week
Geo. Hill	Jack Pickford		Held	Staff	"Valley of the Wolf"	7th Week
	Mary Pickford	Chas. Fosher		Staff	"Dorothy Vernon of Haddon Hall"	Preparing
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						Holly 2806
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Alf. Goulding	Harry Langdon	Albert Breslau	David Smith	Harry Langdon	"A Perfect Nuisance"	Schedule
Benny Zeidman Productions.						
Ed Cline	Joe Butterworth	Wm. Marshall	Frank Geraghty	Grey Carr	"The Good Bad Boy"	4th Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						Holly 7780
Individual Productions. (Film Booking Offices.)						
Al Santel	Eddie Hearn		Gilbert Fones	Wyndam Gittens	"The Sand Pile"	Preparing
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Wages of Cinema"	Schedule
Emile Chautard	Perdue-Hughes	Jos DuBray	F. Tyler		"Born of the Cyclone"	5th Week
Chester Bennett Productions.						
Douglas MacLean Productions						
Jimmy Horne	Douglas MacLean	Max DuPont	Art Flaven		"The Yankee Consul"	2nd Week
JEAN RILEY STUDIO. E. G. Walker, Mgr. 6701 Santa Monica Blvd.						579-440
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-721
Hal Roach Comedies (Pathe release).						
Howe-Cedar	"Paul" Parrott	Frank Young	Henecke-Brandie		Comedies	Schedule
McGowan	All-Star	Harry Gerstadt	C. Mereheuse		"Our Gang"	Schedule
Ralph Cedar	Stan Laurel				1-Reel Comedy	Schedule
Roy Clemens	Edna Murphy	Bobby Doran	McBurney		"What Should a Girl Do?"	Schedule
Lon Powers	Dippy Doo Dads	Hank Kohler	Bert Currigan		Animal Comedy	Schedule
Chas. Parrott	Will Rogers	Bob Dorrin	Chas. Oelze		2-Reel Comedy	Schedule
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						Holly 2176
Phil Rosen	All-Star	Kurrle-Broening	Al. Davis	Francis Marion	"Life of Abraham Lincoln"	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945
Al. Nietz	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	1st Week
Logan-Baynham Productions.						
	Morante	MacManigal	Kane-Walsh		2-Reel Comedy	Schedule
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Ray-Miller	Walker-Moran	Wm. Bertram	Seitz	"The Way of a Man"	11th Week
Hercules Film Co.						
Jack Nelson	Pawl	McManigal			"Let's Go"	3rd Week
H. J. Brown Productions						
Al. Rogell	Fred Thompson	Ross Fisher			"Running Wild"	2nd Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
SENNETT STUDIO. 1712 Glendale Blvd.						Drexel 1550
Mack Sennett Comedies. (First National Release).						
Del Lord	All Star	Blake Wagner		Mack Sennett	Comedy	2nd Week
Del Ruth	Ben Turpin			Mack Sennett	Comedy	2nd Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Edwin Carewe Productions. (First National release).						
Joseph M. Schenck Productions. (First National release)						
Marion-Franklin	Norma Talmadge	Tony Gaudio	David Fisher	Mack-Sullivan	"Rose of All the World"	6th Week
Sam E. Rork Productions.						
First National Productions.						
McDermott Chaplin	All-Star		James Chapin	Wm. Dowlin	"Temporary Marriage"	5th Week
Jack Dillon	All-Star		Jimmy Dunn	Dowlin	"Flaming Youth"	8th Week
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott R. Beal	Fred Myton	"Jealous Fools"	6th Week
Frank Lloyd Productions (First National Release)						
Frank Lloyd	Griffith Tearle	Norbert Brodin	Billy Retter	Mary O'Hara	"Black Oxen"	2nd Week
UNIVERSAL STUDIO. Fred Datig, Casting.						433-131
Universal Film Manufacturing Co. (Universal Release.)						
Archainbaud	Priscilla Dean		McCarey-Wyler		"The Storm Daughter"	8th Week
Herbert Blache	Gladys Walton		Sullivan	Hugh Hoffman	"The Near Lady"	3rd Week
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	17th Week
Ed. Sedgwick	Hoot Gibson	Miller	Cummel	Sedgwick-Schrock	"The Extra Man"	Editing
Wm. Parke	Herbert Rawlinson		Dorian		"The Noblest Roman"	3rd Week
Ed. Laemmle	Billy Sullivan		Regan		"The Leather Pusher Series"	Schedule
Harry Pollard	Reginald Denny		F. Messinger		"The Spice of Life"	3rd Week
Irving Cummings	Mary Philbin		Woolstenhume		"My Mamie Rose"	1st Week
Robt. N. Bradbury	Pete Morrison		Victor Nordlinger		Series 2-Reel Westerns	Schedule
Leon Lee Productions. Leon Lee Manager.						
Dinky Dean Productions. Lew Lipton, Production Manager.						
Andy Gump Productions.						
Jimmie Aubrey Productions						
W. Hayes	Aubrey	Lyons	Zimmerman	Staff	Comedy	Schedule
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						598-131
Dave Smith Productions.						
Dave Smith	All-Star	D. Smith, Jr.	Bill Dagwell	J. P. Smith	"The Man From Brodneys"	5th Week
Larry Semon Productions.						
L. Semon	L. Semon	Konekamp	Joe Basil	Semon	Comedy	Editing
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4161
Warner Brothers Productions.						
Mal St. Clair	Wesley Barry	E. B. Dupar	Geo. Webster		"George Washington, Jr."	6th Week
Johnny Hines	Johnny Hines	Chas. Gilson	C. Hines-Roth		"Conductor 1492"	6th Week
Wm. A. Seiter	Marsh Gillingwater		Tenny Wright		"Daddies"	1st Week
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	Sept. 18
Sidney Franklin Productions.						
Sidney Franklin	Lenore Ulric	Chas. Rosher	Wm. McGann	Edmund Goulding	"Tiger Rose"	9th Week
Ernest Lubitsch Productions.						
Ernst Lubitsch	All-Star	Paul Perry	Flood Blanke		"The Marriage Circle"	2nd Week
Harry Rapf Productions.						
Jack Conway	Monte Blue-Irene Rich	David Abel	Sutherland-Hawkes		"Loveless Marriages"	6th Week
	All-Star				"Broadway After Dark"	Preparing
WILNAT STUDIO. 6090 Sunset Blvd. Al. Brandt, Mgr.						Holly 7940
E. J. Le Saint	All-Star	King Grey	Geo. E. Reehm		"The Marriage Market"	4th Week
WORLD EDUCATIONAL FILMS. Box 818, Sta. "C," Los Angeles						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"Haunts of Hiawatha"	3rd Week

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Lorraine Eason

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Kenneth Gibson

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Character Actor

Holly 5335

Reeka Roberts

Emotional Roles

Holly 5335

Bert Sprotte

Characters

741-64

FROM "U" TO YOU

(Continued from Page 5)

require about two weeks more to complete the picture, which is of elaborate spectacular character.

Max Davidson, to whom critics have learned to look for lovable characterizations of Jewish fathers—such as in "Whose Baby Are You?" "The Ghost Patrol," "No Woman Knows" and "Humoresque"—has been selected for one of the principal roles in "My Mamie Rose," the first Universal-Jewel starring vehicle of Mary Philbin, the "Merry-Go-Round" girl.

Irvin Cummings, who will direct the production, and Fred Datig, casting director at Universal City, have also selected Pat O'Malley and Edwin J. Brady. Production will start very soon on the Owen Kildare story, which will be elaborately filmed in order to give the new emotional "discovery" a fine setting.

A staff of readers has been assigned by Bernard McConville, now supervisor of all Universal-Jewel and super-Jewel productions, to the nearing through libraries and the reading of current fiction magazines for suitable stories for Mary Philbin and Reginald Denny. McConville reports that the rapidly increasing popularity of these two newest stars of Universal-Jewel productions demands the biggest and most worthwhile stories available for the presentation of their dramatic talents.

Roy Stewart has just completed his latest starring vehicle for the Universal company, which was filmed under the direction of Nat Ross. The production, a five reel feature of the southwest cattle country, is a screen version of the popular western novel, "A Texas Ranger," by William McLeod Raine. It was made under the working title of "The Man Tracker."

Supporting Stewart in the cast are Esther Ralston, Jere Austin, Jack Mower and Verne Winter.

"Riders of the Moon," a dramatic western story written and scenarized by Isadore Bernstein, in which Jack Hoxie, popular favorite in tales of the West, is star, has been completed at Universal City.

The picture now in the first stage of editing, was directed by Robert North Bradbury. Elinor Field is the leading woman. Others in the cast were Ralph McCullough, Ben Corbett, William Welsh, Fred Kohler and Jim Welsh.

A few miles from Lone Pine, California, on the edge of Death Valley, a location trip was made and three weeks spent in getting what is said to be the best scenic background ever seen.

Jess Robbins, well known comedy director, has been signed by Universal to direct Baby Peggy in her third Universal-Jewel production.

The picture will be a comedy drama of five or six reel length, filmed from a Lois Zellner continuity of an original story by Bernard McConville. The working title of the play is "Settled Out of Court."

It will provide an entirely new atmosphere for the baby star and her work will be essentially of a comedy nature. Two multi-reel features previously filmed at the Universal studios present Peggy in dramatic roles of a heavier type.

Robbins, a veteran comedy director and one of the best known laugh creators in filmland, has recently guided the filming of a series of Eddie Horton comedies.

Production has started on "The Near Lady," an adaptation by Hugh Hoffman of a magazine story by Frank R. Adams, which is being directed by Herbert Blache, starring Gladys Walton.

Supporting Miss Walton in the cast are

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Hugh Hoffman
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Gladys Walton unit, Universal.
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Herbert Blaché, Directing
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Pierre Gendron, leading man, Otis Harlan, Kate Price, Florence Drew and Henrietta Floyd.

Who will play the important part of Bibbs in the forthcoming screen version of "The Turmoil" which the Universal pictures corporation is going to produce?

Bibbs is the role for which every young man in Hollywood who is listed in professional directories of "who's who" wants to play—and believes he could do it. It is the role of a young idealist whose father is a colossus of industry—and the son feels crushed by the hardness of his parent's attitude toward everything.

The Booth Tarkington novel, an international success, will be filmed as a Hobart Henley picture such as "The Flirt" a previous Tarkington opus, and "A Lady of Quality," the Frances Hodgson Burnett classic which was recently completed with Virginia Valli in the starring role.

Mr. Henley and Fred Datig, casting director at Universal City, are interviewing and studying various young actors who are after the part. They will announce their decision in a few days. Readers of the book—and they are many—will be interested, for to them Bibbs lives as a fine human character.

The scenario has been completed by Edward T. Lowe and filming will start soon, it has been announced by Bernard McConville, supervisior of all Jewel and super-Jewel productions for the Universal corporation.

The first shot was—filmed, not fired—in the starting of a new serial at Universal City this week. And one little actress is thrilled with the opening up of the road to success.

Well might she be, for Margaret Morris, who has been less than a year in pictures, will be co-starred in "The Ghost City," with Pete Morrison of western fame, and the opportunity is one the like of which few girls have ever had. Jay Marchant, maker of many western plays, is directing. Supporting players are being chosen.

Tom Santschi is completing the second of two important characterizations for Universal, both of which promise unusual interest for fans who watch for his work.

The first one was the polished heavy of "Thundering Dawn," a Universal-Jewel all-star production directed by Harry Garson in which Santschi appears with Anna Q. Nilsson, J. Warren Kerrigan, Winifred Bryson and others. In that a fine dramatic role is gradually increased in interest to a scene in which his hypocrisy is discovered by the character impersonated by Miss Nilsson, and a lashing administration to his shoulders via a long overseer's whip in her hands, a thrilling scene which is expected to enthrall fans.

The second is one of the leading roles with Priscilla Dean in "The Storm Daughter," which George Archainbaud is directing. No one will know whether it is the leading romantic role or the heavy role until the last reel unfolds its dramatic climax. The alternate role which attracts interest in the same way is that of William B. Davidson.

Santschi is a veteran of the stage, having to his credit many big New York successes, as a leading man.

Laura La Plante, blonde beauty, whose rise to screen popularity has been notable within for the leading feminine role in "The Spice of

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Life," Reginald Denny's first starring vehicle under his new contract with the Universal company.

"The Spice of Life" is a screen version of the famous short story, "There He goes," by Byron Morgan, author of many of Wallace Reid's most notable successes. It is being produced under the direction of Harry A. Pollard, who guided the filming of the "Leather Pushers" series in which Denny achieved a remarkable popularity with the motion picture public.

The Denny company is now on location at Monterey where most of the exterior shots for the picture will be made.

RUPERT HUGHES HOME

Back from Yellowstone National Park where he spent two weeks with his Goldwyn company filming important scenes in "Law Against Law," Rupert Hughes is now shooting big interior scenes at the studio.

An admixture of good and bad luck characterized the Goldwyn director's stay in Yellowstone. He expected to be on location for at least nine weeks waiting for a geyser to erupt, since the giant he desired to film seldom erupts during the day, being much of a night creature. However, the geyser obligingly erupted the first day of the company's stay in Yellowstone and hastily setting up his cameras, Major Hughes got every foot of the thrilling scenes he desired.

However, misfortune entered when a high wind enveloped the company in a cloud of hissing steam, severely burning James Hogan, production manager, who had to be taken to a hospital. Other members of the company who were burned, less seriously, were Lew Cody, Helene Chadwick, George Walsh, Carmel Myers, and Rush Hughes.

However, Hogan is busy at work at the studio, bandages and all, and the players have doctored their burns with various remedies and are acting as usual.

"Law Against Law" was written directly for the screen by Major Hughes, and deals with the divorce problem by which a man may be blissfully divorced in one state and step over the boundary line to find he has a whole flock of legal wives.

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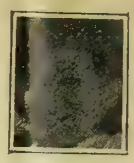

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Residents in the neighborhood of Santa Monica Boulevard and La Brea Avenue, Hollywood, were tempted recently to send in a fire alarm when they saw great flames leaping into the night skies. But previous experience had taught them caution, and they decided to investigate first.

One of the most dramatic scenes in "The Good Bad Boy," Bennie Zeidman's current production for Principal Pictures Corporation, is the one in which the boy, played by Joe Butterworth, saves the little girl, Mary Jane Irving, from the burning house. Climbing up over the porch, he drags her out of the flames, through the window, dropping her into the waiting arms below.

But while the actors, staff, Director Eddie Cline and the beholders were intent upon these well controlled flames, a real fire broke out in the other end of the studio lot.

Forest Robinson's shiny new sedan was almost entirely consumed before it was even even discovered. The burning automobile was parked close to the new dressing room buildings, which are the first step in the Principal Pictures Corporation's studio expansion plans. Had it not been for the quick and intelligent action of a pedestrian on Santa Monica Boulevard in front of the studio,great damage would have resulted.

Forest Robinson, owner of the demolished car, plays the important role of the good bad boy's father in the story.

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"Camera!"
(The Digest of the Motion Picture Industry)

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THE MAN AT THE GATE

Horatius at the bridge trying to save his city from the onrushing hordes of the enemy did not possess half the tenacity ascribed to some of our local studio gatemen. "They Shall Not Pass" was the warcry of the French warriors at Verdun; "Try and Pass" is the warcry at the outer portals of Hollywood's film factories. Recently so many of us have been subjected to indignities, insults, and wise-cracks from these studio centurions that it has come to the point where a word or two anent the present conditions would not be untimely.

The motion picture industry has made many great artistic and technical advancements within the past ten years, but at times it seems that courtesy and diplomacy in the contact it maintains with the outside world has been submerged—sacrificed on the altar of "business." A studio is a place of business, it is the campaign headquarters of the cinema art, and as such it should maintain on its personnel people who are in harmony with the trend of things pertaining to film production, people who are working at the studio because they are really interested in the making of motion pictures, and not because it offers them a job at so many dollars per week or because it gives them an opportunity to make pests of themselves.

The other evening we had the pleasure of discussing this enigma with a man who has been a member of the profession for ten years or more, who has been with the industry since its inception. During the course of the conversation, he gave full vent to many of the thoughts that were in our own mind at the time. To quote him in part: "It's absurd! We have an appointment with some one at the studio to discuss business matters. Upon our arrival we are confronted by some hard-boiled person at the gate who demands to know our name, age, residence, birthplace, and past history, before he will deign to convey our name to the gentleman with whom we have the appointment. Maybe he is out for a few minutes, and we are greeted by a sharp 'Mr. So-and-So's out; no, can't let you in; who are you, anyway; what do you want with him? Wal, thas alright, but I don't know who you are! Beat it!' To a person who has been a respected member of the profession for a number of years, or one who is at the studio on a matter of vital importance, this treatment is exceedingly discourteous and uncalled for, to say the least. It shows neglect on the part of someone, and should be remedied immediately, if the industry hopes to maintain the respect of those with whom it maintains business relations. Many a heart-sick, weary actor or actress has been turned away from a studio where probably there was something worth while in store, by this sort of greeting from a twenty-dollar-a-week gateman."

This industry has specialized for some time in perfecting various phases of its production, and it is now high time that it spent some time perfecting conditions at the gate. What we need at the entrance to a studio is someone who is patient, tolerant, and understanding; someone who can differentiate between the people who come to gaze and gossip and those who are there on real missions of vital import to themselves and to the studio. It is a matter of good business, if not one of goodwill and courtesy. The present reincarnations of Horatius are a serious detriment to cinema success. Put some one there who is capable of handling people of all types, one who can use diplomacy and tact, and he will begin to pay dividends immediately. Make the position a little broader in scope, make it worthwhile in importance and in monetary remuneration. The gateman can be an asset to the studio staff. A change will mean increased goodwill, increased efficiency and expansion; it will save many a heartache among the people of the profession, who should be accorded courteous treatment in their relations with the studios.

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Morosco
744 So. Broadway

"The Broken Wing"

Mason
127 So. Broadway

"Spice of 1922"

Egans
Pico and Figueroa

"Getting Gertie's Garter"

Hippodrome
320 So. Main

Jack Hoxie
in
"Two Fisted Jefferson"

Orpheum
630 So. Broadway

Vaudeville

Pantages
Hill at Seventh

William Russell
in
"Alias the West Wind"

Hillstreet
Hill at Eighth

John Gilbert-Estelle Taylor
in
"A California Romance"

Burbank
Main near Sixth

Musical Comedy

Majestic
845 So. Broadway

Marjorie Rambeau
in
"The Goldfish"

Tally's Broadway
833 So. Broadway

Milton Sills
in
"Legally Dead"

Symphony
Broadway near Sixth

Zane Grey's
"The Lone Star Ranger"

This Week's Theatre Notes

Have you seen motion picture stars on the screen and reflected that you could do as well if you had the chance?

Have you stood before your mirror and gazed at yourself, confident that you were never meant to hide your talents as housewife, clerk, banker or a belle of a small town?

Have you been tempted to steal away some dark night and buy a ticket to Hollywood, the gateway to fame and fortune?

If you have had any of these experiences, be sure and see the James Cruze production, "Hollywood." You'll get a real kick out of watching the heroine and her family tackle Hollywood. All your favorite stars are in the film, and the studios, boulevards, beaches, homes of the famous ones are on view, and altogether, "Hollywood," now at Grauman's Rialto, is one of the most enjoyable photoplays ever sent forth from Hollywood.

Registering one of the biggest hits of the local theatrical season, Marjorie Rambeau begins the fourth week of her engagement at the Majestic Theatre in "The Goldfish."

Miss Rambeau has always held a warm spot in the hearts of local theatre patrons of the spoken stage and in her present engagement is adding still further to her reputation as an actress and to her popularity.

Excellent support is accorded the star by Lawrence Grant, Richard Tucker, Robert Adams, John Steppling, Roland Bottomley, Willard Jensen, Auda Due, Geraldine Blair and Marie Baker.

One of the biggest programs since its opening is at Grauman's Metropolitan Theatre for this week.

Theodore Kosloff, famous Russian dancer, ballet master and screen star, brings his nine tauntlessly trained ballet dancers in his famous presentation of "Valse Triste," which created a furore when presented recently in San Francisco.

Max Fischer's famous orchestra will offer snappy jazz music.

The feature picture is William DeMille's production, "The Marriage Maker," said to be his greatest achievement. The picture features Agnes Ayres, Jack Holt, Charles de Roche, Mary Astor and Robert Agnew.

Jazz dancing in its most riotous form and administered by its originator, Frisco, himself, will feature this week's bill at the Hillstreet theatre. Frisco, with Loretta McDermott and Eddie Cox, will offer a number of dances, not all of the jazz type. Frisco is known as the most imitated dancer on the American stage; it was he who made a cigar and a derby a necessary part of every eccentric dancer's wardrobe.

The Sylvester Family will also be on the bill. Corrine Tilton, whose impersonations and songs have made her a favorite everywhere, will also be on the bill. Harry Breen, the chap who turns out melodies and songs while you wait, and sings them, too, is another feature. David Poole, the famous English ventriloquist, who comes here direct from Australia, will offer, with the assistance of Johnny Green, his act, "The School of Scandalous Scholars." Completing the vaudeville program will be Mlle. Terpsichore, the international dancer. The feature photoplay showing will be John Gilbert and Estelle Taylor in "A California Romance." Other features will be Allan Hall and the Tiny Symphony, the last chapter of "The Eagle's Talons," a Fox-Sunshine comedy, "Apple Sauce," Hillstreet International News and Aesop's Fables.

After playing to the largest crowds in the history of a first-run motion picture theater in Los Angeles, the Selznick production of "Rupert of Henzau" goes into the Alhambra Theater today for a continuation of the run.

Arrangements were made to immediately play this sequel to the "Prisoner of Zenda" on the Alhambra screen. Romance and adventure, love and loyalty, sword clashing and intrigue, pomp and ceremony, all abound in "Rupert of Hentzau," which is one of the most spectacular romances of the year.

Those who play the leading roles are Elaine Hammerstein, Bert Lytell, Lew Cody, Claire Windsor, Hobart Bosworth, Bryant Washburn, Marjorie Daw, Mitchell Lewis, Adolphe Menjou, Elmo Lincoln, Irving Cummings, Josephine Crowell, Nigel de Brullier, and Gertrude Astor.

Buster Keaton has graduated from the two, three and four-reelers and today the initial multiple-reel comedy which the frozen faced comedian has made for Joseph M. Schenck is being shown at Loew's State Theater.

"Three Ages," which is the name of this Joseph M. Schenck production, is Buster's answer to the insistent demand of this thousands of admirers for a multiple-reel comedy. Buster has taken as his theme the progress of the world, arguing that a comparison of the three ages will convince anyone that in every manner the earth is a more habitable place now than it was before, and that the strides of civilization have resulted in a tremendous improvement in the health, prosperity and happiness of all mankind. The cast includes Kewpie Morgan, Wallace Beery, Marguerite Leahy, the English beauty, and Joe Roberts. The production was directed by Eddie Kline.

California
Main at Eighth

Hobart Bosworth
in
"The Eternal Three"

Miller's
Main at Ninth

Rex Beach's
"The Spoilers"

Metropolitan
Sixth at Hill

William DeMille's
"The Marriage Maker"

Loew's State
Seventh at Broadway

Buster Keaton
in
"Three Ages"

Rialto
Broadway near Eighth

James Cruze's
"Hollywood"

THE COLISEUM

"Wayfarer"

Million Dollar
Third and Broadway

D. W. Griffith's
"The White Rose"

Alhambra
731 South Hill

Lew Cody
in
"Rupert of Hentzau"

Hollywood Egyptia
Hollywood Blvd. and McCadden

"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Mary Philbin
and Norman Kerry in
"Merry Go Round"

Clune's Broadway
Broadway near Fifth

Jackie Coogan
in
"Circus Days"

Charles Chaplin's Production to Open Criterion

The initial cinema presentation at the Criterion Theater in Los Angeles, formerly the Cinema Theater, which is now being transformed by West Coast Theaters, Inc., into a magnificent two-a-day house—will be Charles Chaplin's production, "A Woman of Paris."

Announcement of the closing of contracts for this picture was made by Harry C. Arthur, Jr., general manager, and David Bershon, booking manager for the West Coast Theaters, Inc., and by Arthur W. Kelley, in charge of the picture for Mr. Chaplin. The presentation will occur towards the end of September, the exact date not having been finally settled, owing to the uncertainty of the completion of the renovating and re-decorating of the Criterion.

The theater is undergoing a most tremendous change, thousands of dollars being spent by West Coast Theaters, Inc., executives, to make the Criterion the most beautiful motion picture presentation house in America.

The entire Los Angeles motion picture colony is more than anxious for a glimpse of the Chaplin picture. Working for almost an entire year on the story written by himself, Chaplin is said to have given Edna Purviance her first opportunity for a display of her dramatic talents. Others in the cast who will make a sensation in the film world, according to those given the privilege of witnessing the production, are Adolphe Menjou, Carl Miller and Lydia Knott.

In line with their decision to secure only the very best of talent for the Criterion Theater, executives of West Coast Theaters, Inc., through Harry Arthur, opened negotiations with Adolf Tandler, formerly the famous conductor of the Los Angeles Symphony Orchestra, to take charge of the orchestra at the Criterion Theater and contracts were successfully closed, whereby Mr. Tandler will take over the directorship of this important symphonic aggregation. Tandler is the first conductor of a symphony orchestra who has ever been engaged to lead the musical body of a motion picture theater, and when the announcement was made in the Los Angeles papers, the musical critics all commented upon the wisdom of the executives' choice in no uncertain manner. Critics expressed their delight in witnessing the notable advance in the art conception of motion picture presentations and expressed their hope that executives of West Coast Theaters, Inc., would reap a full harvest for their wise move in engaging Tandler, who is tremendously popular in Los Angeles.

The opening of the Criterion Theater will probably occur around the first of October, and the motion picture colony of Los Angeles will have the opportunity of then witnessing the famous and much talked of Chaplin picture. The prices for the opening night will range from $2 to $10. It will be the most exclusive event of the social and film history of Los Angeles. Already dozens of letters have poured into the Criterion office, requesting seat reservations. Prominent motion picture producers and exhibitors from all over the United States will be in Los Angeles for the opening and hundreds of famous stars are reserving the first week in October for the premiere attendance.

The theater itself is being entirely re-constructed on the inside; hundreds of luxurious loge chairs are being placed on the lower floor and gorgeous and expensive drapes and tapestries placed on the walls in order to give the house every aspect of aristocracy of warmth. Special equipment is now being placed in the projection room and the lighting and ventilating systems are being re-inspected and thoroughly improved by a corps of experts in this particular line.

From U to You

By WILL C. MURPHEY

"The Near Lady" is the title of the picture which the Universal Pictures Corporation is producing, starring Gladys Walton, and it is a Frank R. Adams Cosmopolitan magazine story, with the writer's well known humor and deft characterizations. Herbert Blache is directing. He made "The Untameable" and "The Wild Party," the last two pictures in which Miss Walton appeared before going on a vacation trip to Honolulu.

Otis Harlan, Pierre Gendron, Kate Price, Florence Drew, Emmett King, Henrietta Floyd and other players of high artistic repute have the supporting roles with Miss Walton. Jack Sullivan is assisting Blache.

While Clarence L. Brown, assisted by Dwinelle Benthal, Edward Schroeder, Charles Dorian and others, is editing and titling his recently completed Universal-Jewel production, "The Acquittal," preparations are under way for his next effort, an all-star Jewel filming of "The Signal Tower," a Wadsworth Camp short story selected by E. H. O'Brien for his "Best Short Stories of 1921."

"The Acquittal" is an all-star picturization of Rita Weiman's stage piece which was such an impressive success in New York and London. Norman Kerry, Claire Windsor, Barbara Bedford, Harry Mestayer, Charles Wellsley, Hayden Stevenson, Richard Travers and others have the principal roles. It is a story of a sensational murder trial. The next production will offer a decided contrast.

"The Signal Tower" will have an elaborate staging. The story is that of two signal tower operators on a railroad, one married and the other in love with the first man's wife—a unique triangular situation. The very elements of the plot will be a compelling feature of the film version of "The Signal Tower," and a great deal will be expected of it.

"The Six-Fifty," a story of farm life adapted to the screen from Kate McLaurin's stage play, is receiving its final editing at Universal City and in this stage gives promise of making

(Continued on Page 19)

Roy Stewart, whose splendid portrayal of western characters has established him in the hearts of all lovers of out-door pictures, but no more firmly than his generosity and good-fellowship have settled him in the hearts of his associates.

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL., Sept 3, 1923.—Mrs. Mitchell Lewis motored to San Francisco on Friday to join her husband, who is playing a leading role in the Graf production of "Half-a-Dollar Bill," being filmed at San Mateo. As Mitchell's part in the picture is almost finished, they expect to motor back to Los Angeles in a few days.

Jay Morley, and "Tiny" Sandford, both of the cast of the Gerson Picture Corporation, drove to Los Angeles last Monday for a few days' visit with their families. The actual shooting of the first of the series of five-reel pictures being made by the organization was finished a week ago. The film is being titled and cut, and will be released to the state right market September 15th. Work on the second film of the series will begin in a week. Ora Carew will again be the featured player, with Jay Morley, Hal Stevens, "Tiny" Sandford in the cast.

Mercita Esmond, who is in San Francisco as a member of "The First Year" company, is almost as well known to the screen as in the spoken drama, as she has played in many Eastern made pictures. Miss Esmond is being showered with wires of "welcome to Hollywood," from the best known stars of the film world, and many invitations for her to stay in the South. "The First Year" company goes from here to Los Angeles in two more weeks, where they will open for several weeks.

A. H. Snow, of "Hunting Wild Game In Africa" fame, his son Sidney and their wives returned from the North on the S.S. Bufort on Friday. They have been engaged in a picture making expedition to Alaska and the far North, under the direction of the Chamber of Commerce, and are returning with some very interesting film of the wild life, and animals of the far northern country.

John Gunnison, Mr. Anna Q. Nilsson, is spending the week end at the St. Francis with his wife, who is playing the leading feminine role in "Half-a-Dollar Bill," being made at the Pacific Studios.

Ray Moore, location director for Goldwyn, is enjoying a few days holiday in San Francisco, en route from Shasta County, where he was having a little well earned rest.

Alec Francis finished his part in the Graf film last week and returned to Los Angeles. It is reported that while in San Francisco, he purchased a ring to be used in a forthcoming event. Yes, it was a wedding ring.

A. L. Jaffe, president of the Fisher Productions, has returned from his trip to New York, and gone to Los Angeles for a few days. Victor Fisher is still in New York, where, it is reported, he is organizing his own releasing organization to handle "Youth Triumphant" and future pictures made by the company.

Jeanne MacPherson is a week-end guest at the St. Francis, having come to San Francisco on a brief holiday after her strenuous labors on the "Ten Commandments," with Cecil De Mille.

Jack Holt, his wife and family, have spent several days in San Francisco, on a pleasure and business trip, and expect to return south shortly.

Douglas MacLean, well known to the film world, was among those present several days last week.

Hilton Chipman, manager of the San Francisco branch of the West Coast Productions, announces the arrival last Monday from the South of Magda Dagmarova, Russian actress, and Lynwood Crystal Rapp, child player, to play leading parts in the company's production of "Nobody's Child." Actual shooting on the picture began on Monday last at the Pacific Studios at San Mateo, under the direction of Norbert Myles. Several of the other leading players will arrive within a few days, and a number of the small parts will be played by local talent. This is the first of a series of pictures to be produced here under Chipman's management.

Alla Nazimova will remain a second week as the headliner at the Orpheum Theatre. Her one-act drama, "Collusion," has been very well received, her acting has lost nothing from her sojourn in the silent drama, and her accent, once very noticeable, has almost disappeared. Herbert Heyes, who made many friends here as a visiting star at the Alcazar Theatre, is her leading man, and gives an excellent performance.

"Half-a-Dollar Bill, being made by the Graf Productions, is making most satisfactory progress. The work at the Pacific Studios is almost completed, also some location work across the bay, and this week most of the company will set sail for a voyage to sea on a sailing ship, to film the real sea-going part of the story. Let's hope that they won't be sea sick, for they expect to be gone from dry land about a week or ten days. Cameo, dog-star, has done some fine work in the picture, and a local bulldog, the property of a taxi driver, has also won many laurels for himself.

CASTS OF THE WEEK

Joseph M. Schenck
presents
CONSTANCE TALMADGE
in
"THE DANGEROUS MAID"
Directed by Victor Heerman
Photographed by Glen MacWilliams.
Story by Willard Mack.
CAST:

Constance Talmadge	Wilson Hummel
Conway Tearle	Kenneth Gibson
Morgan Wallace	Anna May
Tully Marshall	Kate Price
Marjorie Daw	Thomas Ricketts
Charles Gerrard	Philip Dunham
Lou Morrison	Jack Dillon
Otto Matiesen	Ray Hallor

Chas. R. Seeling Productions
present
GEORGE LARKIN
in
"THE APACHE DANCER"
Directed by Chas. R. Seeling
Photographed by Edgar Lyons.
Story by Jeanne Poe.
CAST:

Apache Dancer	George Larkin
Helen Wayne	Marie Newell
John Wayne	George Williams
Nita Jo	Ollie Kirby
Count Nevair	Julian Rivero
George Armand	Lew Carter
Louis Gagnoix	Scotty McGee

RUPERT JULIAN
who directed
"Merry-Go-Round"

CASTS OF THE WEEK

Wm. Fox Presents Buck Jones, in
"BIG DAN"
Directed by Wm. Wellman.
Continuity by Fred and Fanny Hatton.
CAST:

Buck Jones	Dan O'Hara
Marion Nixon	Dora Allen
Ben Hendricks	Cyclone Morgan
Trilby Clark	Mazie William
Jacqueline Gadsdon	Mary McGu
Chas. Coleman	Doc Snyder
Lydia Yeaman	Aunt Kate Wals
Monte Collins	Tom Wals
Chas. Smiley	Father Quin
Harry Lonsdale	Stephen Allen
Mattie Peters	Ophel
J .P. Lockney	Capt. May
Jack Herrick	Muggs Murph

Bryant Washburn Productions, Inc.
presents
BRYANT WASHBURN
in
"TRY AND GET IT"
Adapted to the screen by J. Furthman.
Directed by Cullen B. Taite.
Assistant Director. R. Asher.
Cameraman, Kenneth MacLean.
CAST:

Bryant Washburn	Joseph Kilgour
Billie Dove	Rose Dione
Edward Horton	Carl Stockdale
Lionel Belmore	Hazel Deane

The Other Fellows Point of View

By Mail

he Editor of Camera!
Hollywood, California.

y Dear Sir:

I read with a great deal of interest, not unixed with astonishment, in the current issue our esteemed Camera! an article entitled, How Much is Acting Worth?"

Mr. Conway Tearle, admirable artist (I use e word in its highest sense) though he is, is, in my humble opinion, not proved his ntention.

There is a distinction with a very great difrence between "actor" and artist—whether be a mere reader of lines in the spoken ama or the finished pantomimist on the reen. Of course, if Mr. Tearle is speaking om a coldly commercial basis, he is doubtless ght.

I am going to be so bold as to state that e large public that support motion pictures l over the civilized world is not always disiminating when it comes to a comparison beveen what we may for convenience sake call popular pictorial type," or a real flesh and ood artist with a heart and brain. The conant shout of "type" has proved sometimes a vo-edged sword to the producer.

What has made American films the admiraon, and I may say, the envy of other counies, has been that the producer, taking his ourage and his bank-roll in both hands, has one out and engaged the best possible talent every department, realizing that above evything else he is showing the product of his nergy and enterprise to the judgment of a Vorld Court.

Comparisons are odious things, and should ever be made. But what is that subtle omething" that makes one artist so immeasrably greater and more compelling than anher? It is something, Mr. Editor, that you I or the greatest critic of histrionic ability n never answer. The philosopher has said hus: "If a man make a better mousetrap ian his neighbor, the world will beat a pathay to his door."

Very sincerely yours,
WYNDHAM STANDING.

By Phone

With an actor coming out with the declaration that $500 a week is the limit that should be paid for the actual physical labor employed in the task of translating emotions to the screen, the question arose at the Writers' Club as to exactly what value might be placed on the services of the original writer of motion pictures.

"The thought and labor employed during two or three or four weeks of originating or adapting a story for the screen, is not the real measure by which price should be gauged. The writer, in evolving his story, is putting into it the knowledge gained in years of expensive travel and observation—the fruits of years of study and experience during which there has been little or no reward for his efforts. The author has had to take a high school, college, post-graduate, and post-post-graduate course in his art.

"The story is, after all, the backbone of the picture, rather than the settings, etc. The producer is willing to spend unlimited money for production, even up to paying $50,000 for a stage play or book, the theme of which is afterward thrown away, and the title, too, in some cases. But he is not willing to pay a writer the same amount, which would afford that writer plenty of time to evolve a real story adapted for screen purposes. When the time comes when screen writers are assured sufficient compensation to enable them to spend as much time and pains on the creation of a screen story, as a playwright or author spends on his work, then motion pictures will have met the public demand for bigger and better presentations."

By Wire

Lloyd Hughes, popular leading man for Mary Pickford, Colleen Moore and other celebrities, takes issue with the recently published Camera! statements of Conway Tearle, to the effect that physical acting is not worth a larger salary than $500 weekly.

Mr. Hughes says: "While I respect Mr. Tearle as one of the greatest actors on the screen today, as well as one of the best 'box-office' attractions of his class, I do not agree with him when he says acting is worth no larger salary than $500 per week.

"Acting is as much an art as writing, painting or any other creative force. The art of others of his class are capable of, is a creative work. To create a great characterization such as Mr. Tearle did in 'Ashes of Vengeance,' such as Ernest Torrance did in 'The Covered Wagon' and such as Lon Chaney did in 'The Miracle Man,' is to present a work of art that must compel 'box-office power,' regardless of whether or not the person who performs such a characterization has ever been heard of before.

"Art cannot be measured by a yard stick and therefore, it is not possible to set a fixed maximum worth on acting talent itself. While the point is well taken that an actor is generally worth as much as his drawing power, yet, even if an actor has absolutely no drawing power and can create a characterization that will 'make' a production, that actor, through his acting talents, is worth much more to the producer than $500 a week."

George D. Baker, well known director and producer, gives his views to this argument: "In the first place, a finished artist who has been schooled to picture work can save a producer thousands of dollars during the filming of a production, because of his knowledge of the intimate mechanics of his profession, and an employer who is not willing to share this saving with the actor is indeed an unappreciative executive. Although I do not advocate the outrageous salaries that some few stars are supposed to receive, I surely am in favor of paying an actor what he is worth, both from the viewpoint of ability and experience and also from the angle of box-office drawing power."

The Bright Future of a Comedian

Edward Horton, who has just completed ork in the title role of "Ruggles of Red ap," a James Cruze production, has been enaged to play one of the big roles in Bryant Vashburn's first production for Grand-Asher, ntatively titled "Try and Get It," an adaptaon by Jules Furthman of Eugene P. Lyle's ory, "The Ring-Tailed Gallawampus."

Mr. Horton has also appeared in the Jess obbins series of productions with much sucess. He is a native of Brooklyn, N. Y., and as educated at Oberlin College, in Ohio, and fterward at Columbia University. It was here he took an active part in dramatics with he Columbia Players. He went almost dirctly to the stage from college and his first ork was with musical shows and light peras.

"My songs always brought a laugh," said Horton, "but it couldn't have been altogether y magnificent voice—it must have been my ppearance! I know that when, leading a mob f 'supers,' I would come down and demand, 'What means this wild alarum,' it invariably got a big round of mirth, even if it was intended to be a very serious moment!

"So I went to Louis Mann, who gave me a chance in various parts in one-night-stand attractions. He told me that I would make a wonderful laundryman or truck driver, that my acting was beyond criticism—that is to say, it couldn't be described in fitting terms that would be fit to print.

"So I went into stock and played everywhere, from Portland, Maine, to Portland, Oregon. The people always declared I reminded them of someone they knew—possibly the village idiot. The greatest laugh I ever got was when I played the leading part in 'A Fool There Was.' Inasmuch at it was a very dramatic role, I didn't feel as highly complimented as I might, had it been a comedy part.

"I decided I was fitted only for light comedy. I tried the screen. They looked at me and said that it must be my voice that had given me a reputation, and as there were no talking movies just then, they felt I would be miscast for the silent drama.

"But Jess Robbins saw possibilities and after I had done a season of stock in Los Angeles, I went with him for a picture. To my surprise, it was successful, and then I learned that for a year they had slated me to play 'Ruggles.' That's done—and they tell me it is all right.

"And now Mr. Washburn has chosen me for the part of Glen Collins in his delightful comedy-drama. It's a great part!

"For the rest," continued Mr. Horton, "I am six feet tall, not married, dark and weigh 165 pounds. I love mountain climbing and swimming. I don't care if I never handle another golf club, but I do like golf clothes. And that's that."

En passant we might remark that Mr. Horton's modesty is only excelled by his talented renditions. He is really one of the cleverest light comedy actors on either stage or screen today.

News and Gossip About the Moving Throngs of Movieland

CONTENTMENT AT LAST

Conway Tearle should be made a member of the L. A. Chamber of Commerce.

For years he has appeared exclusively in Eastern made productions. He was one of the few celebrities who stuck to the New York and Fort Lee studios while all others came to Hollywood.

Then came a contract that brought Mr. Tearle here—and he's been boosting Los Angeles ever since.

In fact, he "sold" everyone he knew upon the merits of California including his wife, Adele Rowland, famous vaudeville star who has now arrived here and has turned down repeatedly contracts to resume her work on the stage.

The reunion of the Tearles took many weeks to culminate. "Come West," wired Mr. Tearle to his wife some months ago. "Come East," was Mrs. Tearle's telegraphic reply. Movie contracts kept Mr. Tearle in Los Angeles—as well as the climate. Vaudevile contracts kept Adele Rowland in the East.

Then came her usual summer vacation. The Long Island residence of the Tearles was closed, furniture shipped West and now Adele Rowland has joined the "boosters club' for even tempting theatrical offers will not take her away.

WEARS BANDIT LIEUTENANT W'ARDROBE

When Pancho Villa was the terror of the American-Mexican border he had a trusted lieutenant whose name was Jesus Guttierez. Senor Guttierez was reported killed almost as many times as the famous bandit leader. Whether he is dead or not, is a matter of conjecture, but an incident that occurred during the filming of Edwin Carewe's production of "The Bad Man" for First National, seems to bear out the fact that he is no more on this earth.

In "The Bad Man," Holbrook Blinn, in the title role has a trusted lieutenant. "Pedro," which is played by Peter Venzuella, is a Mexican and understands the language and is rather familiar with the modern history of his country.

When he was cast for the part, Edwin Carewe, the director, instructed him as to his costume. He went to a Los Angeles costuming firm and picked a suit of leather, prettily trimmed and showing traces of much wear. He examined it and found written in the coat "Jesus Guttierez."

Venzuella knew the name. He investigated. He found that one of the buyers had purchased the suit from an itinerant Mexican. sute line unless it be side-chops, Sid has Venzuella believes that it is a suit that once belond to the bandit lieutenant.

As far as his death is concerned, there are several holes in the costume that could have been made by bullets. They go through the left breast and pass out the back.

"Let's kiss and make-up," Wesley Barry said to the little freckled girl who plays opposite him in the Warner picture, "The Printer's Devil," after a slight disagreement.

"If you're careful I won't have to," she replied coyly. Whereupon the entire studio did an about-face until the osculatory operation had been performed.

SID DOES A STRAIGHT

For the first time in his whole screen career Sidney Chaplin is appearing in a picture without a moustache. His moustache-less appearance is in "Her Temporary Husband," a First National farce comedy, being directed by John McDermott. Sid is portraying a comedy butler and, as no honest-to-goodness butler is ever seen with anything in the hirsute line unless it be side-chops, Sid has been compelled to pack his trick moustache in cold storage for the time being. In "Her Temporary Husband" Sid's face is to be seen in its natural state, sans bushes, and this has its penalties, according to the brother of the famous Charles. No longer can he mingle among his fellow men, incognito, unknown and unrecognized. Heretofore, he felt at liberty, he says, to do what he pleased, even to picking a chicken bone with his fingers in a restaurant without being pointed out as a horrible example of moviedom. Now his face is going to be known to picture patrons all over the country and, as Sid expresses it, he has got to watch his step.

That the truly successful screen artist actually "feels" the part which he is portraying is illustrated in the following incident which happened during the filming recently of "Flaming Youth," aat the United Studios. Although it was a warm, sunshiny afternoon, the script called for a cold wintry night and Director John Dillon had instructed his players to say something natural, sort of in harmony with the general order of things, so when Milton Sills and Elliott Dexter, playing the principal male roles, stepped out of the mansion, the orchestra on the set was playing "Jingle Bells." One of them turned to Jack Fowler, who played the character role of the Butler, saying, "It's very cold; I wish you good night." Mr. Fowler replied in the affirmative and unconsciously adding, "and I wish you a Merry Christmas and a Happy New Year."

J. C. (JACK) FOWLER

HAROLD SHAW DIRECTS ANOTHER METRO SPECIAL

Dust is not permitted to gather on the directorial megaphone of Harold Shaw. Scarcely finished with "Held to Answer," featuring House Peters, he has been assigned the direction of "The Living Past," by Production Manager Milton E. Hoffman.

"The Living Past" is the screen adaptation of "The Tale of Triona," written by William J. Locke, author of "The Beloved Vagabond" and other widely read novels. England and Russia furnish the locale of the story.

Mr. Shaw is especially fitted to direct this William Locke story due to his long experience in filming pictures abroad. He devoted ten years to directing pictures in England, on the continent and in South Africa. He directed several productions in Russia and took advantage of the opportunity to study that country's people and their customs.

The task of securing an adequate cast will be begun immediately upon the completion of the continuity.

NO SHORTAGE OF PLAYERS SAYS LLOYD HUGHES

"Stories that have been printed nationally to the effect that there is a shortage of actors in Hollywood are pure bunk," says Lloyd Hughes, popular actor who is in close touch with the situation of players in the film colony.

"The circulation of such information to movie aspirants throughout the country has swelled the ranks of prospective players in Hollywood to such an extent that hundreds of disappointments are experienced every week among those who want to get a start.

"The example that has been made to illustrate this contention of acting talent shortage, namely the fact that a number of players have been appearing in three and four productions at the same time is no indication of the real situation. There are a certain number of players, particularly character men who are in great demand among producers here and who would be called upon to appear in more than one picture at a time even during dull seasons. The fact that an actor appears in four pictures in one week is no indication of a shortage of players. It merely indicates that he is in demand, generally because of his box-office value and no amount of new talent here would change this condition.

"It is unfair to those who want to break in to infer that parts are going begging in Hollywood. On the other hand, it merely results in making new enemies for filmdom among persons who come here and meet with disappointment."

ON THE SENNETT LOT

Roy Del Ruth has started another two-reel laugh film for Mack Sennett with an all-star cast. We can't tell the name of the new picture as yet, but there will be a number of feminine charmers in abbreviated costumes some clever animals and a cracker-jack story behind it all. Del Ruth has been going great for the past year and if the next comedy compares favorably with those he has already completed for Sennett, admirers of this type of picture have something to look forward to.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, SEPTEMBER 8, 1923

Officers Are the Guests of Ince

Before one of the most distinguished audiences ever assembled to witness the filming of a motion picture scene, a spectacular sequence showing the flooding of the stoke hole of a sinking steamship was "shot" at the Thomas H. Ince studios recently. The screening of the scene, which occurs at the climax of Ince's screen adaptation of "Anna Christie," Eugene O'Neill's stage success, was witnessed by thirty-six distinguished Britons, the officers and crew of the yacht, "Frontiersman," which is circling the globe to chart a round-the-world flight to be made by two British aviators, Captains Norman McMillan and G. H. Malins.

The "gentleman's crew" of the yacht, including six aces of the Royal Air Force, naval and army officers, scientists and writers, were the guests of the Adventurers' Club of Los Angeles at a dinner at the Ince studios preceding the specially arranged entertainment. Choice delicacies from every section of the Pacific coast were contributed for the feast to which many prominent Americans also were invited.

A specially built set reproducing a London "pub" used in the filming of another scene of "Anna Christie" was the background for the dinner. And the distinguished guests, instead of coming in dinner coats and resplendent uniforms arrived in the uniform of the "Frontiersman," a blue flannel shirt, flannel trousers and a broad belt. The guests, who are manning the yacht and doing all its work from cooking to stoking as a lark expressed special appreciation of the opportunity to witness the filming of a scene from "Anna Christie" as the play recently enjoyed a sensational run in London where it was acclaimed the greatest American drama of the decade.

William Russell, Blanche Sweet and George Marion have the leading roles of the picture which will be released by First National this fall.

Mr. Harry A. Swart, whose success as a magazine writer has attracted the attention of the local writers' colony, has accepted the position as editor-in-chief with Renalles, Inc. He is now busy supervising the preparation of a novel two-reel feature situation comedy, "The Purple Bath Tub," of which he is the author, and is also giving his spare moments to the supervision of the many manuscripts that are pouring into the office.

Awarded First National Contract

Ben Lyon, young New York leading man who was brought West by Associated First National to appear with Colleen Moore in "Flaming Youth," has been placed under a long term contract by that company.

The signing of the young player was the first official act of Richard A. Rowland, general manager of First National, who has just arrived from New York to confer with First National directors and affiliated producers.

The contract given Lyon is understood to be a reward recognizing his admirable work with Colleen Moore and the all-star cast of "Flaming Youth." That production has just been completed under the direction of John Francis Dillon and was previewed at the studio by Mr. Rowland and other executives. Lyon portrays the role of "Monty Standish," a difficult characterization.

To what forthcoming production he will be assigned has not been determined.

Just out of his 'teens, Lyon is nevertheless a veteran in stage and screen experience. He began playing boy parts seven years ago and became a juvenile leading man with the World Film Company when he was almost as much an infant as the industry.

Leaving the screen for advantageous stage offers he appeared in thirty-two stock productions and played leads in such successes as "Mary the Third," "The Wonderful Thing" and Booth Tarkington's "Seventeen."

A New Talmadge Picture Soon

Constance Talmadge, the star of "The Dangerous Maid," made it plain last week that hereafter no books, stage plays, or stories will be altered to fit her.

"I believe that a good story should not be changed to fit a star," Constance declares. "I would rather see it interpreted by a well balanced cast of leading players. After all, the story is the thing and I think the public resents revolutionary alterations in books or stories which they have enjoyed reading.

"I think the star should adapt him or herself to the story, rather than have the story cut up to fit the star. Of course, sometimes very necessary changes must be made when stage plays or books are adapted to the screen. And these changes generally make the stage or book better screen material. But insofar as the roles are concerned, I think that most stars of any prominence would prefer to essay new interpretations than to make their roles invariably conform to their personalities."

Constance Talmadge has just finished work in "The Dangerous Maid," a Joseph M. Schenck production which was directed by Victor Heerman for future First National release.

Eddie Phillips, who is playing the sympathetic juvenile role with Wesley Barry in the Warner Brothers' production of George M. Cohan's great stage hit, "George Washington, Jr.", has been signed for a leading role in a picture to be produced by William Sistrom at the Hollywood Studios. J. P. McGowan will direct.

"Mary Anne" Is Mabel's Next

With Mabel Normand, F. Richard Jones has begun preparations for the production of the little star's next vehicle, to be known as "Mary Anne." This too, like her previous successes, will be photographed from an original story by Mack Sennett.

While Miss Normand is giving her attention to the wardrobe and other details which will be of particular interest to her, Mack Sennett and Dick Jones are selecting character types for portrayal of the principal roles.

Dick Jones is making arrangements for a trip to San Francisco in quest for location sites.

After reading the story of "Mary Anne" and her part in it, Miss Normand was most enthusiastic, claiming that the role she will be called upon to portray is greatly to her liking and exactly the character she has long wanted to do. If his schedule is not interrupted in any way, Mack Sennett will start production on "Mary Anne" the latter part of September or immediately following the premiere of "The Extra Girl," Miss Normand's recently completed vehicle, which is coming to the Mission Theatre.

The Sennett Studio will soon be a veritable animal farm if they continue to introduce new animals with each comedy. To the already large miscellaneous accumulation of dogs, cats, bears and chimpanzee, to say nothing of the several hundred ducks and a cow, a newer, bigger beast was signed up for a featured part in "Flip Flops," the next Roy Del Ruth comedy. The newcomer is a elephant of enormous size.

Cameraman The Author of a New Film

Productions of South America, a big new film company which is backed by the Peruvian Government and has exclusive motion picture rights in Peru, announces the launching of its first production, "The White Queen," in Los Angeles. The story was written and put into continuity by Don Robert Catlin, short-story writer, world wanderer, and cameraman. This is the first instance in motion picture history in which a regular feature production was written and adapted by the company cameraman.

Incidentally, "The White Queen" is Mr. Catlin's first direct screen story and first continuity, his only experience in photoplay writing having been with an extension course given by the Palmer Photoplay Corporation. The picture is to be directed by J. Barstow Budworth, president of the organization, and after the first episode it is to be filmed in the locale of the story, two deserted Inca cities and the mountains and jungles of Peru.

Camera work on "The White Queen" started this week, and three other pictures by other units of the company begin immediately. One is an adaptation by Mr. Catlin of a magazine story, "The Web of the Sun," another is an O. Henry story, and the third is an original, all laid in Peru, but starting in the United States. Mr. Catlin, other members of the production staffs, and a large troupe of well-known players, have signed five-year contracts, and go to producing headquarters in Peru after preliminary work here. Charlotte du Puis, a new French star, will have her American premiere in "The White Queen."

JOINS LLOYD CAST

Clara Bow, a brunette Brooklyn high school athlete, 17 years of age, has been selected by Frank Lloyd, noted independent screen producer, from 50 flapper types, to essay the role of Janet Oglethorpe in his production of "Black Oxen" Gertrude Atherton's current best seller, soon to be released as a First National picture.

Miss Bow has appeared on the screen but twice, in "Down to the Sea in Ships" and "Maytime" and has been permitted to play in "Black Oxen" through the courtesy of B. P. Schulberg, who, realizing the girl's screen talent shortly after she arrived in Hollywood as the winner of a Fame and Fortune Contest, signed her to a long term contract.

Gala Day on the Talmadge Set

A million dollar quartette!

Norma Talmadge entertained four of her famous leading men at tea on the set at the United Studios last week, where she is appearing in "Dust of Desire," a drama of the Algerian Sahara.

It was a chance party. Eugene O'Brien, who was Norma's leading man in "The Voice From the Minaret," came out from the Los Angeles theatre where he is playing. Norma introduced O'Brien to Joseph Schildkraut, the famous Continental star, who is being featured in her current production.

While the three were talking in came Jack Mulhall with Constance Talmadge. Mulhall recently finished work as Constance's leading man in "Dulcy." Incidentally, he was Norma's leading man in "Within the Law."

The three leading men and Norma and Constance sat down to tea together on a quiet part of the set while the co-directors, Chester Franklin and Frances Marion, were filming hundreds of Arabs in a nearby cafe interior.

The party was about half finished when Conway Tearle came along the dressing room tier of stage six with his valet. It was Tearle's intention to clean out the dressing room which he used while appearing in Norma's "Ashes of Vengeance" and Constance's "The Dangerous Maid." But Mulhall headed him off and invited him over to the reunion.

"Here we are," said Mulhall, "four Jacks and a Queen."

"Hold it for a still," shouted Shirley Martin, Norma's veteran photographer.

Dallas Fitzgerald, well known director, has been, unfortunately, obliged to tender his resignation on the board of directors of Renalles, Inc., owing to pressure of business in connection with his own productions, the Dallas Fitzgerald Productions, Inc. At a special meeting of the Renalles, Inc., board of directors, his resignation was reluctantly accepted, with sincere expressions of hope that at some future date Mr. Fitzgerald could see his way clear to again become closely identified with the corporation, and a vote of good wishes for Mr. Fitzgerald's success in his venture was adopted.

MABEL FORREST STARRED

Mabel Forrest, who was co-star with Bryant Washburn in two feature pictures for Grand-Asher, one of which has just been released and the other recently completed, will star in her own picture "The Satin Girl," a Ben Wilson production for Grand-Asher. The two she has just finished are "Mine to Keep" and "The Love Trap" and she is now working on "Other Men's Daughters," the third of the Ben Wilson productions.

Moore Has Strange Malady Professor Gives Advice

Owen Moore, playing a leading role in "Her Temporary Husband," a new First National picture, remarked during the conversation with a college professor: "There seemed to be a general overhanging depression of late."

"Certainly, certainly," replied Prof. Purvoy-Gearson. "It is to be expected. I marvel that the studios attempt to go on with their work during this pre-eclipse period." Moore asked the professor what he meant.

"It is not strange," Moore was told. "Eclipsitus has stricken communities before. It comes just before the sun's eclipse and tends to depress life on the earth where the eclipse will be most marked.

"In Ecuador during the eclipse of 1882 thousands of natives became afflicted with a strange malady which scientists have since diagnosed as a psychological depression with a profound physical reaction due entirely to the phenomenon."

"Shadows of any origin are naturally depressing. It is scientific to deduct that an eclipse, casting a complete shadow of the sun, will darken life beneath it; the spirits of the people will deaden with lassitude. Psychologically, it can be traced to an instinct suffered prehistorically when the people had no understanding of heavenly bodies. They held superstitious fears that the world was coming to an end. This superstition has survived enlightenment that has come with civilization.

"The depression comes from psychological suggestion," the professor concluded.

Moore passed the information to Chuck Reisner and George Cooper, villains of the picture, and they, feeling villainous in real life, too, set about to "suggest" the entire lot into "eclipsitus."

As a result John McDermott, director, was compelled to put the two "heavies" to work in order to hold up the morale of his cast.

Sydney Chaplin proved to be an apt patient and took to "eclipsitus" readily, while Sylvia Breamer beamed with gratitude for she said she had been puzzled over her depression.

Nevertheless, it is well to know that this feeling of gloom comes from atmospheric conditions caused by the coming eclipse and if you want to go to the ball game don't tell the boss your grandmother died. Tell him you have "eclipsitus."

Ford to Aid the Pickford Forces

Another new member has been added to the Mary Pickford organization in the person of Starrett Ford, who will be production manager on "Dorothy Vernon." Ford comes to Miss Pickford from the Metro company, where he was in charge of production activities on "The Four Horsemen," "Conquering Power," "Turn to the Right," "Prisoner of Zenda," "Trifling Women" and others. He is a veteran of the business, having started his work in pictures with Cecil DeMille in 1913, remaining there until 1917, when he went to France to help chase the Germans out.

KILGOUR WITH WASHBURN

Joseph Kilgour, one of the best known character actors in the profession, has been signed by Bryant Washburn to appear in his first production for Grand-Asher, tentatively titled "Try and Get It," directed by Cullen B. Tate.

Mr. Kilgour has recently completed the role of Constant Lippiatt in "Ponjola" and was cast for the heavy role of Osgood in "The Woman with Four Faces," a Paramount picture featuring Betty Compson and Richard Dix.

Neilan Is Home to Direct Mary

Marshall Neilan is in Los Angeles, having just returned from New York to direct Mary Pickford in "Dorothy Vernon of Haddon Hall" upon which she will commence work as soon as sets now under construction are complete.

This will be the first time they have worked together since Miss Pickford did "Daddy Long Legs," her first independent production.

The first camera tests were taken early this week by Charles Rosher, who just photographed "Tiger Rose," the Warner Brothers production starring Lenore Ulrich.

Preparatory work started on "Dorothy Vernon" almost a year ago, but Miss Pickford's plan to film the story then was altered and, under the direction of Ernst Lubitsch, she did her current offering, "Rosita," which opened at the Lyric theater in New York last week.

It is expected that at least 14 weeks will be required for the "cinemizing" of "Dorothy Vernon."

Monty Banks has just started his thirteenth two-reel comedy for Grand-Asher, title yet unchosen.

Sid Smith is taking a short rest prior to starting the first of his new series of two-reel comedies for Grand-Asher.

Von Stroheim Is Released On Bail

Erich von Stroheim, heading Goldwyn's expedition into Death Valley, where he is filming final scenes of "Greed," was arrested by the Inyo County game warden for shooting 28 wild ducks out of season, according to a telegram received at the studio. The director shot the ducks, he said, because his expedition of forty persons needed the fresh meat.

Von Stroheim was ordered to discontinue picture-making to appear in court at Independence, a three-day trip over 90 miles of rough salt deposits and difficult desert trails.

However, when the director explained that the terrific heat had spoiled the canned meats taken on the adventurous trip, and that his big expedition had been more than six days without fresh meat, the game warden accepted a $500 bond to insure his court appearance.

Thermometer readings where von Stroheim has camped for making the scenes of the picture range from 120 to 130 degrees, and the tremendous heat saps vitality to such an extent that meat, he says, is necessary.

The ducks were shot near a spring used by the birds as a watering place, and great flocks, flying over the desert, nearly always may be found near the water.

The company has been on the blazing floor of Death Valley itself for more than a week. It has been three weeks since the big caravan left Lone Pine to head in on what is undoubtedly the most daring picture making expedition ever attempted. Death Valley Scotty is one of the caravan's guides.

START THE BAND

Ankle braces are in demand by members of the King Vidor company, who recently returned from Florida where scenes were made for the screen version of Joseph Hergesheimer's novel, "Wild Oranges."

Four members of the troupe returned with injured ankles. Virginia Valli was severely cut on the ankle by a jagged piece of coral while swimming in the St. John's river. King Vidor sprained the ligaments in his foot when he fell through some rotten planking on an old wharf. Ford Sterling's ankle was badly twisted when his foot caught in an anchor rope, while filming scenes aboard a yacht. Jimmy Dugan, production manager, fell through a hatchway on the yacht and sprained his right ankle.

The sight of the four members limping on the set is a signal for the company orchestra to play "The March of the Wooden Soldiers."

Trimble's Tips for Lovers of Dog

Laurence Trimble, director and trainer of the wonder-dog, Strongheart, who has just finished his latest starring vehicle, "The Love Master," declares there is one point in the feeding of animals which is of vital necessity and that very few dog owners are aware of it.

"Most people know," declares Trimble, one of the foremost authorities on dogs in the United States, "that a certain amount of raw meat should be given every dog if he is to be kept in proper condition. What they do not know is that occasionally this raw meat should be alive—a chicken or rabbit.

"Occasionally, some of my eighteen timber wolves—which are only wild dogs if you stop to consider—become pepless and mopey. Then I know it is time to give them some live meat and their next feeding is live rabbits or chickens.

"Eating the animal, feathers or fur and all as the case may be, is an immediate aid to digestion. This is also true of your dog and at least once every month Strongheart is given a rabbit or chicken.

"There is one generally accredited theory concerning wolves which I have thoroughly disproven and that is that a timber wolf must make his own kill or he will not touch his food. I have found that wolves will eat as readily out of your hand as will a dog. The only drawback is they must first trust the man who feeds them.

"I have often been asked how wolves differ from dogs and the answer is 'They don't.' Treat them as dogs and they will respond as dogs, for what are they but the original dog. They are just wild, that's all. One of the finest dogs I ever owned, judged from the standpoint of a pet, is a full grown timber wolf."

13-YEAR-OLD STAR

Douglas Fairbanks, Jr., is going to school from sunrise to sunset since his advent in pictures.

In his first starring picture, "Stephen Steps Out," he plays the role of a school boy and many of the scenes of the story are filmed in the class room. Before starting his screen work in the morning and after finishing it in late afternoon, young Doug puts in some strenuous periods of work with his own tutor in order to keep abreast of his real school work.

Joseph Henabery is directing Douglas Fairbanks, Jr., in this adaptation for Paramount by Edfrid Bingham of Richard Harding Davis' "The Grand Cross of the Crescent." Theodore Roberts is featured and the supporting cast is headed by Noah Beery, Harry Myers and Frank Currier.

Marion Fairfax Secured By the First National

Marion Fairfax, noted playwright and screen writer, has joined the First National scenario staff at the United Studios.

The acquisition of Miss Fairfax to the writing department follows closely the engagement of Holman Day, famous author, who was signed last week by First National to become advisory counsel in the same department.

The noted woman writer will write original stories and adaptations of popular plays and stories contracted for by First National for release during the Fall and Winter months.

The engagement of Miss Fairfax will make the scenario department of First National one of the strongest and most talented on the West Coast.

Miss Fairfax was the author of successful stage plays before she turned her attention to the screen several years ago. She became a screen writer while the motion picture industry was still in its infancy and has to her credit many of the biggest productions. Among her most noted successes were "The River's End," "Valley of the Giants," "The Honor of His House," and "Love Insurance."

She is in excellent company in the First National story department.

Holman Day is the author of more than a thousand short stories and thirty novels, while Charles O. Hoyt has enjoyed fame as the author of many successes in drama and literature.

Record Time Is Made by Hughes

"Finished." That word written across the script of Rupert Hughes' "Law Against Law," at the Goldwyn studios this week, told an eloquent story of a production completed in almost record time. Approximately six weeks ago Major Hughes began production on his new picture, written directly for the screen. The filming was expedited when "Giant Geyser" erupted the first day of what had been expected to be a nine weeks' location stay in Yellowstone National Park waiting for an eruption. The film has gone to the cutting room in preparation for an early release.

"Law Against Law," deals with the conflicting divorce laws by which a man may be married in one state and single in another. An all-star cast includes Lew Cody, Helene Chadwick, Carmel Myers, George Walsh, Hedda Hopper, Dale Fuller, Rush Hughes, Marjorie Bonner, William Orlamond, Victor Potel, Kathleen Key, Robert DeVilbiss, Virginia Loomis, Howard Tuesdale, Hughie Mack and other prominent players.

HOLLYWOOD LEGION?

Tom O'Brien, who is playing the heavy in the F. B. O. production, "Born of the Cyclone," the screen adaptation of the recent New York stage success, "A Daughter of the Storm," has one all-consuming ambition. It is to meet Reginald Denny, Universal star and boxer of parts, in the squared circle for the boxing title of the picture colony at Hollywood. Before becoming an actor, O'Brien was professional boxer, cowboy and Royal Northwest Mounted Policeman.

Lillian's Newest Picture Has Premiere

The film version of "The White Sister," starring Miss Lillian Gish, had its premiere at the Forty-fourth Street Theatre this week. The picture was directed by Henry King who achieved distinction in directing Richard Barthelmess in "Tol'able David" and other recent successes of that young star. The company spent seven months in Italy making this picture and it is believed to be Miss Gish's greatest screen achievement.

Miss Gish takes the role of the "white sister" in which Miss Viola Allen scored one of her greatest triumphs on the speaking stage. In this part Miss Gish plays a role entirely different from anything she has ever been seen in. The picture was made through the cooperation of the Italian government and church authorities who united in extending every facility to give the correct interpretation and atmosphere for the different episodes in the story.

The company was fortunate in being in Italy at the time that Vesuvius erupted and was able to get many scenes showing the fiery mountain discharging its streams of lava down its sides and wiping out towns and vineyards. Among the numerous unusual scenes are episodes taken in the deserts of Africa where the company worked while the Italian soldiers were engaged in putting down the recent insurrections of the natives of Algiers against the Italian government.

Ronald Colman, who was loaned, is Miss Gish's leading man and she is supported by Gail Kane, J. Barney Sherry and Charles Lane.

Kirkwood on Way to Complete Recovery

Due to the serious condition of James Kirkwood, who suffered a fracture of the brain when thrown from his horse at the Beverly Hills riding ring a week ago, it will be necessary for King Vidor, Goldwyn director, to select a new leading man for "Wild Oranges," the screen version of the popular Joseph Hergesheimer novel, in which Kirkwood was playing the leading role.

The day before the accident Kirkwood returned with the Vidor troupe from Florida, where location scenes were taken for the picture. Since the accident the company has been taking the scenes in which Mr. Kirkwood does not appear. Vidor is considering several actors for the part, but as yet has not made a decision The scenes in which Kirkwood played will be eliminated. Goldwyn officials are considering the feasibility of sending the company back to Florida to remake these scenes with a new leading man.

"Mr. Kirkwood has recovered consciousness and is doing very nicely." This is the latest report from the actor's bedside. According to Dr. R. B. Griffith, attending physician, Kirkwood will not be able to resume work for at least five weeks.

Frances De Kressier Brady, more popularly known among her friends as "Frankie" Brady, has accepted the position as chief reader with Renalles, Inc. At present she is combining with her duties that of private secretary to Clarke Renalle and collaborating with him on a special de luxe edition of a novelized version of the detailed synopsis of the forthcoming big feature production, "The Elk's Tooth," complimentary copies of which will be sent to every lodge, not only in the United States, but to the affiliated associations of Canada, upon the request of a large number of prominent officials, who are evincing a great interest in the story, on account of its dealing principally with the life and habitats of the few remaining elks in this country. Mrs. Brady is a writer of well-known reputation and her collaboration in the department of which she has taken charge should be of valuable service to the corporation.

James Morrison is en route to Hollywood from New York where he but recently finished work in Vitagraph's version of the one-time popular ballad "On the Banks of the Wabash." On his journey homeward, Morrison will visit a number of the larger cities supporting racing stables in the interest of the Southern California Jockey Club of Culver City, of which organization he is an ardent booster.

King Company Is On Way to Rome

The departure of Henry King, the director, together with the heads of the technical departments of the Inspiration studios for Rome means that the production of the motion picture, "Romola," based on George Eliot's novel, in which both Lillian and Dorothy Gish will appear, will begin very shortly.

One part of the unit has already sailed for Italy. This included William Powell who plays the part of Tito, Charles Lane, character man, Joseph Boyle, assistant director, and Roy Overbaugh, camera man. Among those whose departure is scheduled for early in September to join the unit in Italy, are Ronald Colman who will be Miss Gish's leading man, and Herbert Grimwood who will play the part of Savanarola.

POPULAR ACTRESS TO REMAIN HERE

Evelyn Brent, who has just completed leading roles in "Held to Answer" and "Loving Lies," has adopted Hollywood as her permanent home.

Miss Brent made her decision yesterday when she cabled a refusal to an offer of a long term theatrical contract in England, where she has a particularly large following resulting from her two and a half years on the stage and before the camera.

For several days Miss Brent has been trying to make a decision on the theatrical offer which would establish her as a stage star in her own right in England. Several motion picture contracts which are now under negotiation decided the matter for Miss Brent. Signatures will be affixed on one contract within the next few days which will offer a realization of one of Miss Brent's pet ambitions, namely to portray a heavy emotional character many years older than her own age.

"Triumph" DeMille's Next

Cecil B. DeMille will follow his recently completed production of "The Ten Commandments" which Jeanie Macpherson wrote for Paramount with a screen presentation of "Triumph," the Saturday Evening Post story by May Edington, is one of the important news announcements of the week from Paramount's West Coast production headquarters.

WITH RUPERT HUGHES

Evelyn Sherman, well known portrayer of Spanish roles, just finished a sympathetic mother role in "Trilby," and is now playing a haughty society dame in "Law Against Law" which Rupert Hughes is directing at the Goldwyn studios.

New Barthelmess Picture Starts

The name of Richard Barthelmess's new starring vehicle which he has commenced work on at the Fort Lee studio with John S. Robertson directing, is "Twenty-one." This is the film version of the celebrated novel, "Wild Apples," by Grace MacGowan Cooke and Alice MacGowan. The story deals with the struggles of a boy whose father and mother have different views as to how he shall be brought up and who are out of step with each other. It depicts the struggles of a youth brought up under such circumstances to throw off a yoke that keeps him checked.

Dorothy Mackaill, who was Mr. Barthelmess's leading lady in "The Fighting Blade," is again playing opposite him, having the distinction of being the first ingenue to play opposite Mr. Barthelmess in more than one picture since he became a star.

SARGENT DOES "FLIP-FLOPS"

Lewis Sargent, well known juvenile leading man and a comedian of no mean ability, has been recently signed by Mack Sennett to play the lead in "Flip-Flops," a forthcoming two-reel comedy with an all-star cast, in which Alberta Vaughn will have the principal female role. The new picture will be directed by Del Ruth. Both story and continuity were prepared by the director and Mel Brown under the supervision of the producer. Teddy Stevens, who has been assisting Dick Jones in the production of Mabel Normand's starring vehicle, will act in the capacity of assistant director to Del Ruth. With this combination behind the cameras, it is expected "Flip-Flops" will be one of the greatest gloom-chasers Sennett has produced in a long time.

Dorothy Phillips is turning over her domestic and social duties and invitations to her housekeeper and secretary for consideration in anticipation of a busy season at the studios. Her initial engagement of the Fall season will be with John Stahl in a stellar role of the elaborate production, "Why Men Leave Home," a dramatic production.

Charles "Buck" Jones will be known as "Big Dan" for the next few weeks at least this is the title of the picture he is now filming for William Fox. It has been a long time indeed since the big fellow donned his hair pants and wide brimmed hat but it is announced that "Buck" will return to his first love—high class Western features—ere long.

Tucker Talks on the Future of Flying

Harland Tucker, who plays the role of the aviator in "The Broken Wing" at the Morosco Theater, declares that the first vacation of six months that he decides to take, he is going to an aviation school and learn to pilot a machine.

"Not because of my disastrous experience in 'The Broken Wing'," he declares, "but because some day I have an ambition to own my own plane."

"In another ten years I believe airplanes will be as cheap and as numerous as automobiles now are," he further prophesies, "and if they are, we can all afford the flivver type."

"It is natural that men should take to the air, especially since so many thousands of motor cars are jamming the boulevards.

"The ponderous means of passenger locomotion now in vogue will seem as antiquated fifty years from now as a coach-and-four seems to us.

"Steam and electric trains will be used for freight, ships for ocean travel and freight, motor cars for short distance and huge airplanes for journeying across countries and for crossing the smaller bodies of water.

"Men of only moderate means will own their own planes and if they are suburbanites, they will probably fly to work, parking their planes on the tops of flat buildings or in public hangars that will be built just outside the business districts of all large cities."

Mr. Tucker comes of a family noted for its far sightedness, so he may be right.

WASHBURN AND SHIRK GOING EAST

Adam Hull Shirk, scenario editor for Grand-Asher will leave shortly for New York City. With him will come Bryant Washburn and Mabel Forrest. The purpose of the trip is a conference with F. Heath Cobb and Mindret Loeb of the New York office, to determine what books shall be used in Bryant Washburn's 1924 program for Grand-Asher.

Messrs. Cobb and Loeb have been carefully combing the market searching for books and plays which will when produced at the Grand Studio, reflect the principle of conservatism and common sense which has already been established. To protect the exhibitor and the public, nothing spectacular, weird or awe-inspiring is considered, but a concerted effort is made to obtain plays in which a strong element of human interest may be injected.

Cost Great Many Dollars Per Foot

Will the study of the feet of movie celebrities prevent future divorces?

That the discovery of one's "sole mate" is possible through impressions of the feet and that pitfalls of marital unhappiness can be avoided by reading the character clearly indicated by a person's sole, is the contention of Dr. F. F. Hayden, noted New York chiropodist.

"The feet are more of an index of character than most people are aware of," says Dr. Hayden. "For instance, the girl of low arches in many cases will be found to be cruel and exacting.

"Also, avoid a flat-footed girl with fallen arches as she is usually in poor health. The flat-foot, with all of the toes crowded together by high heels and pointed shoes, indicates a shallow person who prefers jazz and cafe life to the more substantial pleasures of life."

Helene Chadwick, popular film star, who recently insured her feet for $20,000, is pointed out by Dr. Hayden as offering an illustration of a normal woman's feet. "Perfect alignment shown in Miss Chadwick's pedographs indicates a sunny disposition, with a predelection for the normal pleasures of life."

Miss Chadwick's feet are pointed out to reveal, in addition to a high mental development, a perfect physique.

Dr. Hayden has inspected the feet of 500 young women students at the Kansas University, where he found only two perfect specimens, one pair being those of a Chinese girl.

A trip to any of the beaches where the fairest daughters of the country are wont to disport themselves, will convince the most skeptical that there is room for great improvement in the average foot, declares the eminent chiropodist.

Divorces both in the motion picture colony and in other circles throughout the country are gaining in number every year. In proportion, the movie colony is not experiencing any greater number of divorces than indicated in any other walks of life. However, the prominence of the film celebrities results in their divorces being broadcast to a greater extent than divorces of persons in other fields of endeavor.

It might pay those who contemplate matrimony to take Dr. Hayden's tip.

Find your "sole mate" before you select him or her for your "Soul Mate."

Who's Who and What's What in Filmland This Week

Lieutenant T. G. Berrien, U.S. N., first vice-president of Renalles, Inc., writes: "Have been detailed for special duty in Shanghai and Chinese waters, to take a series of pictures dealing with navy life in Asiatic Stations. The photographic value and scenic beauty so far strikes me as being remarkably adaptable for the big Asiatic story we talked over before I left, and am hoping to send you in the near future views and notes of native life, etc., that I am sure you will find of inestimable value."

Spottiswood Aitken is portraying a ship captain in I. W. Irving's production, "Trapped."

Fred Esmelton has a great opportunity for high class comedy work in Johnnie Hines' "Conductor 1492" for Warner Bros.

With the selection of Vincent McDermott and Frank Richardson as the first two of his directorial assistants, and Byron Haskins as head cinematographer, Allen Holubar has begun the choice of his production aides. McDermott is from the directorial staff of Vitagraph; Richardson has just returned from Europe, where he made several pictures, while Byron Haskins is one of the best known cameramen on the coast.

Holubar will first do "The Human Mill," adapted from "The Bishop of Cottontown," a well-known novel by John Trotwood Moore. His second production will be "Life's Highway," from the stage play, "East of Suez," by E. Lloyd Sheldon, and his third story is "Robes of Redemption," by Jane Hurrle.

Hal Mohr, who photographed "Bag and Baggage," Finis Fox's latest photoplay, will head the battery of cameramen who will photograph Choice Productions, Inc., next special. Ray June, who filmed "Satan's Secret" for Choice, has returned to J. K. McDonald's fold.

William V. Mong will doubtless appear in two cinema productions at the same time this month. Anyway he has been proffered two attractive contracts bearing the same dates and both producers have given the famed character actor permission to "double in brass." Mong will announce his future affiliations within the next ten days, he says.

Jane Novak, starring in Chester Bennett productions, has just received a fan letter from Iceland.

King Baggot began his career as a stage actor, then he became a screen actor, then a director, and later started writing the stories for his own direction. Recently a producer who saw Baggot's latest Baby Peggy Universal-Jewel "Whose Baby Are You," liked the story Baggot had created so well that he suggested that the director come with his organization as the head of the scenario department at a salary considerably higher than even the one he is receiving now.

FAMILY REUNION

Fred Caldwell, producer and director of a two-reel series of Hollywood pictures after a two weeks trip to New York, where plans were made for the distribution of this series, left last night for North Carolina, where he will visit his mother before returning to the coast.

Joe Rock has just completed his twelfth two-reeler for Grand-Asher, title yet unchosen. He will take a short rest before starting work on his new series in which he will star with Charlie Murray.

Jean Hersholt Exhibits His Paintings in San Francisco

The artistic ability of Jean Hersholt, who plays the role of Marcus Schouler in the Goldwyn picture, "Greed," is not confined to acting. He is a painter of note as well, having had exhibitions in Copenhagen, Denmark, his native city, and in New York, Chicago and Los Angeles. The latest showing of his brush and pen work was held in art galleries in San Francisco.

The exhibition included oil paintings and pen and ink drawings. The former consisted of portraits, still life and landscapes; the latter were black and white studies, in the manner of etchings, of ZaSu Pitts, as the Trina of "Greed," Erich von Stroheim, the director, and himself as Marcus Schouler.

Formerly Local Stock Player

It certainly is strange how a girl, after appearing in a number of dramatic plays before the footlights, would turn out to be one of the screen's most popular comediennes. Such is the case, however, with Dorothea Wolbert, who for the past several years has been creating mirth for the entertainment of motion picture audiences. Before entering film work, Miss Wolbert was in stock at the Morosco and the old Burbank theatres in Los Angeles, where she played in such well known plays as "The Lion and the Mouse," "A Widow by Proxy" and many others. When Universal offered her a contract to appear in pictures, she gave up stage work. At first she played dramatic roles, but later she developed a liking for comedy characterizations and it is this type of role that she has since portrayed most successfully.

BELMORE TO PORTRAY DIFFICULT CHARACTER

Lionel Belmore, long and favorably known for both stage and screen interpretations, is the latest member of Bryant Washburn's cast for his first production to be released by Grand-Asher, temporarily titled, "Try and Get It," adapted from the Saturday Evening Post story, "The Ring-Tailed Gallawampus."

Mr. Belmore has appeared in many big productions in character roles and has a role in this film, which Cullen B. Tate is directing, which suits his personality to a "T." It is that of Timothy Perrin, a coal dealer, between whom and Larry Donovan, played by Joseph Kilgour, a great friendship exists, only shadowed by a certain disagreement which, whenever it comes to the surface, takes on the aspect of a feud.

Mr. Belmore is highly delighted with the part, to which he will bring much unction and the experience of long years in the portrayal of striking and lifelike characters.

As a result of the remarkable success scored by Richard Dix as "Jean Isbel," the leading role in "To The Last Man," a Zane Grey production for Paramount, this talented star has been cast for the leading part in Grey's most recent story, "The Call of the Canyon," and is now on location with his director and the other members of the company near Flagstaff, Arizona. Dix expects to be away for six or seven weeks.

Al St. John is as yet reveling amid "Peace and Quiet," his forthcoming two-reel fun provoker for Fox. The comedy star wrote the story and he asserts that it is so funny that he almost "passed out" with laughter while penning it. A notable cast of funsters support Al in "Peace and Quiet" and Bennie Stoloff is associated with St. John in the direction of the picture.

Irving Cummings has completed his cast for his forthcoming Universal special, "My Mamie Rose," an adaptation of Owen Kildare's novel. Mary Philbin and Pat O'Malley will have the leading roles in the picture.

Dale Fuller has completed another complex character role in "Law Against Law," the Rupert Hughes-Goldwyn production that has attracted so much attention. But recently the well known character artists completed work in Von Stroheim's production of "Greed" and prior to that essayed one of the principal parts in "Merry Go Round," a recent special release.

LASKY COMPANY IN ARIZONA

Director Victor Fleming, heading a cast and staff of approximately forty people, are in Flagstaff, Arizona, where several weeks will be spent filming the exterior scenes in the Zane Grey production "The Call of the Canyon," for Paramount.

Richard Dix and Lois Wilson are featured in this production with Noah Beery, Ricardo Cortez and Charles Ogle in support. Although the city of Flagstaff will serve as a base for the company, actual work will carry the company many miles into the adjoining Arizona country.

MRS. JACK HOLT ILL

Jack Holt, who recently completed one of the featured roles in William de Mille's latest Paramount picture, "The Marriage Maker," is now in Portland, Ore., where he was called by the sudden illness of Mrs. Holt.

STARS TO RETURN SOON

Pola Negri and Herbert Brenon, star and producing director, will return to Paramount's West Coast studio from their respective vacations early in September to begin work at once on Miss Negri's next Paramount picture, "My Man."

The star has been enjoying her vacation at the Grand Canyon and Del Monte following the completion of "The Spanish Dancer." Brenon, who produced this picture, is now in New York where he attended the wedding of his niece. Charles de Roche, who will play the leading masculine role in "My Man" has also been enjoying his first vacation in many months following the completion of his role in William de Mille's "The Marriage Maker."

Brick Enright, known as one of the best film editors, will start his new duties as gag-man on the set with Del Lord, when the director begins his next comedy special, starring Ben Turpin, with Irene Lentz as ingenue lead. Harry Gribbon, Jack Richardson and Buddy Ross will also play important parts in the picture, which has not as yet been given a title.

Carl Miller has his troubles in being as wealthy as he is in Tourneur's "Jealous Fools." He selected tweeds with broad stripes as being fitting for a wealthy man-about-town to wear.

"Good looking suit," said the assistant director, "but Earl Williams wore one just like that in scenes we just took."

Then Carl appeared later in a dark suit and was told he looked like an undertaker. Now he's more cheerful in serge coat and white flannel trousers.

Who's Who and What's What in Filmland This Week

Creighton Hale, returned from San Francisco where he completed an engagement of three months in a leading role in Goldwyn's "The Judge and the Woman," gathered up his wardrobe at the Culver City plant and faced the camera at the Warner Brothers', where he has another important engagement in the picture tentatively titled "The Marriage Circle," which Ernst Lubitsch will direct. So the actor who arrived in Hollywood the first of the year, when he was immediately signed up, has been kept on the jump, with no vacation in sight.

Tom J. Geraghty, now in Kennebunkport, Maine, with Booth Tarkington, whose original for Thomas Meighan, "Pied Piper Malone," the former adapted for the screen, will make six youthful hearts beat with joy and also contribute a lovely touch to the production. About fifty miles from the author's home is the summer colony and school of the Denishawn dancers, and Mr. Geraghty plans to have six girls appear in a dance sequence. One of the six will be Gladys Geraghty, his young daughter, who is attending the school and specializing in fancy dancing.

Louise Fazenda, since her advent in the Hal E. Roach western, tentatively called "Rex," in which she is cast as "Maggie," the cook, a featured role, for which the Warner Brothers loaned her, has succumbed to a new habit for her —afternoon tea. In the cast are several English actors and as the company, while on location, has its own cook, with the kitchen close to the ranch house where they are working, tea at 4 p.m. has been introduced with great success, for there are always several who are not working, so the custom has been most contagious. Miss Fazenda is now a great booster for a cup of tea, black or green, she cares not.

Theodor von Eltz against a background of wide spaces has been depicting the virile young engineer in "Tiger Rose," the Warner Brothers production. Mr. von Eltz experienced a return to the life primitive in the creation of the role, for he was with those members of the company that went to Tuolumne Meadows Lodge near the Yosemite. Up in the morning at 5 o'clock, for his shots as the surveyor, Mr. von Eltz was photographed on the last day when he made the ascent with director and cameraman, 10,000 feet above sea level. The young actor, who plays opposite Lenore Ulric as her sweetheart, is doing his greatest work in the production.

Ramsey Wallace will be seen in his first role as a "heavy" in Mabel Normand's "The Extra Girl," which is soon to be given its local premier. Wallace was well known to the speaking stage before entering the movies having played in many big Broadway productions.

MacLean Company on Location

Members of the Douglas MacLean company, producing "The Yankee Consul," are in San Francisco to film important location scenes for the comedy-drama. Supporting "Doug" MacLean is a notable cast, headed by Eulalie Jensen and other featured players of like promise. James Horne is directing the picture.

Is Satisfied as Star

Can you picture Dorothy Phillips as a school teacher?

The emotional First National star can be a school marm if she cares to accept the offer made her by an exclusive girls' school in Baltimore, Maryland, her old home town.

Not that Miss Phillips will have to brush up on her three r's and teach readin', 'ritin' and 'rithmetic to a bunch of youngsters, but instead she has been asked to conduct courses in dramatic and motion picture acting.

Several pending contracts she has with west coast producers will doubtless prevent her acceptance of the chair of applied cinema art.

Marriage Market Finishes

Final scenes are being taken this week on "The Marriage Market," a sex melodrama de luxe, which Harry Cohn is producing at the Waldorf studios for C. B. C. release. E. J. Le Saint is directing the all-star cast, which includes Jack Mulhall, Pauline Garon, Alice Lake, Shannon Day, Vera Lewis, Mayme Kelso, Kate Lester and Marc Robbins. The play is to be produced from the novelette by Evelyn Campbell.

The rise of Harry Cohn to the position of the youngest producer on the west coast reads like the Horatio Alger stories of boyhood days, where poor youths rose to important positions from humble beginnings.

Harry Cohn, who heads the Waldorf studios and supervises the production of de luxe features, proudly boasts of the fact that his career in pictures began when he received the first feather duster as Carl Laemmle's office boy in the Universal offices in New York.

The honor of creating a new mother role which accents firmness of character rather than sentiment goes to Lydia Knott. Charles Chaplin in his initial role as director of his play, "The Woman of Parts," saw in Miss Knott the type to portray the mother he had in mind and so she was given this big part. That she has risen to the occasion of the confidence imposed in her by Chaplin, is attested to by those who witnessed the preview of the play.

Stage and Screen

Years before the camera and footlights is the only sort of Aladdin lamp used by May Foster to reach the top notch of screenland's character women. Her ability demonstrated as Nancy Subley in "Milestones," as Mrs. Purdy in "Forty-five Minutes From Broadway," with Charles Ray, and as an old Chinese woman in "Thundergate," speaks for itself.

Has Collection of Canes

Pat Barnes, of screen and stage fame, isn't a good customer to meet in the dark. He's a collector of canes or walking sticks. One specimen in his collection would keep the most vicious thug at bay. It's a gold handled one, equipped with a long steel fencing blade. It's one of the oldest as well as most valuable canes in Barnes' possession. The cane was made in Barcelona, Spain, and has a handle and tip of gold of exquisite design. In case of necessity the wooden hull may be slipped off, leaving only a finely tempered steel blade, such as was used in the days of old by French cavaliers.

"You can get more fun out of money spent in Hollywood than you can in any other city in the country." So says Howard Truesdell, well known character actor of the screen and legitimate stage. And as Truesdell has spent thirty-five odd years with road companies and big stage plays in the east, he can be considered an authority.

Stanley Tolley, erstwhile banker and now a coming screen favorite, has just returned from a week's vacation at Catalina Island, following his strenuous work at local studios. Although Tolley has been in pictures only a few years, he has received considerable praise for his splendid character delineations in various large productions, his finest work being credited to the role he had in "Trilby."

Talking about talented people in Hollywood, there is one little ingenue screen player who tops the list. Dorothy Chase is her name, and 22 years her age. Not only can she compose poetry "which sells," write publicity that is printed, and play screen roles that register, but likewise admits designing all her own gowns. It would seem that Dorothy doesn't have much idle time on hand. She recently finished work in Jackie Coogan's picture, "Long Live the King."

The Smithsonian Institute, Washington, D. C., has commissioned Erich von Stroheim to make several thousand feet of scenic film in addition to the scenes he is making for "Greed" while in Death Valley.

UNIVERSAL SCENARIO CORPORATION MOVES

The Universal Scenario Corporation, for several years located in the Western Mutual Life Bldg., Third and Hill streets, city, are now in their new offices in the Security Building, on the corner of Santa Monica Blvd. and Western avenue. It is the business of this office to supply stories for motion picture production, from books, plays and the works of the original writer. It also publishes two magazines, The Scenario Bulletin Review and the Bulletin Digest, both of which are devoted to the industry.

Among the stories, many will be found of value to the producer looking for either feature or program material, and a cordial invitation is extended to the producer or director, to visit the offices at any time, where service will be gladly rendered in any way possible to assist you in whatever you may be looking for.

NO GOLF—NO KNICKERS

Victor Potel is promoting a society to prevent the Donning of Golf Knickers by other than devotees to the venerable Scotch game. Vic says that some directors and actors must think that golf clubs are trench digging instruments, if one is to judge from the surface appearance of the Griffith Park course.

"THREE WEEKS" COMES ONCE IN EVERY LIFE

In the life of every man and woman comes a "Three Weeks."

That is the claim of Elinor Glyn, authoress and expert on love, whose most famous novel, "Three Weeks," is now being directed by Alan Crosland for the Goldwyn studios.

Once in every human being's life comes a period of supreme happiness, brought about by love. Every woman, for a time, is "The Lady" and every man is "Paul."

It may last for months—it may last only a few days. But in that time, every person reaches his highest mental and moral point.

One does not know, at the time, that he is experiencing his "Three Weeks."

It is because of this that "Three Weeks" has become the most widely-read novel written in the last fifteen years, Mme. Glyn believes.

Edward Dillon has signed Wallace Beery for the role of "Karlob," one of the most important characters in his production, "The Drums of Jeopardy," starring Elaine Hammerstein which he will direct for Truart.

T. O. D. C. Chief Pays Visit Here

Completion of final details in the formation of a gigantic motion picture co-operative association, patterned after the California Fruit Growers, with a membership of exhibitors, whose theater holdings exceed $20,000,000, is the object of the visit to Los Angeles of Carl Anderson, chairman of the Advisory Committee of the recently launched Theatre Owners' Distributing Corporation.

Anderson is here to confer with various producers, distributors and exhibitors, and will pay particular attention to the independents, whose problems are to receive special notice from the exhibitor organization.

Anderson, who was formerly a Famous Players-Lasky director of distribution, is president of the Anderson Pictures Corporation, which has agreed to handle the distribution for the Theatre Owners' Distributing Corporation.

The new organization has as one of its objects a protest against the

fabulous salaries paid to stars and particularly to mere children, which makes the rental costs mount to the exhibitor, and he in turn has to raise the admission charges to the public.

While here Anderson will go into conference with Glenn Harper, secretary of the Southern California Theatre Owners' Association and a member of the national executive committee of exhibitors.

Officers of the new exhibitor-distributing co-operative organization are W. A. True, president; Harry Davis, vice-president; L. J. Dittmar, treasurer; W. D. Buford, secretary; and Sydney S. Cohen, chairman of the board of directors.

Reel, a Real Reel Name

What's in a name? Bob Reel McKee thinks that there is a lot, and believes that a tricky name will go far into bringing him into favor with the public, if present indications are anything to judge by. He has received numerous inquiries and letters since he began advertising his name.

It seems to be the general impression that his is an assumed name. Such, however, is not the case, and it is his bona fide christened name, coming from his great-great-grandfather, who was a pioneer American settler.

He has, however, more than a name in his favor, having an attractive face, strikingly resembling that of Rex Ingram, for whom he has often been mistaken. This, combined with his care-free, easy going manner, suggestive of the late Wally Reid, and the fact that he seems to photograph about 100 per cent of the time, indicate that when given his chance, the public is going to like Bobby Reel.

Hollywood Has a New Casting Directory

The Universal Casting Directory have opened a suite of offices in the Security Bank building, at the corner of Santa Monica Boulevard and Western Avenue. Professionals are invited to visit and examine the policy and efficiency of the Directory.

The publication charges no commissions and promises a wide distribution among the studios in Hollywood. The book is being arranged to attract wide local attention and is heartily endorsed by several film officials. Within its covers will be found names well known to theatre audiences. The policy of the company will be to secure "preferred parts in pictures" for the professional.

ACTOR TURNS DOWN CHANCE TO BE STAR

Following the completion of the role of "Nikky" in "Long Live the King," Jack Coogan, Sr., offered Allan Forrest a two-year contract to appear opposite the young star. At the same time another producing company approached Forrest with an offer to star him in his own production. While he was considering these offers Miss Pickford decided she would like to have him for her leading man in "Dorothy Vernon of Haddon Hall," upon which she will soon begin production.

After weighing the opportunities presented by all three positions, he decided to accept Miss Pickford's offer. He will be seen in the part of Sir John Manners, which will be one of the most romantic roles of his long career.

Star Returns to the Eastern Stage

Marilyn Miller, wife of Jack Pickford, left Hollywood last week for New York City, after spending three month's vacation on the coast with her actor-husband. Upon her arrival in the East she will commence rehearsing for "Sally," which will open on Broadway September 17th.

Jack Pickford plans to complete his present production, "Valley of the Wolf," during the week and will leave immediately for the East to be present at the reopening of his wife's famous show.

Jack plans to remain in the East and make his future pictures there in order to be with his young wife.

The day before departing for New York City, the birthday of Mrs. Jack Pickford was celebrated. A joint birthday party was held for Mrs. Pickford and Allan Forrest, brother-in-law of Jack's, whose birthday also happens to be on September 1st.

STANDARD FILM PRODUCT INDORSED BY CHAMBER

An official stamp of approval by the board of directors of the Chamber of Commerce has been accorded the film entitled "The Port or Golden Opportunity," produced by the Standard Film Laboratory for the World Traders of Los Angeles. Members of the chamber's directorate were guests of the World Traders at a preview of the picture, which comprises six reels of scenes at Los Angeles Harbor and views of the industrial, wholesale, retail and residential districts of the city.

Theodore Kosloff Offers Late Classic

California is destined to become the home of the most talented and highly evolved people in the whole world, according to Theodore Kosloff, who is presenting his famous ballet this week at Grauman's Metropolitan Theater.

"I came to California primarily to learn the moving picture business," asserts the noted moving picture star and ballet master, "but I soon learned that here one could do several things and be appreciated.

"The reason for this is because there are so many persons ready to pursue their studies in dancing, music, art, drama, writing or science.

"Learning that I had received my training in the Russian Imperial School, many students who wanted toe dancing came to me for lessons—and I soon discovered that I had a class of exceptional pupils—and that in order to accommodate the large number who wanted my methods, I must open a studio.

"In my studio I was continually amazed at the dancers who are ready for the advanced lessons as taught in the Imperial School—and among this number I have chosen those who have had special training under my direction to appear in the Valse Triste ballet, now at the Metropolitan.

"I do not teach any particular method of dancing—I teach the proper control of the muscles of the body—and the students interpret the music or ideas presented to them.

"This is easy of accomplishment here, for California seems to engender ideas and ideals and the artists do the rest."

Clare West, noted original gown designer, has been working day and night on Norma Talmadge's new fall clothes. Miss West is also designing the costumes worn in "Dust of Desire," Miss Talmadge's new feature for First National release.

Pulse of the Studios

For Weew Starting Monday, September 10

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Wilson	All-Star	Linden-Stevens	Geo. Carter	A. Statter	"Leave It to Gerry"	Editing
Rosson	All-Star	Linden Stevens	Geo. Carter	Staff	"The Satin Girl"	Preparing
Dearholt Productions.						
Neva Gerber Productions						
Dick Hatton	Neva Gerber	Nobles	La Mece		"The 7th Sheriff"	2nd Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Jackson 1900**
H. & B. Film Co.						
Tenny Wright	All-Star	Bill Beckway			"Tango Trails"	Preparing
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593576**
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 0096**
Century Comedies (Universal release).						
Al Herman	All-Star	Wm. Hyer	Herman	Herman	"The Detective"	Schedule
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
CHOICE STUDIO. 6044 Sunset Blvd.						**439-764**
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
H. Beaudine	Jim Adams	Paul Garnett	Jim Clemens		2-Reel Comedy	Schedule
Scott Sidney	Neil Burns	Alex Phillips	Ernest LaVelle		2-Reel Comedy	Schedule
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Drexel 2115**
Frederick Bond	All Star	Joe Walker	Hoblitz	Johnson	"Beyond the Veil"	4th Week
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.						
Renalles, Inc. Clarke Renalle, Director General.						
	All-Star		Staff		"The Elk's Tooth"	Preparing
			Harry A. Swart		"Purple Bath Tub"	Preparing
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-165**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
Taurog	Neely Edwards	Meehan	Cullen	Staff	Special	3rd Week
Kerr	All-Star	McGill	Linkoff	Staff	Comedy	3rd Week
Hibbard	All-Star	Corby	Sharpless	Staff	Comedy	1st Week
Jack White Corp. (Educational Release) (Novelty Juveniles)						
Ward Hayes	All-Star	Stengler	Linkoff	Staff	Novelty	1st Week
Pratt	Juvenile	McGill	Dewar	Staff	Comedy	1st Week
Lloyd Hamilton Corp. (Educational Release)						
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Edmund Mortimer	John Gilbert	Don Short	McKenzie	John Russel	"The Exiles"	4th Week
Mayo	Stock	Sid Wagner	Jas. Tinling	Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Jim Summerville	Stock	J. A. Schmidt	Arthur Cohn	Staff	Comedies	Schedule
Erle Kenton	Lew Brice	Vic Scheurich	Max Gold		Comedies	Schedule
Seiler-Carruth	Chimpanzees	J. Turner	Mark Sandrich	Staff	"Chinatown"	2nd Week
H. Otto	All Star	Joe August	Wm. Hollingshead	Staff	"Temple of Venus"	Editing
Lambert Hillyer	Tom Mix	D. Clark	Manter	Robt. T. Lee	"A Flyin' Fool"	Editing
Jack Ford	All-Star	Joe August	W. Mayo	John Russell	"Hoodman Blind"	4th Week
Wm. Wellman	Buck Jones	Schneiderman	H. Hough	Fred & Fanny Hatton	"Big Dan"	4th Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
Rocky Mt. Production Co.						
GARSON STUDIOS. 1845 Glendale Blvd.						**Drexel 0051**
Metro Release.						
GOLD SEAL PRODUCTIONS. A. Rosetti, Studio Mgr.						**7405 Roseberry Ave.**
Hughes Gravel	Donna Hale	C. Hughes			"Riders of the Desert"	3rd Week
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 2693**
Phil Goldstone Productions. (State Rights release).						
Duke Worne	Snowy Baker	Price	Harry Tenbrook	Staff	"Castles in Spain"	Editing
Duke Worne	All-Star	Price	A. Tenbrook	Staff	"Do It Now"	2nd Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 0162**
Monte Banks Productions, Inc.						
H. Edwards	Monte Banks	B. Williams	Goodman	Staff	Comedy	Editing
Sid Smith Productions, Inc.						
Chas. Lamont	Sid Smith	K. MacLean	Rollie Asher	Lamont	"Make It Snappy"	Editing
Joe Rock Productions.						
Reggis Morris	Joe Rock	Jerry Ash	Murray Rock	Morris	Comedy	Editing
Bryant Washburn Productions.						
Cullen B. Tate	Washburn-Dove	K. MacLean	R. Asher	J. Furthman	"Try and Get It"	3rd Week
Elliott Dexter in R. Wm. Neil Production.						
R. Wm. Neil	Dexter Harris	Ray June	Jo Sternberg	Florence Heim	Untitled	3rd Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**761711**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStroheim	"Greed"	27th Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"The Judge and the Woman"	15th Week
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"Law Against Law"	7th Week
King Vidor	All-Star	John Boyle	James Dugan	King Vidor	"Wild Oranges"	5th Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 1431**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Bud Golden		"The Girl Expert"	5th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
Irving Productions. W. H. Carr, Production Manager.						
Jack O'Brien	All-Star	D. Jennings	Cy Clegg	Frank Beresford	"Trapped"	4th Week
J. K. McDonald Productions.						
Renand Hoffman Productions.						
Cosmopolitan Productions.						
Paul Powell	All-Star	Al. Seigler	Geo. Berthelon	Paul Scholfield	"Mother McGinn'	Final Week
Beverley Productions.						
J. P. McGowan	All-Star	Walter Griffin	J. E. MacDonald	Phillip Hurn	"The Whipping Boss"	2nd Week

HORSLEY OFFICE BLDG., 1442 Beachwood Dr.

Bob Horner Productions (Independent release). 1442 Beachwood Drive. 438-740

Bob Horner	Geo. Chesebro	Elmer Dyer		"The Isles of Paradise"	1st Week

Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.

Seeling	Larkin	Vernon Walker	Kenneth Green	"Chain Lightning"	2nd Week

INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City 761731

Palmer Photoplay Productions.
Cortland Productions
Trimble-Murfin Productions.

Lawrence Trimble	Strongheart	G. B. Dreyer	Cyril Gardner	Donna Barrell	"White Fang"	31st Week

Assoc. Authors, Inc.
Thomas H. Ince Corporation.

John Griffith Wray	All-Star	Henry Sharpe	Edw. Benshaw	Bradley King	"Anna Christie"	9th Week

BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting Holly 2814

Jack Blystone	Buster Keaton	E. Lessley-Thorp	Rose	Mitchell	"Hospitality"	11th Week

Lou Anger Productions.

LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Holly 2400

Paramount Pictures. (Famous Players-Lasky Release.)

Geo. Melford	All-Star	Ernest Haller	John Boland	Tom Gerahty	"The Light That Failed"	Editing
Al. E. Green	Thos. Meighan	Chas. Clark	Fred J. Robinson	Edfrid Bingham	"Woman-Proof"	7th Week
Jos. Henabery	Doug. Fairbanks, Jr	Saxon Dean	Dick Johnson		"Stephen Steps Out"	7th Week
Cliff Smith	Wm. S. Hart	Warren	Dick Rush	J. G. Hawkes	"Wm. Hart in Wild Bill Hickok"	4th Week
Herb Brennon	Pola Negri	Jos. Howe	H. Schwartz		"My Man"	Preparing
Wm. DeMille	All-Star	Guy Wilky	Geo. Hippard	Clara Berangee	"Every Day Love"	Preparing
Geo. Melford	All-Star	Chas. Clark	Fred Robertson	Jack Cunningham	"Flaming Barriers"	Preparing

Zane Grey Productions.

Victor Fleming	Dix-Wilson	James Howe	Gilroy	Doris Schroeder	"The Call of the Canyon"	5th Week

McNAMARA STUDIOS. 4011 Lankershim Blvd. Lankershim 132-J

MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. Capitol 2120

Louis B. Mayer Productions. (Metro Release).

Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	J. G. Hawks	"Cape Cod Folks"	3rd Week
John M. Stahl	All-Star		Sidney Algier	A. G. Younger	"Why Men Leave Home"	2nd Week
Fred Niblo	All-Star	Victor Milner	Doran Cox	B. Meredyth	"Thy Name Is Woman"	Preparing

B. P. Schulberg Productions (Preferred Pictures Release)

Vic Schertzinger	All-Star	Karl Struss	George Yohalem	Eve Unsell	"The Boomerang"	Preparing
Gasnier	All-Star	Karl Struss	George Yohalem	Olga Printzlau	"Maytime"	5th Week

METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. Holly 4485

Harold Shaw	All-Star		Nat Natts	Thos. Hopkins	"The Living Past"	Preparing
Victor Schertzinger	All-Star			V. Schertzinger	"Man Whom Life Passed By"	Preparing
Oscar Apfel	Viola Dana	J. Arnold			"Angel Face Molly"	Preparing

Rex Ingram Productions. (Metro release)
Jackie Coogan Productions, Inc.
Allen Holubar Productions.

Allen Holubar	All-Star	Haskins			"The Human Mill"	Scheduled Sept. 1

NATIONAL STUDIO. 1116 Lodi St. Holly 4470

Technicolor M. P. Corp. C. A. Willat, Mgr.

J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule

PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901

United Artists Release.

Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	10th Week
Geo. Hill	Jack Pickford		Held	Staff	"Valley of the Wolf"	8th Week
	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	Preparing

PRINCIPAL PICTURE CORP. 7250 Santa Monica. Holly 2806

Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Alf. Goulding	Harry Langdon	Albert Breslau	David Smith	Harry Langdon	"A Perfect Nuisance"	Schedule

Benny Zeidman Productions.

Ed Cline	Joe Butterworth	Wm. Marshall	Frank Gerahty	Grey Carr	"The Good Bad Boy"	5th Week

R-C STUDIO. Melrose and Gower. 780 Gower St. Holly 7780

Individual Productions. (Film Booking Offices.)

Al Santel	Eddie Hearn		Gilbert Fones	Wyndam Gittens	"The Sand Pile"	Preparing
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Fighting Blood Series"	Schedule
Emile Chautard	Perdue-Hughes	Jos DuBray	F. Tyler		"Born of the Cyclone"	Editing

Chester Bennett Productions.
Douglas MacLean Productions

Jimmy Horne	Douglas MacLean	Max DuPont	Art Flaven		"The Yankee Consul"	3rd Week

JEAN RILEY STUDIO. E. G. Walker, Mgr. 6701 Santa Monica Blvd. 579-440

Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting

ROACH STUDIO. Culver City. Warren Doane, Mgr. 761-721

Hal Roach Comedies (Pathe release).

Jackman	All-Star	Floyd Jackman	W. L. Guthrie	Staff	Feature	Schedule
P. Pembrooke	Will Rogers	Robt. Doran	Ross Letterman	Staff	2-Reel Comedy	Schedule
Geo. Jeske	Harry Pollard	J. Roach	Clark Hennecke	Staff	1-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Greeland	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
J. Howe	Stan Laurel	Frank Young	Cruze	Staff	2-Reel Comedy	Schedule

ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting. Holly 2176

Phil Rosen	All-Star	Kurrle-Broening	Al. Davis	Francis Marion	"Life of Abraham Lincoln"	Schedule

RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. 598-141

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945
Al. Nietz	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
Logan-Baynham Productions.						
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Ray-Miller	Walker-Moran	Wm. Bertram	Seitz	"The Way of a Man"	Editing
Hercules Film Co.						
Jack Nelson	Pawl	McManigal			"Let's Go"	Editing
H. J. Brown Productions						
Al. Rogell	Fred Thompson	Ross Fisher			"Running Wild"	3rd Week
Maloford Productions.						
Bob Williamson	Leo Maloney	Bataraka	Stratton		Untitled	2nd Week
Granada Productions.						
SENNETT STUDIO. 1712 Glendale Blvd.						Drexel 1550
Mack Sennett Comedies. (First National Release).						
Del Lord	All-Star	Blake Wagner		Mack Sennett	Comedy	Schedule
Del Ruth	Ben Turpin			Mack Sennett	Comedy	Schedule
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Edwin Carewe Productions. (First National release).						
Joseph M. Schenck Productions. (First National release)						
Marion-Franklin	Norma Talmadge	Tony Gaudio	David Fisher	Mack-Sullivan	"Rose of All the World"	7th Week
Sam E. Rork Productions.						
First National Productions.						
McDermott Chaplin	All-Star		James Chapin	Wm. Dowlin	"Temporary Marriage"	6th Week
Jack Dillon	All-Star		Jimmy Dunn	Dowlin	"Flaming Youth"	Editing
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott R. Beal	Fred Myton	"Jealous Fools"	Editing
Frank Lloyd Productions (First National Release)						
Frank Lloyd	Griffith-Tearle	Norbert Brodin	Billy Retter	Mary O'Hara	"Black Oxen"	3rd Week
UNIVERSAL STUDIO. Fred Datig, Casting.						433-131
Universal Film Manufacturing Co. (Universal Release.)						
Wm. Craft	Desmond-Sedgwick		McDonough Kochner		"Beasts of Paradise"	Schedule
Archainbaud	Priscilla Dean		McCarey-Wyler		"The Storm Daughter"	Editing
Herbert Blache	Gladys Walton		Sullivan	Hugh Hoffman	"The Near Lady"	4th Week
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	18th Week
Wm. Parke	Herbert Rawlinson		Dorian		"The Noblest Roman"	Editing
Ed. Laemmle	Billy Sullivan		Regan		"The Leather Pusher Series"	Schedule
Harry Pollard	Reginald Denny		F. Messinger		"The Spice of Life"	4th Week
Irving Cummings	Mary Philbin		Woolstenhume		"My Mamie Rose"	2nd Week
Robt. N. Bradbury	Pete Morrison		Victor Nordlinger		Series 2-Reel Westerns	Schedule
Jess Robbins	Baby Peggy		Arthur		"The Right to Love"	2nd Week
Hobart Menly	All-Star				"The Turmoil"	Preparing
Robert Hill	Herbert Rawlinson		E. Lumley		"All for the Love of Gloria"	Preparing
Jimmie Aubrey Productions						
W. Hayes	Aubrey	Lyons	Zimmerman	Staff	Comedy	Schedule
Laval Photoplay, Ltd., of Montreal, Canada. L. Ernest Ouimet, Pres and Mgr.						
P. Cazeneove	Andre Lafayette	Gene Benoit	Harry Webb		"The Vital Question"	1st Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						598-131
Dave Smith Productions.						
Dave Smith	All-Star	D. Smith, Jr.	Bill Dagwell	J. P. Smith	"The Man From Brodneys"	6th Week
Larry Semon Productions.						
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Mal St. Clair	Wesley Barry	E. B. Dupar	Geo. Webster		"George Washington, Jr."	7th Week
Johnny Hines	Johnny Hines	Chas. Gilson	C. Hines-Roth		"Conductor 1492"	7th Week
Wm. A. Seiter	Marsh Gillingwater		Tenny Wright		"Daddies"	2nd Week
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	Sept. 18
Sidney Franklin Productions.						
Sidney Franklin	Lenore Ulric	Chas. Rosher	Wm. McGann	Edmund Goulding	"Tiger Rose"	10th Week
Ernest Lubitsch Productions.						
Ernst Lubitsch	All-Star	Paul Perry	Flood Blanke		"The Marriage Circle"	4th Week
Harry Rapf Productions.						
Jack Conway	Monte Blue-Irene Rich	David Abel	Sutherland-Hawkes		"Loveless Marriages"	7th Week
	All-Star				"Broadway After Dark"	Preparing
WILNAT STUDIO. 6090 Sunset Blvd. Al. Brandt, Mgr.						Holly 7940
E. J. Le Saint	All-Star	King Grey	Geo. E. Reehm		"The Marriage Market"	Editing
WORLD EDUCATIONAL FILMS. Box 818, Sta. "C," Los Angeles						
Elhason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"Haunts of Hiawatha"	4th Week

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"Phon-O-Grams"

Edited by Gene Woolway

Alton Brown

Juvenile Leads

578-177

Charlotte DuPuis

Ingenue-Characters

Holly 2570

J. C. (Jack) Fowler

Characters

438-501

Lorraine Eason

Ingenue Leads

575-91

Kenneth Gibson

Juvenile Leads

578-311

Doctor Roberts

Character Actor

Holly 5335

Reeka Roberts

Emotional Roles

Holly 5335

Bert Sprotte

Characters

741-64

FROM "U" TO YOU

(Continued from Page 5)

the name of its director more familiar to fans and exhibitors throughout the country. Nat Ross, director of "The Ghost Patrol," and other Universal pictures, guided the production.

The cast includes Renee Adoree, Orville Caldwell, Niles Welch, and Bert Woodruff, and according to advance reviews in rough-cut the picture is a realistic portrayal of farm life.

The national hotel men should begin saving their pennies now to go and see Herbert Rawlinson's new Universal picture when it is finished.

"The Noblest Roman," in which Rawlinson is starring under the direction of William Parke, with Beatrice Burnham, Margaret Landis and other players supporting him, is a story of hotel life and management, written by Mary Whiteside. It follows "The Clean-Up," also directed by Parke.

Rawlinson started out in the first few days' work wearing a waiter's apron, and will run the gamut of experience, so it's safe to assume he'll be a full-fledged candidate for the Greeters when he reaches the climax of the film play.

An additional sequence written into the story of sea life, "The Storm Daughter," which the Universal Pictures corporation is filming with Priscilla Dean in the featured role, caused the Dean company to "set sail" again this week.

Under George Archainbaud's direction the Jewel special feature was nearing completion, when it was decided to add to the water sequence, the beauty of which warranted the highest expectations. So the unit left Universal City again for Laguna, where the additional scenes will be finished in about two weeks.

A notable cast, including Tom Santschi, William B. Davidson, Bert Roach, Cyril Chadwick, J. Farrell McDonald and others, supports Miss Dean in the new venture. The story is by Lette Renick Brown, scenario by Edward Montaigne.

Editing is going on at a rapid pace on Hoot Gibson's new Universal special production, "The Extra Man," a tale of life in the movies in which practically every prominent star and director at the big Laemmle studio took a part, and which will be the most elaborate offering so far in Gibson pictures.

Edward Sedgwick, director of three excellent Gibson vehicles, "Blinky," "Out of Luck" and "The Ramblin' Kid," directed the filming of "The Extra Man." Billie Dove played opposite Gibson.

For a while the appearance of prominent directors and stars of Universal City wandering around the lot in startling, bizarre costumes, and acting before the camera for five-dollar extra pay checks per day, created a great deal of lively interest.

Billy Sullivan slipped through the ropes of the squared circle at Universal City for the initial bout of his first production of Universal's new "Leather Pushers" series and did a couple of rounds of shadow boxing and rope skipping while the boys were "setting up" to shoot the first scene.

Ed Kennedy, veteran heavyweight, engaged for the picture, watched the work-out.

"The boy looks good," he said. "He's fast, clever with his 'dukes' and he looks like a hard hitter. He comes from a fighting family, too."

BOB REEL McKEE

Sullivan, well known motion picture actor, son of the famous Jerry Sullivan and nephew of the ultra-famous John L. Sullivan, makes his debut as a screen pugilist in "He Loops to Conquer," a comedy drama based on one of the H. C. Witwer stories. Production has just started on the picture at the Universal studios, under the direction of Edward Laemmle.

He was selected by Universal heads for the new Kid Roberts when Reginald Denny was transferred from the "Leather Pushers" by virtue of a new contract, to the sparring role in "The Spice of Life," a multi-reel racing feature.

Supporting Sullivan in the cast are Ruth Dwyer, leading woman; Esther Ralston, Hayden Stevenson, Ed Kennedy, George Magrill and Floyd Shackleford.

Three new stories have been purchased by the scenario department at Universal City, according to Raymond L. Schrock, scenario editor, as coming vehicles for Herbert Rawlinson. Work will be started shortly on the continuities.

The first of the new stories is "Jack of Clubs," a Red Book story by Gerald Beaumont. Rex Taylor has been assigned to prepare the continuity for the story.

"Clay of Ca'lina" is the second story. It was a Saturday Evening Post story by Cal. Johnson, and L. G. Rigby will prepare the scenario. Beaumont's story is a sporting tale in which Rawlinson will play a gentleman-adventurer of the turf; "Clay of Ca'lina" is a Southern story with a modern racetrack tang.

The third story is "All for the Love of Gloria," by Marian Orth. William Wing will prepare the continuity for this offering, in which Rawlinson will have a romantic modern role.

Mary Philbin will face the camera in her first starring feature for Universal next Monday, when the opening scenes of "My Mamie Rose" will be filmed.

The little Irish girl, who has scored such a distinct triumph in "Merry-Go-Round," will enact the role of the wistful, quaint "Little Queen of the Bowery," as described by Owen Kildare in his famous novel.

The story has its setting in the famous Bowery section of New York City, the Bowery of 1895, stretching beneath the rumbling elevated trains from Chatham Square to Cooper union, with all of the equally squalid streets adjoining.

Virtually every detail of preparation for the filming of the famous Owen Kildare story has been completed and production will start Monday, it has been announced by Bernard McConville, supervisor of all Universal Jewel and super-Jewel productions.

The screen version of the Kildare story has been carefully prepared by Lenore Coffey and Harvey Gates and many weeks have been spent constructing the mammoth sets to be utilized in its filming.

No effort of time or money was spared in gathering data for the exact reproduction of the Bowery quarter as it was before it was cleaned up by Theodore Roosevelt, when he was police commissioner of New York City.

Scenes along the East river have been constructed as they were pictured and described by Kildare, at Los Angeles harbor.

With all of its historic background, with the weird and colorful sets that have been created for the atmosphere of the reproduction—there is still a something that is greater than these, according to Irving Cummings, who is to direct the play. The story's the thing, he says.

Such famous characters as Steve Brodie, Chuck Connors, Tim Sullivan and Barney Flynn will be seen in the play and Fred Datig, casting director, and Cummings, are now carefully choosing the players.

Those who have already been cast to support the youthful star are Pat O'Malley, Edwin J. Brady, Lincoln Plummer and Max Davidson.

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Recent Releases, "Gossip," "Crossed Wires." "The Town Scandal." "Sawdust." "The Untameable." "The Wild Party."

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DAW-SUTHERLAND HONEYMOON IN HOLLYWOOD

Just when Marjorie had her trunk packed and Eddie was about to go on a two weeks' vacation from the Chaplin studio, the fates again intervened.

Warner Brothers wanted Mr. Sutherland to assist Jack Conway in the direction of "Lucretia Lombard," the popular Kathleen Norris novel; Charlie Chaplin said "okey" and Eddie kicked a hole into his new straw hat—and went to work at the Warner studio.

This is the fifth time that plans for the Sutherland-Daw honeymoon have been cancelled. Marjorie Daw has given up the hope and has unpacked her trunk.

"Perhaps when we're both old and bent with age and useless to the world we will be able to get away on our honeymoon," said Miss Daw. "I have given up the idea of a trip. Anyway, why worry about a honeymoon trip? We are honeymooning in Hollywood."

WHY NOT A NEW GUESSING GAME?

Balked in their efforts to learn the identity of the author of "Flaming Youth," which First National is now filming for early fall release, members of the all-star cast interpreting the story have spent days arguing as to whether the book was written by a man or a woman.

Boni & Liversight, publishers of "Flaming Youth," declare that it would amount to a breach of contract to reveal any authorship of the colume other than the nom de plume "Warner Fabian."

In her most charming manner, Colleen Moore, who is playing the leading role of "Patricia," has written the publishers beseeching them to say whether a man or a woman penned this frank, but exceedingly delightful story.

Miss Moore declares that the author is a woman and Elliot Dexter, who is enacting the role of "Dr. Bobs," is equally as sure that a man is responsible.

"I will admit," says Miss Moore, "that it is unusual for a woman to write in such a frank manner and especially when she exposes the innermost thoughts and most intimate actions of her sisters, but, all the same, I believe the story has all the earmarks of having been written by a woman."

"It takes a man to write so frankly without leaving a clue to his identity," replies Dexter. "I see in this volume a great resemblance to a story by Zane Grey, but even if I cannot be sure of the author I am positive, in my own mind, that it is a man. The descriptions of the women are penned as a man would pen them—not as a woman would write them. No woman would so frankly expose her own sex without attaching some alibi in their defense."

Curt de Garcia Furberg, a recent arrival from Germany, just finished his first part here, that of Robespierre, one of the heaviest dramatic roles in Rex Ingram's production, "Scaramouche." Mr. Furberg has been playing dramatic roles for the last twenty years in foreign countries.

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WILL NEED AN INTRODUCTION

Ben Turpin is working in one of the fastest two-reelers he has ever appeared in, called "The Stunt Man." It is well named, too. Ben said nobody will ever know it is he, when the picture comes to the screen, not even his own wife who has been looking at him for over seventeen years. Del Lord, who is directing "The Stunt Man," is putting Bennie through a rapid pace of slam-bang, yet sure fire laugh action.

In "The Stunt Man," Turpin is thrown from a horse, gets drowned, beaten up by a giant, clawed by animals, thrown from a roof and,—well if there is anything that could happen to a person, it happens to Ben Turpin in his next Mack Sennett comedy.

SENNETT ENTERTAINS KIDDIES

The lives of fifty youngsters were made happy by Mack Sennett for a few days last week when in one of the big scenes in "Rough and Ready," the two-reel comedy special featuring his new star, little Jackie Lucas, Sennett ordered that the tots in the Los Angeles Orphan Asylum be given the pleasure of working and playing about the big lot, instead of engaging the same number of more fortunate children.

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CHICAGO'S SILENT NIGHTS—*A ten thousand words complete photoplay script, depicting Chicago's period of political strife, lawless and terrorism. The result of more than a year's work, by Geo. Paps—write for it. P. O. Box 581, Los Angeles.*

Tearle's Timely Talk

Screen stars whose vogue is waning may look to the speaking stage for new and glorious careers, says Conway Tearle, highest priced leading man in films, and former stage actor.

Motion picture players, however, will never achieve success on the speaking stage unless they have made a thorough study of the technique, the voice and general stage deportment, the absence of which has caused the downfall of many film celebrities who have attempted careers in the "legit," it is pointed out by Tearle.

"There is a wonderful opportunity in the spoken drama awaiting every motion picture player whose popularity is beginning to wane," says Mr. Tearle. "If the player has the experience to execute his performance creditably on the stage he can at the age of forty, start anew triumphant career for himself.

"At forty an actor is regarded in the light of a 'comer' on the speaking stage. At this age in pictures, he generally has passed the peak of his popularity and begins to play supporting parts of secondary importance in the production.

"Many of our present day stage celebrities did not make their stride on the stage until they approached the age of forty. The longer and more mellow a career the actor of the stage can boast of, the greater is his success when he really hits in a big way. Twenty years' experience on the stage is something to boast of. In pictures, after ten years, the player has generally passed his greatest vogue. There are exceptions, of course, but they are rare exceptions to a general rule.

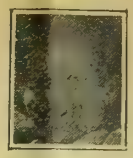
"It behooves every young screen actor to study stage technique, voice and deportment. If he has never appeared on the stage he should train himself to do so. Even if for no other reason than for the occasional public appearances he makes and which very often result unfavorably for him, he should acquire the training of stage presence.

"When the day arrives that he finds his vogue in pictures on the decline, he can then step into the spoken drama for his big opportunity. The screen player has the advantage over the stage actor in this respect, for he comes to the stage with a tremendous following—an international popularity that gives him a wonderful box-office send-off. If he can deliver, he has before him a career as great, if not greater, than his motion picture career. He must, however, be equipped to achieve this success. His screen experience will help, but it will never fulfill the demands of the spoken drama."

BIG TIE-UP FOR "ASHES OF VENGEANCE" SONG

A new song entitled "Ashes of Vengeance," with music by Muriel Pollock, composer of "Dancing in the Dark" and other big hits in "Jack and Jill," and words by Mabel Livingstone, author of "A Child's Day in Song," and other well known books published by Schirmer, with music by Mana Zucca, has been added to the score of "Ashes of Vengeance," Norma Talmadge's super feature at the Apollo Theatre. The song is a waltz-ballad and is dedicated to Miss Talmadge. It is published by the Photoplay Music Co., Inc., at 1620 Broadway, and has been placed on sale in the lobby of the Apollo Theatre in addition to being distributed in music stores around the country.

Over 12,000 first class motion picture theatres will release "Ashes of Vengeance," and Joseph M. Schenck, the producer of the cinema has arranged that this song by Mabel Pollock and Mabel Livingstone be incorporated in Victor Schertzinger's arrangement of old French music of the 16th century, to run as a theme all through the "Ashes of Vengeance" score.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Broadway Star Is Signed With Dexter

Grace Carlyle, hailed as the new screen sensation, has been signed for the role of "Mrs. Trent," the neglected wife and devoted mother in the first picture of the Elliott Dexter Productions tentatively titled "The Man Who Forgave," which will be produced at the Grand Studios. The selection of Miss Carlyle to play opposite Mr. Dexter in a role of such spiritual proportions as "Mrs. Trent" is a most interesting compliment to the actress who has just negotiated in Metro's "Held to Answer," a characterization the very opposite of the other, for "Marion Dounay" is an utterly destructive type.

Mr. Dexter, who saw some scenes of the actress from "Morphine" which she enacted for the silversheet as a screen test, is quoted as exclaiming: "What a wonderful mother she would be. It is years since I have seen on the screen a young woman so combining the sex allure and the maternal." With her splendid technic developed by the best Broadway directors and producers on the speaking stage, her experience covering a wealth of roles, although a newcomer to the film colony, Grace Carlyle, say those who have seen her work, is destined to go far as a "top notcher" on the screen for she is taking to it a big art.

For the first time in the history of her career as a film star, Mary Pickford held an invitational showing in New York of her new play, "Rosita," for the benefit of eastern friends and the convenience of the New York dramatic critics.

The pre-view was held at the Ritz-Carlton hotel and according to wires in Miss Pickford's hands today was a huge success. The picture was declared by critics to be by far Miss Pickford's best offering. It will be released generally soon after the Metropolitan run, which is now on at the Lyric theater on Broadway.

Goldwyn Co. Back From the North

With the return from San Francisco of Victor Seastrom's Goldwyn company, including Conrad Nagel, Mae Busch, Patsy Ruth Miller, and Creighton Hale, the noted Swedish director has completed his first American production, "The Judge and the Woman," a film adaptation of Sir Hall Caine's "The Master of Man."

The title of the story was changed to avoid confusion with another picture recently released with a title similar to that of Sir Hall's book.

Seastrom spent several days in San Francisco filming the final sequence of the picture and is now cutting and assembling the film. Besides these named, players in the all-star cast include Aileen Pringle, DeWitt Jennings, Evelyn Selbie, Winter Hall, Cecil Holland, Lucien Littlefield, William Orlamond, Anna Hernandez, Jack Murphy, Mark Fenton, Andrew Arbuckle, Mrs. Charles Craig and Charles Bailez.

WOULDN'T DO IT

Claire Windsor says that if that story about receiving a letter addressed to ————, Movie Star, weren't so old, she would tell everybody about the letter she got from an admirer in Tahiti, addressed to Claire Windsor, Movie star. However, as it has been done before, the public will have to remain ignorant.

The art department and costume departments at Goldwyn have been workin~ for more than a year on the costuming for "Ben Hur," which Goldwyn soon will film.

CAVAN AS LAWYER

Allan Cavan, one of our front-rank character actors, has just completed the part of Burton, the sympathetic lawyer, in Arvid Gillstrom's latest production from Grand-Asher release. Billy Rhodes is the featured player. Others in the cast include Kate Lester, Claire McDowell, Kathleen Kirkham, and Buster Collier.

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ESTABLISHED 1918

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Art and the Independent

The day of the independent producer is at hand! It has been said that the future of the motion picture art rests in the hands of the small producer, and it is thought well worth serious consideration. The pictures that the independent producer makes with a necessarily limited amount of capital must come up to standard, for if they fail to do so, he is doomed. He must sell against a highly competitive field composed of companies that control their own distribution and exhibition facilities, and to make any kind of a showing against these companies he must make pictures that come well nigh being masterpieces, if he is to hold out hopes of any kind.

Added impetus to the forward movement of the independents is given by the formation of a distributing company organized solely to handle their productions, to place their pictures in first-class houses and get top-notch prices for them. This distributing company is closely allied with another distributing organization controlled by the exhibitors of the nation, and thus the interests of the theater owner as well as the producer, are amply protected. The chief executive, and active operative, of these two companies will be a man who has enjoyed many years of success in the motion picture business, a man who can be relied upon to the utmost to further the interests of the small producer and the exhibitor. This co-operative movement has received the hearty endorsement of people in every branch of the industry, and it is hailed as the first real evidence of the increasing power of the independents. Pictures that will be handled by this concern must come up to a very high artistic standard. Factory turn-outs and program pictures are taboo with them.

The result of this is inevitable; motion pictures in the hands of the small-time film man will experience an unprecedented progression artistically and otherwise. No doubt there will be radical changes in the various methods of film production, distribution and exhibition now in effect among them. They will have the security of knowing that a ready market is awaiting their productions, provided they make them carefully and to meet the standards set for them. Art and the independent producer will progress hand in hand.

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"The Broken Wing"

Mason
127 So. Broadway

"The First Year"

Egans
Pico and Figueroa

"Getting Gertie's Garter"

Hippodrome
320 So. Main

Helen Holmes
in
"One Million In Jewels"

Orpheum
630 So. Broadway

Vaudeville

Pantages
Hill at Seventh

Gareth Hughes
in
"I Can Explain"

Hillstreet
Hill at Eighth

Herbert Rawlinson
in
"The Victor"

Burbank
Main near Sixth

Musical Comedy

Majestic
845 So. Broadway

Marjorie Rambeau
in
"The Goldfish"

Tally's Broadway
833 So. Broadway

Alec Francis, Claude Gillingwater, Wm. H. Crane, in
"Three Wise Fools"

Symphony
Broadway near Sixth

"Only a Shop Girl"

This Week's Theatre Notes

Shattering all traditions at Grauman's Million Dollar Theater, D. W. Griffith's "The White Rose" goes into its third week at that theatre on Monday (Sept. 17.) Not since the theatre opened four years ago has any film been shown more than two weeks at this house, and never has a photoplay attracted such throngs to this theatre.

"The White Rose" is essentially a Griffith picture with an idealistic theme presented in a practical way before a background of pastoral beauty. Then there are the Griffith big dramatic moments which tug at the heart-strings. It has sort of a double plot—centering about the life of an orphan girl and her rich young lover and also telling of an ambitious but poverty-stricken youth and his romance with a girl of wealth. It is the age-old story of the single moral standard told in charming fashion. Mae Marsh, Ivor Novello, Carol Dempster and Neil Hamilton head the cast.

Surrounding the feature the same harmonious program will be presented. This includes Grauman's Symphony Orchestra playing "Songs of the Old Folks," arranged by Maurice Lawrence, the conductor, Edward House at the Wurlitzer playing his own composition dedicated to "The White Rose" and "'Neath Southern Skies," the dainty prologue with its atmosphere of the photoplay.

Theodore Roberts (in person) will head an unusually fine bill coming to the Hillstreet theatre next week. Roberts has again felt the lure of the footlights and will return to their glare next week, by special permission of Jesse L. Lasky, in Wm. C. DeMille's powerful sketch, "The Man Higher Up," in association with Wilfred North. This sketch by DeMille furnishes Roberts with a vehicle the strength and finish of which is seldom seen in vaudeville and gives this superb character actor ample opportunity to show the ability which won for him the title of "America's Greatest Character Actor." In the sketch Roberts portrays a Belgian nerve specialist who has for years waited for fate to bring into his power a person who had wronged him in his early manhood and when fate does bring the person to his office for treatment the ensuing scenes as portrayed by Roberts are a classic of the American theatre. The dancing and singing on the bill will be furnished by a clever team of Broadwayites, Florrie Millership and Alfred Gerard in "A Musical Comedy Revue," with Eddie Moran at the piano. Harry Hayden and company, including Elmer Haynes, Lela Bliss and Agnes Sanford, will offer a romantic comedy, "The Love Game," which was also written by Mr. Hayden, and which establishes him as a vaudeville writer as well as actor. Lou Edwards and Jack Beasley, "Two of the Four Horsemen," will be present to offer their hilariously funny skit and furnish the audience with laughs aplenty. Michon Brothers will present their daring act of hand-balancing and Van and Belle in a novel act showing the use of the boomerang and not forgetting the humor connected with it, will complete the vaudeville program. The feature photoplay showing will be Herbert Rawlinson in "The Victor." Other features will be Allan Hall and the Tiny Symphony orchestra, the new William Duncan chapter-play, "The Steel Trail," Aesop's Fables, Hillstreet International News and a Bert Roach comedy, "His School Days."

"Hollywood," now showing at Grauman's Rialto, is the aristocrat of pictures.

It is played by all the kings and queens of film-land, with the picturesque little city, Hollywood, as the background.

The story is a fascinating drama of a girl's ambitions to become a movie star and contains many thrilling experiences in which dozens of celebrities appear, and it gives a true insight into the great industry of motion pictures that will be illuminating to every fan.

One of the outstanding features of Reginald Barker's production, "The Eternal Struggle," which Louis B. Mayer presents as a Metro picture at Loew's State Theater this week, will be the sensation sure to be created by Renee Adoree, who plays the part of a French-Canadian girl.

Almost unheralded comes this new star, who will win for herself over night the right to be ranked the most versatile and promising young star of today.

"The Eternal Struggle" concerns human and elemental passion. It is a story of a young girl fighting to defend herself from a dissolute reprobate. She flees into the arctic circle where two men, sent out to bring her back, fall in love with her. Against the most wonderful scenic backgrounds and amid a series of thrilling incidents the story is brought to a thrilling climax. Reginald Barker selected an excellent cast, including Renee Adoree, Earle Williams, Pat O'Malley, Barbara La Marr, Wallace Beery, Josef Swickard, Geo. Kuwa, Pat Harmon, Anders Randolf, Robert Anderson and Edward J. Brady.

As an added feature at Loew's State this coming week the first of the Gump Comedies, "Watch Papa," will be shown. Fay Tincher is seen in the role of Min and Joe Murphy as Andy. Arrangements have been made whereby these players and the entire cast of the Gump Comedy will be seen at Loew's State all week in a comedy prologue written by Thomas Grey. Other features on the bill are Loew's State Concert Orchestra and various screen and stage novelties.

California
Main at Eighth

Dark

Miller's
Main at Ninth

Rex Beach's
"The Spoilers"

Metropolitan
Sixth at Hill

James Cruze's
"Ruggles of Red Gap"

Loew's State
Seventh at Broadway

Reginald Barker's
"The Eternal Struggle"

Rialto
Broadway near Eighth

James Cruze's
"Hollywood"

THE COLISEUM

"Wayfarer"

Million Dollar
Third and Broadway

D. W. Griffith's
"The White Rose"

Alhambra
731 South Hill

Constance Talmadge
Jack Mulhall, in
"Dulcy"

Hollywood Egyptu
Hollywood Blvd. and McCadden
"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Mary Philbin
and Norman Kerry i
"Merry Go Round"

Clune's Broadway
Broadway near Fifth

Lois Wilson-Richard L
in
"To the Last Man"

Austin Says Day of Slap-Stick is Gone

By LUCILE ERSKINE

illiam Austin attained success on the
e in that blithest of all comedies, "A Tailor-
le Man." For years he has raised a good
ber of laughs nightly at the Morosco The-
. And now he has just finished in "Rug-
of Red Gap," a Lasky production under
direction of James Cruze, *the* director, as
y are beginning to call him, since "The
ered Wagon."

omedies this successful comedian knows as
as Paderewski knows the keys of the
o. And he says the day of the slap-stick
one.

Now, the public demands something more
a fat clown who falls down. Of course,
funny screen play will always be light, but
e is going to be more art to it, and it's
to have an intellectual appeal."

expressed my doubts.

But back of every good comedian," he in-
d, "is a great and subtle intellect. Charlie
plin draws in his net of appreciation the
ely Chinese mandarin and the small Amer-
child. But not every one knows that
great jester is a widely-read, deeply-think-
man. And the subtle touches in his come-
are put there because his own exacting
d demands it."

With all the race of fun-makers, this Mr.
stin thinks being funny is no joke.

On the speaking stage, you have the in-
tive of the audience. For all fun should
ear impromptu. But we on the screen have
warm up with a cold and empty house before
And you never know when the laugh will
e, after the story gets before the audience.
sat in a theater and watched myself on
screen; would hear a laugh, when I had
le thought of raising one. And when I was
e of a roar, well, it wouldn't always be as
d as I expected."

For several years he played in English com-
es and has very definite ideas about how
put over the glittering wit of Oscar
lde.

It has to be played casually—handed over
the audience in small doses, so to speak, or
y will get blinded by the too-much bril-

liancy. Some of his later plays were very heartless. And when a Wilde comedy is screened, it exposes the lack of heart back of the cold, steely glitter of the words. There has to be emotion to get over on the screen and his plays had none. I expect 'Lady Windermere's Fan' to live, because it exposes the rottenness not of English society, but of a certain small group that used to be powerful, but now are being forced out to earn their bread."

And William Austin knows whereof he speaks. For he comes of a distinguished English family, is another of the emigre that makes the population of Hollywood so picturesque. Russian, English and Italian aristocracy are here in this cinema city, an artistic melting pot, working beside Americans descended from the Mayflower and others who bring the rich vigor that comes from being close to the soil.

"If I may be critical," he said, "English society is rarely portrayed correctly on the screen. Take a house party shown in a recent movie drama. The hostess greeted her guests with such cold, such freezing hauteur as if to say, 'Who are you? How dare you come here?' I do think in real life she would have been simpler and more cordial."

He was born in British Guiana and educated in private schools in England. But the stage claimed him after years spent in the Orient. He was a soldier in the International army, organized to protect the Europeans in China.

"Where rebellion," he said with a smile, "was part of the day's work. One of the most interesting memories that stays with me from my days in China was a visit to the Chinese theatre. The audience go right on talking, seemingly giving no attention to the actors, pay visits from seat to seat and wash their faces in hot cloths that are brought around. You pay so much a wipe."

The Chinese drama with its mummified classicism could give him little, but he thinks the Russian players who took New York by storm last winter are to leave their impress on the screen.

"I did not know a word of their language," he went on, "and had read only a synopsis of the play, but such was the perfection of their pantomime that I was thrilled at every line. Especially was the way they handled crowds on the stage new and wonderful. There were no still figures. Every one seemed to be doing something, yet the audience felt no distraction. And since we on the screen are their brothers in pantomime, the subtlest emotions now ought not to be beyond us."

Whether playing comedies has made him hopeful or not, he is sure art is going to down commercialism in the movie world.

From U to You

By WILL C. MURPHEY

Nine years ago Universal City, California,
ducing center of the Universal Pictures Cor-
raton, consisted of six hundred acres of land,
few small buildings of primitive character
d a handful of ambitious workers.

Today it has many of the most improved
e of stages and offices on the big area and
ht-hundred standing exterior sets, the largest
mber in the world. Modern improvements
the last minute make it a place interesting
the artist, the scientific engineer or the bus-
ss man.

Carl Laemmle, as president of the Universal
ctures corporation, occupies a unique place
the head of the powerful organization that
s grown from extremely modest beginnings
international leadership.

The height of artistry at Universal City
day is revealed in such elaborate cinema ef-
rts as "Merry-Go-Round," "The Hunchback
Notre Dame,' "A Lady of Quality," and
he Acquittal," all attractions extraordinary.

Pat Hartigan, veteran of the stage and
reen, who distinguished himself in the cast
Baby Peggy's first Universal-Jewel starring
ature, "Whose Baby Are You?" is playing
important role in the Jewel special, "The Storm Daughter," in which Priscilla Dean heads a large cast. George Archainbaud is the director.

William B. Davidson and Tom Santschi have the leading masculine roles and other players include Alfred Fisher, Cyril Chadwick, J. Farrell McDonald, Bert Roach, George Kuwa and others. "The Storm Daughter" is Leete Renick Brown's story, written for Miss Dean, scenarized by Edward Montaigne.

Filming has been completed at Universal City of "The Near Lary," Gladys Walton's latest starring vehicle.

Miss Walton portrays the role of a manicure girl who gets into society through the invention of a sausage grinder by her father. She takes up golf and wins herself a good looking society beau and has a lot of other amusing experiences.

The picture was filmed from a Hugh Hoffman continuity of a story by Frank A. Adams, author of "The Miracle Man."

Herbert Blache directed the making of the picture.

In the supporting cast are Pierre Gendron, Otis Harlan, Harry Mann, Kate Price, Florence Drew, Emmett King and Henrietta Floyd.

Good news from the William Duncan unit, filming "The Steel Trail," a chapterplay of railroad engineering, has been received at Universal City. After ten weeks of hardship, living in primitive quarters without telephone or telegraph communication with the studio, the Duncans—William and Mrs. (Edith Johnson) are returning from South Fork, California.

Duncan himself has been directing the serial besides co-starring in it with Miss Johnson. Known as one of the most efficient makers of this type of entertainment in the business, his laest product, which will be completed with a number of interior scenes at Universal City, is looked forward to with interest by those exhibitors who have relied on his pictures in the past as guaranteed box office attractions.

Robert North Bradbury, director of several recent successes at Universal City, has started production on three new short Western subjects, to be several of a series of two-reel plays planned. "Double Dealing," by George Pyper, "Under Western Skies" by the same author, and "Stolen Gold" are the trio chosen to inaugurate the series.

These short subjects are complete stories, condensed into the briefest possible film space.

(Continued on Page 19)

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Cal., Sept. 9th, 1923.

An interesting project is being worked on, for a big outing to be held at Pacific City the first Saturday and Sunday of October by all San Francisco people in the picture industry. All branches of the business will be included; the exhibitor, the producer, the exchanges, and each and every worker connected with moving pictures, and their families, will enjoy a grand two-day holliday. The profits are to go toward the founding of an insurance fund for the aid of the sick and needy of the industry.

Mitchell Lewis finished his part in "Half-A-Dollar Bill" being made by the Graf Productions, and accompanied by his wife, returned to Hollywood.

Jay Morley, leading man in the series of films being made by the Gerson Pictures Corporation, returned from a short trip to Los Angeles last week, bringing with him, his wife, and two little sons.

Hal Reed, well-known publicity man has given up his San Francisco office, and is reported to have accepted a position in Portland.

Work on "Nobody's Child" being filmed by the West Coast Productions at the Pacific Studios at San Mateo was held up for a few days last week, waiting the arrival of James Calnay, head of the organization, and some other members of the company. Meanwhile the office of the company has been moved to larger quarters at Room 516 Phelan Building. Work on the picture is again under way, and making good progress.

A couple of weeks ago Anna Q. Nilsson awarded a dancing-cup at Pacific City. The winner was graceful, lovely, Edith Flynn, of San Francisco. Mis Nilsson and Max Graf were both so impressed by her beauty and charm that Mr. Graf has offered her a small part in his next picture, and a chance at fame.

The mammoth Pictures Corporation has recently been organized in New York City, with offices in the Loew Theatre Building. Victor Fisher, of this city is vice-president, and the object of the new organization is the distribution and sales on a franchise basis, of live box office attractions. The first picture to be released by them will be "Enemies Of Children" recently made at the Hollywood Studios by the Fisher Productions, from George Gibbs novel "Youth Triumphant." Victor Fisher will also act as general manager of the Mammoth.

Thomas Meighan, his wife Francis Ring, Al. Green, Director, and thirty members of his company will be here this week for several days working on the waterfront in the picture "Woman-Proof," which is being made from a story written especially for Meighan by George Ade.

After four weeks spent in San Francisco, working on "Half-A-Dollar Bill," Anna Q. Nilsson returned to Los Angeles the latter part of last week.

"Waterfront Wolves," first picture of the series being made by the Gerson Picture Corporation, starring Ora Carew, is finished, titled, and cut, and will be ready for release to the State Right Market Sept. 20th. Work on the second picture of the series has already begun. The story is one of the logging camps, both written and directed by Tom Gibson, as yet untitled. Jay Morley, Hal Stephens, 'Tiny' Sandford, and Eddie O'Brien will continue in Miss Carew's supporting company, with the addition of several new members.

Theodore Roberts has again returned to S Francisco, this time as headliner at the Gol Gate Theatre, in his playlet, "The Man Hig Up," which has been such a great dram success.

Only a few more days will see the act filming completed of "Half-A-Dollar Bill," ing made by the Graf Productions. Most the company, including little Frankie Darr and the two dogs have been to sea in a sail ship the last five or six days. However, fat Neptune has been kind, the ocean has b smooth, and not a single case of sea-sickn has been reported.

Mary Pickford, and Douglas Fairbanks w the guests of the city on Sunday and Mon to help welcome the riders of the Pony E press on their arrival at the new Tanfo Track. Our Mary awarded a gold medal the winning rider of the pony express r while Douglas did stunts in the big ro Mary and Doug were met by Mayor Ro and a committee of leading citizens on t arrival here.

Louise Lovely, motion picture star and st favorite is the headliner at the Orpheum T atre this week in an unusual act called "A L At The Studios," during which Miss Lov will coach men and women from the audie in a scene that might be used on the scr A full equipment of lights, electricians, st hands and cameramen are actually carried Miss Lovely, so that pictures are really ta of the new actors, to be shown on the scr next week.

Earl Williams, his wife, and Constance T madge, are guests at the St. Francis. E Williams came to do a dock-side scene fo picture, and Constance Talmadge "Just Ca along," she says, for a little holliday.

CASTS OF THE WEEK

Robert Z. Leonard
presents
MAE MURRAY
in
"FASHION ROW"
by
Sada Cowan and Howard Higgin.
Photographed by Oliver T. Marsh.
Art Director, Cedric Gibbons.
CAST:

Olga Farinova	Mae Murray
Eric Van Cortlendt	Freeman Wood
James Morton	Earle Fox
Mrs. Van Cortlendt	Mathilde Brundage
Kainanoff	Elmo Lincoln

GOLD SEAL PRODUCTIONS
present
"RIDERS OF THE DESERT"
Co-Directed by Emil Greville
and Roy Hughes.
Camaraman, R. C. Hughes
CAST:

Miles Leavens	Thos. Hutchinson
Donna Hale	J. H. Rush
Harry LaVerne	Scott McGee
Bert Apling	

PHIL GOLDSTONE PRODS.
presents
"DO IT NOW"
Directed by Duke Worne

Wm. Fairbanks	Dorothy Revere
Madge Bellamy	Arthur White
Alex Francis	John Fox, Jr.
Wm. Nye	

Harry S. Northrup has been engaged by Metro to play one of the leading parts in "The Living Past," taken from the book, "The Tale of Triona," to be directed by Harold Shaw.

Mr. Northrup was last seen in the leading heavy roles of Mrs. Wallace Reid's "Human Wreckage," and "Saved By Radio."

CASTS OF THE WEEK

Chas. R. Seeling Prods.
Present
GEORGE LARKIN
in
"CHAINED LIGHTNIN'"
Directed by Chas. Seeling.
Photographed by Vernon Walker.
Story by Jeanne Poe.
CAST:

George Larkin	Aline Goodwin
Wm. Quinn	Ollie Kirby
Otto Metzetti	Michael Baio

Bob Horner Productions
present
"ISLES OF PARADISE"
Directed by Bob Horner.
Photographed by Elmer Dyer.
Assisted by Harry Burns.
CAST:

Eva Novak	George Chesebro
Phil Dunbar	Bob Slaughter
Tom Ryan	Ray Hanford
R. Hildebrand	Frank M. Clark

LAVAL PHOTOPLAY, LTD.
present
"THE VITAL QUESTION"
Directed by P. Cazeneoye
Photographed by Harry Webb
CAST:

Andre Lafayette	Eddie Tilton
Jack Perrin	W. H. Turner
Max Constanc	Helen Ferguson
Bernard Randall	Ortha Alba

(Continued on Page 21)

Long Days of Toil Bring Reward to Young Sculptor

From jungle-dweller to extra-man in the movies, from extra-man to painter and sculptor, with a prospect of rounding out his career in Paris—such is the avatar of Carlos Gemore, otherwise Charles Gilmore, or, better yet, just Charley, as he is more generally known. Charley was born a scant eighteen years ago in the island of Negros, one of the Philippines. His mother was a Spanish native of the island, and his father an American soldier. While Charley was still a toddler—yet familiar with every detail of the savage brush that encompassed his home—his father died of a jungle-fever, and from that day on Charley began to dream about the great country whence his father had come and whither, without doubt, his spirit had returned. Even in those days, Charley was fashioning beasts and birds from the black mud of the river banks, trying to catch the colors of the tropic sunsets in the crude pigment of the local boat-builders. But his chief dream was of America.

Last year he followed his dream. He came as a "wiper" in the engine-room of a freighter. The freighter dumped him, with much else of its cargo, onto the big piers of Los Angeles harbor. From there to the moving picture studios of Hollywood was but a brief step to the traveler. It was a hard one, though. Charley almost starved. What did that matter? In Charley's limited English, "studio" meant "art"; and anyway, he was in America, the home of his blonde and heroic father.

One of Charley's first jobs was as a member of the huge mobs employed in the filming of "The Hunchback of Notre Dame" at Universal City. Now the reality exceeded any dream

of his. He found himself surrounded by magnificent architecture, great sculpture and painting.

His own innate art began to blossom. He made hundreds of studies with charcoal, pencil-stubs, discarded brushes—on planks, scraps of "compo" board, the back of reflectors. He scrimped on food and bought modelling clay, with which he worked at night. He did a pair of marvellous statuettes, one of them showing Lon Chaney as the "hunchback," and another of Ernest Torrance as "Clopin," king of the Paris beggars.

One day his work was remarked by Perley Poore Sheehan, who had adapted "The Hunchback of Notre Dame" to the screen and was supervising the production. Mr. Sheehan had spent much of his life in the art centers of Europe and was amazed to find that the sketches and figurines were the product of an untrained youth. Through his recommendation the budding Phideas was given a place in Universal's art department—itself almost as perfect a school for young artists as could be found this side of Paris.

Now Charley spends his entire days modelling and painting to his heart's content. He has made an intensive study of Universal's replica of Notre Dame, and he aspires to make a holy pilgrimage to the great original. But America is his own country, now and forever—so Charley says in his lisping, broken English. There is no longer a Carlos Gemore, Filipino; it is Charles Gilmore, American.

New Camera Presents Many Great Changes

Making perspective pictures by the new "natural vision" motion picture system just invented by George K. Spoor, owner of the famous old Essanay Company, and the eminent physicist, P, John Berggren, graduate of the Royal Academy, Stockholm, Sweden, brings forth so much that is new in the cinema art that little of the old is left.

The changes in the mechanics and optics are almost complete ones. The optical system in the new camera brings to the photographic art a system of view recording as different as is night from day.

The cinema camera of the past records its view through round lens in the same manner that any common camera makes its plate or film record—with one eye only. The camera of the new perspective pictures made with the "natural vision" system, makes its photographic record upon the film through two square lenses, which give to the appearance of the camera the impression of two small windows where the customary lens is usually found.

The optical system of the new "natural vision" camera contains twenty-six optical members, divided into a corollary of convex and concave lenses and prisms.

The construction of this wonderful lens first involved the designing and building of a lens testing apparatus of extraordinary proportions, nothing of its kind having ever before been attempted, and so strange and unusual was this apparatus when completed, that it attracted much attention from experts at the U. S. Bureau of Standards, at Washington.

The mechanical part of the camera, owing to the fact that a film of much greater area and length was to be used, presented many problems and consequently called to camera "insides" which are all new in computation and assembly.

With the basic principles of camera entirely changed, it necessarily followed that the perforating machine, the printing machine, the projecting machine and even the screen, which receives a view forty feet wide by twenty-one feet high, all be made to conform with the great and radical changes adopted for the wonderful new photographic machine which is to give to the world a new and marvelous form of education and entertainment, heretofore beyond the dreams of the most expectant.

With these strange and fascinating devices come to the producer of motion pictures new and strange problems in the making of productions, the familiar camera angles, so dear to the heart of the expert camera man and director, are all things of the past in making perspective pictures with the new "natural vision" system, which has two perspectives as its base.

Every camera man has his "pet" set of lenses today, each of which performs wonderful things for him and his director and his director relies upon him for the extraordinary and unusual "shots" he obtains when shooting a scene.

The "natural vision" camera sees just like a human being and what it sees it delivers to the negative in a manner identical to the human experience of seeing with two eyes.

The other mechanics and optics used in the system of "natural vision" pictures re-create for the spectator in a perfectly natural way exactly that which is before its marvelous human eyes and does this entirely without distortion of any kind.

The camera men at Essanay must learn once again new and unusual operations in the photographing of a production. The director as well will encounter a great change in staging productions. He will find that the new camera will make small sets large and his problem will be to hold them down. Then he will find that strange as it may seem, a large set will have its real expanse and for the first time in his long experience, the camera will record bigness where bigness is before it. The strange thing here is that the new camera of the "natural vision" system makes small sets appear larger than they are and they must necessarily be constructed even smaller than the sets for the present day camera, which incidentally reduces their cost. Even larger sets need be built half the size of the present day effort to appear more stupendous than we are accustomed to this moment.

This is a direct reversal of present day methods, for it is a well known fact that the motion picture camera of today makes a large set look small when projected.

Then more to come in the way of new experience will be the elimination of the ever convenient "close-up." The new "natural vision" camera, with its perspective pictures, does not find it necessary to give the spectator a long distance view of a mammoth set or scene and then immediately jump the camera into the set and take bits of it, with the close-up of the actors to register expression, thought or beauty, then back again to show you the big scene is still there with a repetition of the same close-up operation time and again. Not at all, "natural vision" dictates differently, as will be seen and appreciated when the first production is ready for showing.

The continuity writer must adopt a new and studied form of layout of the script and the greatest difficulty of the producer will be in his effort to make the person who performs this task forget most that his training has taught him, to come fresh with an open mind, to receive and follow instructions in the new order of things that lie just ahead in the production of a new form of amusement that millions of fans are awaiting almost spellbound to see, and which is already in the making in Chicago.

With the Cinema Stars of Today

Where do good movie actors come from? Does any one section of the country contribute more histrionic talent to the silversheet than another, and was the stage the original training school for a majority of the picture industry's well-known players?

These questions are burning ones with numerous fans who follow the careers of the brightest lights in the spectacular cinema firmament and for this reason the following information has been compiled for the edification and peace of mind of "ardent fan," an "admirer" and the scores of others who pen notes to the players of the screen propounding the intimate queries.

William V. Mong, noted character leading man, was born in Chambersburg, Pa. Following several years as a district school teacher, he deserted the high lights of education for the footlights of the stage.

Al St. John, Fox star commedian, was born and raised in Santa Ana, Cal. He served as a lifeguard at Long Beach for a few years and it was through his daring in the water that Mack Sennett engaged him for minor parts. St. John rose to stardom quickly.

Charles Jones, another Fox luminary, is a product of Red Rock, Okla. He entered the movies via the cowboy route and since has become one of the more popular stars of the cinema world.

Dorothy Phillips was born and raised in Baltimore, Md. Following a private school and college education she studied dramatic art and went on the legitimate stage at an early age. Today she is a famous star.

Eulalie Jensen, noted featured player, was born in New York, and received her early stage training in musical comedy and vaudeville. She is now in great demand at the Hollywood studios.

King Baggot is a native of St. Louis, Mo. He began his stage career in dramatic stock and is now one of the foremost actors and directors of the movie world.

James Morrison is a product of Matoon, Ill. He is a college graduate and also a graduate of the speaking stage, having begun his career as an actor in vaudeville.

Joe Bonner by chance ran into his old partners, Tommy and Mabel Price, with whom he had toured the country in a vaudeville act. The trio have been engaged to entertain radioites for one of the daily newspapers broadcasting stations, doing the old act. While the vaudevillians are in town Joe is showing them about the studios, and giving them an opportunity to see just why he left the road to settle down in cinemaland where he has proven himself a very clever juvenile actor, as well a clever funster.

College Graduate Reaches Stardom

Donna Hale, who was recently featured in "Blarney," a Roy Hughes production, has the feminine lead in "Riders of the Desert" which Hughes is finishing at the present time for Gold Seal Productions. Miss Hale made her film debut less than two years ago, just after graduating from Kidd University in Texas; in fact, she was first discovered by Director Hughes while enacting a leading role in a lawn fest at one of the graduation programs. She was given a part in his next picture and established her right to play leading parts.

Miss Hale was president of the Players Club of the university and made many appearances while on tour with them. Her former classmates and friends are now showering her with congratulations upon her recent successes and are asking her to make personal appearances in the college towns where she is so well known. She is a keen student and lover of good literature, and is constantly studying dramatic art. Her part in "Riders of the Desert" affords her many opportunities to display her ability, and should prove a distinct triumph for her.

M. P. P. A. Chief to Become a Producer

Entering the field of supplying extra talent to studios and independent producers some eight months ago, Harry C. Ells, president of the Motion Picture Players Association, unknown and unfamiliar to the picture industry, has made an enviable record and a host of friends through a policy of service to both the actor and producer and his retirement at this time as the chief executive of the Players Association will no doubt be regretted by its many members.

When asked for a reason for the change Mr. Ells stated frequent requests from friends for his entering the producing field had finally convinced him that greater opportunities were available in the making of educational and special films, than the strenuous duties of highly intensified organization work. Before entering the picture industry Mr. Ells spent several years as executive seceretary in Chamber of Commerce work, his last connection in that line being with the Alhambra Chamber of Commerce, which position he resigned last November to organize the Motion Picture Players Association.

Carl Stockdale, one of the most competent artists of the screen in character roles, will play the role of the bookkeeper in Bryant Washburn's first picture.

M. Maurice Cohen of Paris, correspondent for many foreign publications and formerly an actor and director in picture studios of France, was a recent visitor at the Grand Studios.

New York Critics Pre-View "Rosita"

A new jewel is today glistening in Mary Pickford's crown of fame, due to the success of the New York opening of "Rosita," her latest photoplay, which had its premiere at the Lyric Theatre in the heart of the Metropolitan theatrical district.

Wires to the little star from friends in New York as well as from members of the United Artists organization indicate that this film will not only be Mary's best but will prove one of the worthwhile cinemas of the year.

Among those who telegraphed their congratulations were Mary Hay, Richard Barthelmess, George and Percy Fawcett, Hartley Manners and Laurette Taylor, Sol Lesser, Maud Salvini, Mrs. Bertha Case, wife of Frank Case who owns the Algonquin Hotel, and many others.

From Hiram Abrams, president of the United Artists Corporation, came the following:

"Press unanimous in praise of your remarkable acting, the magnificent photography, the bigness of the production as well as Lubitsch' direction."

"Rosita" is understood to be noteworthy as a photoplay for three reasons: To begin with, it represents Ernst Lubitsch' first directorial effort in America. Second, it is the first time Mary Pickford has appeared in an adult role throughout an entire picture. And last, the film is distinctive because of photographic innovations for which Charles Rosher is responsible.

A notable member of the cast with Miss Pickford is Holbrook Blinn, playing the part of the philandering king.

"Rosita" is expected to be released generally in the late Fall.

Heavy Scores As Character Man

The rise of George Siegmann to a position commanding respect as one of the industry's foremost character and heavy men is one that is exciting no little comment among the trade. It has even come to a point where exhibitors feel that there is some value in mentioning him in the billing. Producers realizing this are calling upon Siegmann to play roles that are not even of first importance simply in order to have his name on the cast.

It may be Siegmann's extraordinary work in "Merry Go Round" that has suddenly caused his individual stock to rise, but be that as it may, it remains that he no sooner terminated the difficult role of Danton, the French patriot in Rex Ingram's "Scaramouche" than he was engaged in Maurice Tourneur's "Jealous Fools," and while still donning the grease paint he was engaged by Thomas H. Ince for a principal role in the film version of O'Neil's great play, "Anna Christie."

Siegmann entered the movie game in its very infantile days—even before the entrance of such latter day lights as Pickford, Chaplin, Griffith, etc. Slowly, but steadily he has been climbing up the celluloid ladder and his career counting from "The Birth of a Nation" up to "Merry Go Round" has been a series of big parts in big pictures—probably the record for any character or heavy in the business.

THE SCHENCK LINE UP

"The Dangerous Maid," starring Constance Talmadge, is now in the cutting rooms and will be completely edited in about three weeks. This story of the turbulent times of King James II of England was directed by Victor Heerman for First National release.

Buster Keaton will be the next to finish. Buster is now making "Hospitality," his second feature length production. In "Hospitality" Buster's wife, Natalie Talmadge Keaton and Baby Buster as well as Buster's father, "Joe Keaton," have important roles. The first sequence of "Hospitality" were made at Truckee. Other scenes were filmed on the United Studios lot and the comedy is now being completed at the Keaton Studios.

Norma Talmadge is about third done with her big Algerian spectacle-drama, "Dust of Desire," the scenes of which are laid in and around the famous oasis of Biskra in Northern Africa. "Dust of Desire" is being directed by Chester Franklin and Frances Marion. Joseph Schildkraut, the famous Continental star, heads the all-star cast. "Dust of Desire" will be ready for editing in about a month.

Critics Praise a Late Offering of Trimble

After eight months of constant work, Director Laurence Trimble is putting the finishing touches to Strongheart's third and latest starring vehicle, "The Love Master," which is now ready for early fall release. The locale of this picture, from an original story by Jane Murfin and Trimble, is the Canadian Rockies, and the location work was done at Banff and Lake Louise.

Critics who have seen "The Love Master" declare Trimble has achieved Strongheart's greatest triumph and that this picture will surpass "The Silent Call," which firmly established the wonder dog as a picture star, and his second release, "Brawn of the North."

The human story in "The Love Master" is stronger than in either of the dog's two previous pictures and still Strongheart has a great part. Those who remember the trial scene in "The Silent Call" as one of the great moments in great pictures will find Strongheart has two such great moments in his new picture.

For thrills Trimble has secured some wolf pack scenes never before equalled or even attempted on the screen. There is also a great sled dog race in which fifteen teams, piloted by the greatest drivers in western Canada, risk life and limb in a mad dash over the glaciers and snow-banked peaks of Lake Louise, one of the scenic spots of the world.

In all, the Trimble company was in Canada nearly five months filming "The Love Master," and the picture is declared a marvel of scenic grandeur and photography. The interiors were made in Hollywood.

In the supporting cast with Strongheart is Mrs. Strongheart, *nee* Lady Jule von Helmetal This is her first screen appearance. Others having principal parts in the human story include Lillian Rich, Harold Austin, John J. Richardson, Tom O'Brien, Donna Barrell, Joe Barrell, Walter Perry, Hal W. Wilson and Baron Henri Arnous de Riviere.

May Emory, for years connected with the Mack Sennett comedies, who has of late been appearing in feature length subjects, is the proud possessor of one of the most complete wardrobes of any of the feminine actresses that are now gracing the boards in cinemaland.

Considerable rivalry exists between Monty Banks and Sid Smith, Grand - Asher comedy stars, as to which shall have a house warming first. Both have new homes in Hollywood, but Monty got moved in a bit before Sid's was completed. However, Monty is still holding off and Sid swears he plans to have a party the same night. Probably they'll toss a dollar to see which entertains first.

One-Minute Interviews With Famous Film Folk

By MALCOM STUART BOYLAN

"Miss Breamer, you are of Australian birth. Now, do you think that there is any temperamental difference between the Colonials and the British that might influence one's work on the screen?"

"Temperament, I believe, originates with one's parents and immediate associates, rather than with geography. The British are restrained emotionally in comparison with the Latins, for instance, but between the British of England and the British of the colonies there is no difference of mannerism that could be noticed on the screen.

"Miss Enid Bennett, a beautiful and gifted actress, is an Australian by birth. But I do not believe that an observer could watch her art from a theatre seat and learn the place of her birth.

"The silent drama is internationally incognito, because of its silence. There is no accent to identify one's geographical origin. It is entirely a matter of appearance.

"In 'Thundergate,' as an example, Mr. Owen Moore looks entirely Chinese when that is the requirement of the story and half-caste when the trend of the drama changes. Mr. McKim might be British, Italian, Celtic or French."

Miss Breamer shared prestige with the all-star cast of First National's "Thundergate" and is now playing an important role in "Her Temporary Husband" for that company.

"Miss Moore, what do you think of the strange international situation between Italy and Greece?"

"I think as little as possible about it, and with apprehension. For a young girl to impose her views on the public on such a serious subject would be taking an unfair advantage of the freedom of the press.

"Girls with whom I went to school would not be asked to express an opinion on a matter that bewilders statesmen. I am asked because the public has been kind enough to recognize me as a screen player.

"Even if my publicity director knew enough to intelligently answer the question in my behalf, I would not allow my opinion to be thrust upon thinking adults.

"I pray, devoutly, that the difference between nations will not again lead to war. I do not like Greek restaurants; nor do I like spaghetti, but I should dislike to see anyone fighting about it."

Miss Moore has just finished the leading role of "Flaming Youth," filmed under the direction of John Francis Dillon from Warner Fabian's novel and offered as an Associated First National picture.

"Miss Faire, would you rather the publicity department would describe you as a spectacularly beautiful girl with a profound intellect, or as a nice little girl, moderately pretty, who is trying to get along?"

"The latter!

"Bad advertising has killed more picture players than lack of publicity.

"Blatant blithering about screen folk must be getting fearfully tiresome to the general public. It is to me. I would much rather be known as a sincere worker with a possibility for success than as a simpering doll for whom fame and fortune has been prescribed by destiny."

"Miss Faire, what can you say about your latest picture?"

"Nothing. I did not understand that it was to be the purpose of this brief interview to discuss any definite production."

Miss Faire has just finished an important leading role in First National's production, "Thundergate," directed by Joseph de Grasse from Sidney Marshal Small's story, "The Lord of Thundergate."

"Mr. Bird, of all the hundreds of beautiful women you have photographed, whom do you consider the best subject?"

"That is an unfair question and to answer would probably abrogate my insurance.

"Each has some elusive charm which is not always captured by the camera. Many of the most charming have a face for every hour and a mood for every minute."

"Mr. Bird, Associated First National has three young women under contract with whom you are in frequent professional contact. Surely, Miss Colleen Moore, Miss Sylvia Breamer and Miss Virginia Brown Faire are first on your list of beautiful women?"

"Not necessarily. I did not understand that this informal chat was to be diplomatic.

"Miss Moore, for instance, is too animated; too fleeting in her almost innumerable expressions to be a perfect subject, for a camera that requires a motionless moment. When portraits are made exclusively by the motion picture camera, Miss Moore will be the perfect subject.

"Miss Breamer is statuesque. She must be photographed only in dignified poses and her beauty is so delicate that it is sadly influenced by lights. She is difficult to photograph, but the effort is well worth making.

"Miss Faire is a charming subject, but she thinks so deeply that it is not always easy to change her mood to suit the moment's requirement of the still camera. I like to photograph her in the low tones of old paintings."

Priscilla Moran in "Daddies" Cast

One of the most important child roles to be given away in recent months was handed to Priscilla Moran this week by "Bill" Seiter, who is to direct David Belasco's great stage success, "Daddies," for Warner Brothers. Mr. Seiter and Jack Warner have interviewed more than sixty of the screen's most lovable children during the past thirty days, seeking one to play the part of "Sammy" in "Daddies," and on the very day that they were to decide upon their choice, in walked Priscilla and their quest was ended. She was engaged for the important role immediately. Priscilla will be remembered as the little girl who lived with the Coogans for several months and was widely reported to be Jackie's adopted sister. She is a remarkably beautiful child with an almost uncanny natural ability for acting.

Other notables in the large cast of "Daddies" are Monte Blue, Harry Myers, Mae Marsh, Claude Gillingwater and many others. Production will start this week.

The Hercules Film Co., Inc., with headquarters at the Russell studio, have just completed their new feature, "Let's Go," directed by Jack Nelson. The corporation, under the California laws, has in its personnel, Otto Poll, Marco Charles, John Charles, Peter Andrews and Wm. Walthein and was organized for the purpose of filming 5-reel features for the independent market. Jack Pello, the star, is well known for his athletic stunts and is supported by a cast which includes Eva Novak, Milburn Moranti, Dick Sutherland, Joe Girard, Billy Elmer and others. Casting is in charge of Marco Charles, who is busy selecting players for the next picture, to start the latter part of September.

Harry La Verne has just finished playing the part of Tweed Silver, the genteel heavy, in "Riders of the Desert," which was made for Gold Seal Productions under the direction of Roy Hughes. He is slated to enact a similar role in Gold Seal's next film, tentatively entitled "The Man From Thundergap."

Summer has come and gone and George Siegmann is still planning to take a few days off but casting directors seem particularly anxious not to give him a breathing spell between pictures. In straight order Siegmann has appeared in Rex Ingram's "Scaramouche", Maurice Tourneur's "Jealous Fools" and Thomas H. Ince's "Anna Christie." Following close upon the heels of the latter production he was signed up for Allen Holubar's screen version of "The Bishop of Cottontown" and the Goldwyn production of Elinor Glyn's "Three Weeks." George is now looking forward to having Christmas off—maybe.

Makes Ready For Busy Fall Season

Under the direction of Norman Manning, studio manager for Principal Pictures Corporation, the first few dollars of the company's appropriation for studio expansion, are being put into circulation.

A new dressing room building has just been completed, of the one-story bungalow type. It is the last word in modern construction and the large, airy rooms are completely equipped with every known convenience for donning the make-up. The fifteen additional rooms are divided into three star suites, two large rooms for extra players and seven singles.

Also a new high-powered generator has been installed to take care of the additional "juice" required for the increased production activities.

Manning, a landscape artist of no mean ability, has been laying out the grounds surrounding the executive offices, and rows of brilliant geraniums, smooth green lawns and young pepper trees serve to make this studio one of the most attractive in Los Angeles.

Fifteen acres of ground adjoining the Pickford-Fairbanks studio on Santa Monica Boulevard, comprise the Principal Pictures lot. The studio was formerly owned by Florence and King Vidor, but was taken over by Sol Lesser and his associates early last Spring. It is here that the Harold Bell Wright novels are being filmed. "When a Man's a Man," featuring John Bowers and Marguerite De La Motte, has just been finished and is now in the cutting room. The second Wright story to be screened, "The Winning of Barbara Worth," starring Florence Vidor, will go into production early in October.

Eddie Cline is at present busy on the big stage directing Bennie Zeidman's production for Principal Pictures, "The Good Bad Boy," featuring Joe Butterworth and Forrest Robinson. Harry Langdon and his company are in the midst of the second two reel comedy of this series, under the direction of Alf Goulding, with June Marlowe playing opposite the star.

Principal Pictures Corporation, though a young organization, has made terrific strides in both the production and distribution ends of the motion picture business, and promises to become a recognized leader in the industry.

Surprise Awaits Morrison

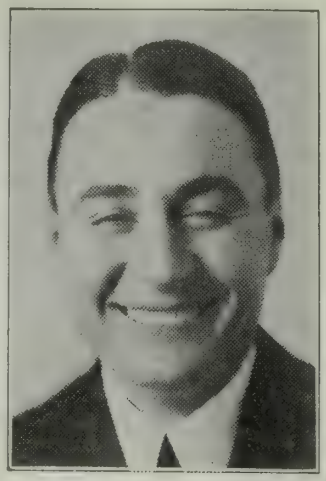
Practical joker friends of James Woods Morrison have arranged a reception for the young leading man upon his return from playing in New York "On the Banks of the Wabash." He will be taken to lunch where the orchestra has been bribed to play the same melody exclusively, and in his apartment he will find phonograph records of the same old number as a baritone solo, as a violin solo, as a concert number by a well-known band, and as syncopated by a well-known jazz singer.

Syd Returns to Screen

Good news for motion picture producers as well as fans comes in Syd Chaplin's declaration that henceforth he will devote himself exclusively to screen acting.

Originally, back in the days when he was a star performer in the London music halls, Syd Chaplin was the older, successful brother, doing his utmost to get a start for his "kid brother," Charlie. In fact, it was the insistence of the London vaudeville managers that he fulfill his contracts there which kept Syd from coming to this country and gave Charlie the opportunity to display his art in America — and hence came his start in pictures. Later, Syd came over here, too, acted in a number of comedies and directed a few—but was forced to give most of his attention to managing Charlie's business affairs. Soon he found himself interested in other business ventures and thus his screen appearance became spasmodic, fed and far between.

Realizing that he must concentrate his efforts, Syd Chaplin has now decided to devote himself exclusively to acting before the camera—and thus another great comedian will come into his own. Especially, he plans to create those



roles which afford comedy relief to the highly dramatic plots that are coming into vogue again on the screen. He recently concluded such a part, with Marshall Neilan in "The Rendezvous," a grim Russian tragedy. At the present time, Syd is a member of the all-star cast making "Her Temporary Husband" for First National Pictures.

Cummings Guides Classic

Can you imagine an actor writing to a theatre manager and asking that his name be taken down out of the electric lighted sign in front of the theatre showing a production in which he had a leading role?

It's hard to swallow, but such a player has been discovered in Hollywood, California.

Irving Cummings is the rara avis, which is Latin for queer bird, who sent a note to the manager of Loew's State theatre where "Rupert of Hentzau" was playing asking that his "place in the sun" be given to someone else in the cast.

The reason is that Cummings has turned his entire energies toward directing and independent producing, and has no further grease paint aspirations. Since appearing in "Rupert of Hentzau" Cummings has made two big productions on his own "Chicago Sal" and "Broken Hearts of Broadway," and now Carl Laemmle is entrusting him with making "My Mamie Rose" with Mary Philbin, which is to be even greater than "Merry Go Round."

Samuel Bishoff, auditing director of Grand-Asher Distributing Corp., whose offices are in New York, is in Hollywood for an extended visit. He was delighted with the development of the organization since its inception and impressed by the amazing growth of Southern California since his last visit a couple of years ago.

Ethel Barrymore May Return

Ethel Barrymore, while appearing in Los Angeles on the vaudeville stage, visited Conway Tearle at the United Studios where he is playing the leading role in "Black Oxen."

The occasion marked Tearle's sixth year in motion pictures and was celebrated by a luncheon at the studio attended by various First National movie celebrities.

It was just six years ago to a day that Miss Barrymore made her debut in films and insisted upon Conway Tearle, her leading man on the stage, to play opposite her in the picturization of "The Nightingale."

"I wanted a man as green as I was to pictures," laughed Miss Barrymore, "just to feel at home."

"And, Conway," addressing the actor, "when are you coming back to the stage, where you and your talents belong?"

"When you return to the screen Ethel, and bring the genius of the Barrymores to this new art," replied Tearle.

"Well, to tell what's been a secret, Conway—I am considering an offer. That is, if certain interests can get the screen rights to a certain play, they plan to make me a very handsome offer, I am told—one that I can not withstand."

"Now that we are exchanging confidences, Ethel, I may tell you that I may be on Broadway again this winter. There's something brewing, but then—the California climate you know and the wonderful big pictures now being made—they can only be found in Hollywood."

Co-operation Is a Keynote to Success

"Harmony," says Elliott Dexter, "is the keynote of success in the making of pictures, as it is in any walk of life."

Mr. Dexter is now making his first pcture for Grand-Asher, with R. William Neill at the helm. "I have seen many instances of people endeavoring to work without harmony," says the star, "and never have I seen them accomplish anything worth while. That is why, in my company, I insist that people shall reflect that quality which begets a mutual regard and co-operation. It is the principle upon which the entire studio is conducted and that is one of my strongest reasons for feeling that I have at last achieved a goal toward which I have long been striving, the production of my own pictures under conditions that make for success and happiness.

"The very spirit of the story I am doing is built upon the law of harmony. As "the prince" a mission worker, I am called upon to right wrongs through the correct handling of situations that might ordinarily lead to tragic results. And there is tragedy in the story but in every instance it leads to ultimate good. Thus a man who is unscrupulous is finally made aware of his mistake and is regenerated; true love finds its realization and after many terrific situations, the end is harmony.

"I have never been happier in my life than I am now—and I think this evidences the truth of my assertion, that without harmonious surroundings there can be neither success nor satisfaction."

NOTED FRENCH ACTRESS

Star of the Paris stage before the World War, creator of numerous roles, in Sarah Bernhardt's support in several plays, a Red Cross nurse and finally in pictures—that's the record of Mme. Rose Dione, French actress of rare talent and beauty who is playing the role of modiste in Bryant Washburn's first production for Grand-Asher, directed by Cullen Tate.

Mme. Dione played both comedy and tragedy on the stage. She appeared in "Madame X" over 400 times in France and when fifteen did her first role with the immortal Sarah Bernhardt.

At the Theatre Sarah Bernhardt she played in "Les Mauvais Bergers"—freely, "The Bad Shepherd." She came to America after numerous experiences abroad with a French company playing in New York. From there she went to Montreal in stock. Finally she reached Hollywood and has played in photodramas with Mary Pickford, Nazimova and others.

The role of Mme. Florio in "Try and Get It," Washburn's picture which was adapted from Eugene P. Lyle's story "The Ring-Tailed Galliwampus" is a highly pleasing one in which Mme. Dione's natural vivacity and exotic mannerisms fit perfectly.

Who's Who and What's What in Filmland This Week

NEW DANCE STEPS

Craig Biddle has originated a w dance called "The Lincoln urry" which is unique. It is vided into three parts. The st part has one step to each ats of the music. The second rt has one step to one beat. The ird part has two steps to each at. The dance begins with very ow steps and ends with very fast eps. Some of the expert danc- g teachers say that the "Lincoln urry" will be generally adopted is fall.

UR LOST AND FOUND DEPT.

Found: The first King Tut oustache. Lew Cody owns it id he got it from Jim, the Gold- yn barber, seven years ago at old iceville.

The idea originated with Jim hen Cody complaintd that he had fficulty in keeping his moustache irled. Therefore the barber con- ived the idea of shaving the oustache in a semi-curve to give e appearance of curling. The oustache, which stays curled ithout waxing, has been a char- teristic of Cody's ever since. m, the barber, claims King Tut id his curled whiskers are only imitation of Cody's moustache.

Clara Bow, 17-year-old Brook- n high school girl, has been ected to play the part of Janet glethorpe, a society flapper in rank Lloyd's independent pro- uction of "Black Oxen" which is be released as a First National cture.

Miss Bow recently came to ollywood as the winner of a ame and Fortune Contest and llowing her appearance in Down to the Sea in Ships" was gned to a long term contract by . P. Schulberg by whose courtesy e is enabled to appear in "Black xen."

Mr. Lloyd made tests of over a ozen flapper types before he lected Miss Bow whom he de- ribes as vicacious, intelligent, thletic and attractive enough to e the center of interest at any arty. The selection of Miss Bow aves but two characters for Black Oxen" unfilled—Prince Iohenauer and Mrs. Jane Olge- norpe. Corinne Griffith and Con- ay Tearle are the featured leads f the production.

AST NAMED FOR FIRST PRODUCTION

It would be hard to find a more rilliant galaxy of players than hat chosen to support Elliott Dexter when he makes his bow s a Grand-Asher star, in his ini- ial offering in the field of actor- roducer.

Mildred Harris plays the lead- ing feminine role, opposite the star, in the character of Lorraine Meade. Mr. Dexter has the part of Austin Ferrol, dubbed "The Prince"; Anders Randolf, one of the world's greatest screen heavies, is Johnson Trent, a political boss; Grace Carlisle, beautiful and tal- ented, is Mrs. Trent and Sydney Bracey, character actor of re- markable versatility, is "Tug" Wilson, an underworld crook. Little Jeanne Carpenter is Betty Trent. There will be many types and bits played by carefully chosen actors and actresses.

Admirable settings and some thrilling episodes will be found in this picture which is one of the really "different" productions.

Ray June is first cameraman for R. William Neill who is making Elliott Dexter's first production. June. Estep is publicity photo- grapher for the organization. To avoid confusion, Mr. Dexter sug- gests that the latter be called "June First" and the former "June Last."

THRILLS GALORE ....

"I've never worked harder in my life nor enjoyed it more," de- clares Billie Rhodes, who is in the midst of her first Grand- Asher feature, produced by Ben Wilson, called "Leave It To Gerry." "As a sort of tomboy girl," she continued, "I have been kept on the jump from morning till night. I've had to ride a bucking burro, milk a goat with a predelection to kick be the only girl in a wild football game; climb the side of a house on a clinging vine which breaks half way up so that I fall; I've slipped on hardwood floors, fallen down stairs, driven an automobile down the worst road I ever saw in my life at a high speed—and, well, I can't think of any more just at the moment.

"But I actually enjoy it, be- cause while this is pretty rough acting, it is not slapstick, and it is all in character. I feel the role and the story is convincing and human, and I think we will have a very delightful picture."

Adam Hull Shirk wrote and Arthur Statter adapted the story.

JENNINGS TO WEAR SHIELD

DeWitt Jennings has been en- gaged for Elliott Dexter's first production. He plays the import- ant role of Farley, the detective. Mr. Jennings is a native of Salt Lake City and had a stage career of twenty years duration before beginning his screen work with Pathe and other companies. He is regarded as an excellent char- acter man.

CAMERA MAN BALKED BY METAPHYSICS

Joe Walker, well known cine- matographer who is photograph- ing Mozumdar's "Beyond the Veil," admits that he accepted the job with considerable fear. He thought he'd be called on to pho- tograph metaphysical thought, since he knew the Hindu religion- ist's reputation along these lines. Fortunately, the metaphysical is the least obstrusive aspect of the picture and all Joe has to "shoot" —apparently—is a highly dramatic story played by Mozumdar and an accomplished cast of players.

WANDA HAWLEY FINDS POLITEST MAN

While Wanda Hawley was working before the camera in Egypt, during her just-completed foreign trip, the city of Luxor was visited by the Queen of Bel- gium. Both of these famous ladies happened to be boarding the same ferry across the Nile to King Tut's tomb; and the screen queen was assisted by Sheykh Sid Achmed el Gabir, of Mena. The gallant Bedouin exclaimed that he would far rather serve her than the hereditary royalty present. That retort, claims Miss Hawley, wins him the Chesterfieldian medal!

WINIFRED DUNN IN ROME

Recent callers to see Winifred Dunn, Metro's scenario editor, at her studio office, have been in- formed that she was in Rome. In the interests of truth, it must be announced that her absence is purely metaphorical. She is at present delving in ancient Roman lore, for an important sequence in "The Man Whom Life Passed By," Victor Schertzinger's next production at Metro.

ROSEMARY THEBY FINISHES DANA PICTURE

After thirteen years in the films, Rosemary Theby has just finished her first experience in working be- fore the camera as a Parisian apache. It was in Viola Dana's latest vehicle, "In Search of a Thrill"; and Miss Theby's role in- cluded a characteristic dance that she proclaims her roughest experi- ence in all her screen career. All for art!

MANY NOTABLES IN CAST

Jane Murfin, who, with Justin H. McCloskey, directed the Trim- ble-Murfin Production, "The Sign," has finished editing and titling this all-star production and it will be given a pre-view within a few days. In the cast are such favorites as May Allison, Rock- liffe Fellowes, Edward Horton, who has just completed "Ruggles of Red Gap," Harry Mestayer, Eddie Phillips, Vera Reynolds, Tom O'Brien and others.

Harry Gribbon connection with Mack Sennett through a period of almost 10 years has made him one of the best known of funsters in two-reel comedies.

Mr. Gribbon only a short while back was given a starring role in a new series of fun-films and he came through with such flying colors that he is destined to do bigger and better things from now on.

Marjorie Meadows, well known in English theatrical circles, who came here to try her hand at screen work, has been quietly gaining her point, and putting in such effort that has won for her the much desired opportunity, for after appearing in an even dozen comedies via the two-reel route at the Century studios, she has been selected to work in a five-reel feature, and is to be given equal screen credit with the all-star cast. So, some of the ambitious in- genues who have failed to be as fortunate as Marjorie, can now sit back and say that old man "Opportunity" knocks now and then, if we just wait patiently for the day of his coming.

LIKE THEIR MUSIC

A four-tube receiving set has been installed in the scenario room at the Buster Keaton Studios. Here concerts are enjoyed during intervals when Buster's scenario writers, Jean Havez, Joe Mitchell and Clyde Bruckman, feel the need for a respite from the grind of work. The concerts are also a tempting prelude for the daily conference between the scenario staff, Buster, Director Jack Bly- stone and Lou Anger, Buster's manager.

Radio concerts were first intro- duced during the working out of the story of "Hospitality," Bus- erican life in 1830, which is now being made to be released by Joseph M. Schenck Productions through Metro. The making of a comedy is a severe nerve-strain. In the discussion over the work- ing out of various situations dif- ferences of opinion rose, and time and again Buster played peace- maker by "giving them the air" with his radio.

Constance Talmadge is taking a short rest at a sea resort after finishing her latest comedy-drama, "The Dangerous Maid."

Who's Who and What's What in Filmland This Week

THEY'RE OFF..

One thing is sure—if "Try and Get It," Bryant Washburn's first production for Grand-Asher, isn't a brilliant success it will not be for lack of a fine cast. The roster is like a page from the screen blue book and is as follows:

Bryant Washburn, as Joe Merrill, a chap who believes he hasn't had a chance to make good; Rhoda Perrin, daughter of a wealthy man played by Billie Dove; Timothy Perrin, her father, Lionel Belmore; Larry Donovan who runs a big printing establishment, Joseph Kilgour; Glen Collins, who multiplies everything by ten and means to get on, Edward Horton; the modiste, Mme. Rose Dione.

TYPES, TYPES, TYPES!

There is an assortment of characteristic people in the opening scenes of Elliott Dexter's new Grand-Asher production, as yet untitled, that would make an Ellis Island gathering look artificial. There are whiskers of every shape, size and color; there are old women and young, tall and short; men who might have emerged from the ghetto of London or the apache haunts of Paris; there are Hester Street types, Bowery characters and indeed every sort imaginable. They appear in the mission scenes of the production which is being made by R. William Neill.

Mme. Rose Dione, who plays the part of Mme. Florio in Bryant Washburn's "Try and Get It," his first picture for Grand-Asher, was in many plays with Sarah Bernhardt and during the war served as a red cross nurse.

EATS 'EM ALIVE

William Russell, popular screen star, who is playing a leading role in Thomas H. Ince's screen adaptation of "Anna Christie," has turned "fire-eater." A law forbidding smoking on the stages of the Ince studios is strictly enforced by the Culver City fire chief who spends much of his time on the grounds of the studios. Russell has one of the most strenuous roles of his career as Matt Burke, the Irish stoker lover of Anna in the play, and after finishing up a rough and tumble fight in a flooding stoke hole of a ship, a tense love scene with Blanche Sweet or a heavy emotional sequence with George Marion he declared a cigarette was the only thing that would soothe his jumping nerves. To outwit the fire chief he acquired the knack of "swallowing" his cigarette and now has become so expert that he can put a lighted "fag" under his tongue, carry on a mumbled conversation and then produce it once more when "danger" is out of the way.

WHEN WORK IS PLAY

When May McAvoy took an adding machine and added up all the miles that she had danced for rehearsals and scenes in "Her Reputation," Thomas H. Ince's big newspaper drama, she discovered that she had done enough distance to entitle her to a cup. Miss McAvoy, who has one of her most appealing roles as "Jacqueline Lanier," the girl who becomes a front page story, appears in several novel dancing scenes in the production. Lloyd Hughes plays the role of a youthful news reporter, heading a fine supporting cast. The picture was directed by John Griffith Wray.

Theodor von Eltz completed the best role of his career when he appeared in his final shots in Warner Brothers' "Tiger Rose',' in which he supported Lenore Ulric, his work having occupied him for ten weeks. In the picture, the exteriors for which were shot near the Yosemite, Mr. von Eltz enacts an engineer, a splendid heman characterization, who is plunged into the most intense dramatic situations so he has varied scope for his acting.

Richard Talmadge has finished "Fast Freight," a five-reeler, and his first starring vehicle on his new contract with Abraham Carlos who has signed him for three years. Mr. Talmadge, who before his stardom doubled for all the stars, performed in this picture every kind of daring feat against the handicap of a sprained ankle that laid him up for three weeks. Among those who supported him in "Fast Freight" were Tully Marshall, Aileen Percy, George Nichols, Bruce Gordon, Al Freeman, John Steppling and others. W. K. Howard directed.

VERY OBLIGING

There is an automatic elevator, called "cafeteria elevator" by some, in the office building in which Laurence Trimble, director and trainer of the wonder-dog, Strongheart, has his suite.

Just as Trimble entered the elevator the other day, a portly gentleman made a dive for the door and shared the elevator with him. Trimble pushed the button for the third floor and as the elevator stopped and he started to get out, he was met by a friend.

They had exchanged a few words with the elevator door open when Trimble's fellow passenger started to berate him.

"You're the freshest elevator operator I ever saw. I want to go to the fourth floor and it's time you took me there," he shouted.

And Trimble did.

Ship Sunk at Sea.

A crew of sailors who are familiar with the waters of both oceans was recruited by Thomas H. Ince for the filming of the spectacular scene in his screen version of "Anna Christie," in which a big ship is rammed and sunk. Lowell Wagner, formerly second mate of the China Mail steamer, the "China," was put in charge of the sailors. With his assistance, Director John Griffith Wray has filmed scenes just outside the bay of San Francisco, said to be the most spectacular ever shot of a shipwreck. "Anna Christie," an adaptation of Eugene O'Neill's successful stage play, featuring Blanche Sweet, George Marion, and William Russell, will be released by First National this fall.

BRUCE MAKES PASADENA LAUGH

Bruce Guerin has performed the impossible. His antics in Wesley Barry's "The Country Kid," which was shown in pre-view the other evening at a Pasadena theater, brought chuckles galore from the highbrows out in that aristocratic section. In the role of a country urchin Wes' littlest brother, in the Warner picture, tiny Bruce's clever acting is calculated to boost his popularity many fold when the picture is released.

DE MILLE TO CAST SOON

William de Mille will return to the studio within the next ten days to start production work on his forthcoming Paramount picture, "Every Day Love," adapted by Clara Beranger from Julian Street's novel, "Rita Coventry."

HART IN FOURTH WEEK

"Wild Bill Hickok" has come to life at the West Coast studio of Paramount Pictures.

William S. Hart has started production work on his original story of this name centering around the life and deeds of the famous pioneer peace officer and gambler. Under the direction of Cliff Smith, Hart has been filming location scenes for the past week. J. G. Hawks wrote the scenario for this stirring Western story.

FATTY RETURNS

Walter Hiers, rotund Paramount comedian, is celebrating his summer vacation by making a series of personal appearances throughout the Middle West. He is scheduled to return to California this month.

DEXTER TO CHANGE TITLE OF PRODUCTION

When Elliott Dexter started his first production he had as a working title "The Man Who Forgave." It was a very good title, as titles go, but when the continuity had been completed by Florence Hein, it developed to such great proportions, dramatically and otherwise, that the title seemed altogether inadequate.

"We've got to have a bigger title," said Dexter.

"I agree with you," said R. William Neill, whose production it is.

"What shall it be?" asked the star.

"I wonder," commented Mr. Neill.

And they are still busily engaged in trying to get a name as big as the story. Doubtless they will hit on one before many days.

Meanwhile the picture goes merrily on with a cast that fairly blazes with brilliancy.

Elliott Dexter, Mildred Harris, Anders Randolf, Sydney Bracey, Grace Carlisle, Jeanne Carpenter, The story is by Adam Hull Shirk.

MEIGHAN IN "WOMAN-PROOF"

Although Thomas Meighan is in California and George Ade several thousand miles away in Indiana, both are working steadily on "Woman-Proof," the Ade story in which Meighan is now starring for Paramount, under the direction of Alfred E. Green.

Ade keeps in constant communication with Meighan and Green by letter and telegraph during the production of his stories, of which "Woman-Proof" is the third to serve as a starring vehicle for Meighan. Tom Geraghty is production editor and the cast includes Lila Lee, Mary Astor, Robert Agnew, Louis Dresser, John Sainpolis, Vera Reynolds, Hardee Kirkland, Martha Maddox, George O'Brien, Charles A. Sellon, Edgar Norton, "Bill" Gonder and "Mike" Donlin.

With the filming of a replica of the United States House of Representatives, Tod Browning, Goldwyn director, has completed work on his picturization of "The Day of Faith," by Arthur Somers Roche.

Tyrone Power, stage star, who played one of the leading characters of the story, is returning to New York, while Eleanor Boardman, Raymond Griffith, Wallace MacDonald, Charles Conklin, Edward Martindel, Jane Mercer and Winter Hall, other members of the cast, are preparing further picture work. Ford Sterling, who played a leading role, is in Florida, with King Vidor, making Joseph Hergesheimer's novel, "Wild Oranges."

angdon Brings Famous Coat to Screen

Harold Lloyd and his horn-rimd spectacles—Charlie Chaplin d his bamboo cane—Lloyd Hamn and his checkered cap—and arry Langdon and his triangle rcoat.

The short, flaring overcoat of arry Langdon is as familiar to udeville fans as those other aprtenances are inseparable from screen comedians. And Langn has brought the overcoat with n to the screen. Or I should , overcoats, for his wardrobe ually boasts eight.

It is an easy matter for a screen median to determine what is nny and what is not. He need ly sit down in the projection om and examine his screen self leisure—and the comedian himf generally knows better than yone else what is funny. Whethor not a certain piece of wear- apparel, and the manner of aring it, will cause laughter, is cided before the picture leaves projection room. Of course don't always agree with the dions.

But the stage comedian can't see nself. He's got to try out his as on an audience that has paid od money to be made to laugh. e measure of applause—or—othwise—that he receives from these st audiences decides whether or t his "stuff" is funny.

Harry Langdon had a slight adntage over his brother stage medians. He was for many ars a cartoonist, and knew pretty ll what looked funny to people. cartoon of his once made such hit that Langdon set himself the sk of discovering what it was out this particular figure that ade it so funny. It wasn't the se; it wasn't the face, nor the t—it was the lines of the overat!

He forthwith adopted the style r himself for his vaudeville acts, ith such success that the Langn overcoat is as well-known to udeville audiences as the acts emselves, "Johnny's New Car," d "After the Ball." A tailor in icago makes all the overcoats.

Langdon is busy now on his sec d two reel comedy for Principal ictures Corporation, under the dicction of Alf Goulding. June arlowe plays opposite the star.

A SMALL WORLD

Meet again on "The Isles of Parlise"; this is the story of Robert Horner and Richard P. Young, ollywood film-folk.

Some years ago, Horner, then enario editor for a comedy procer in Chicago, purchased a funy story from Richard P. Young, en a free lance writer. Leaving mediately afterward for the oast, Horner lost track of his w acquaintance.

And now they are to be toether again in "The Isles of Parlise" a feature film production arring George Chesbro, to be rected by Horner, and cut by oung.

Checking Up On The "I-Told-You-So" Gang

Dempsey vs. Firpo

At the First National studios there are a half dozen or more actors who are either personal friends of the champion, or who have had such close contact with him as to have felt his husky left.

There is Chuck Reisner, playing villain in "Her Temporary Husband," being directed by John McDermott, who corresponds regularly with his old pal, Jack.

"He and I used to barnstorm around the country," says Chuck. "I remember when he would meet all comers—and knock 'em cold."

"He's a cinch to win. Firpo will come in on him and that's just what Jack wants. Jack, like most champions, is best when he fights block and counter style. I expect he'll teach Firpo something in the way of arm blows. If Firpo's right arm ever feels Jack's left on the muscle it won't be worth much. Sure, Jack will knock him for a row of Argentine ant-eaters."

Chalk up another for Dempsey from Sydney Chaplin, who is playing a leading role in "Her Temporary Husband."

"Foreign fighters have no chance with Americans. It was in America where all the modern science of the game was developed. Foreign fighters are more for display to make the fight spectacular. An American goes in to win; it is the American breeding and can't be beat. And I believe Dempsey is a true representation of American determination," says Chaplin. Firpo should hear the sweet birds before six rounds are fought."

But here is a vote for Firpo.

"If these two fellows are letting their beards grow as a part of their training—it's Firpo all the way," believes McDermott. "Each have said they are passing up the barber shop because long beards go for protection. Well, take a look at Firpo's map. Of course, if I were betting—that's something else."

The fight dope on the First National sets is not without authentic source, for in Joe Stanton, Cherokee Indian, who is playing a minor villain part in McDermott's picture, there is a man who has sparred with both of the fighters.

"Firpo can knock out Dempsey. He has the punch. The only doubt in my mind is his ability to take a Dempsey lashing. If he can stand up four or five rounds he'll knock the championship out of America."

"Fight? Whata fight?" asks Bull Montana, playing in "Jealous Fools" being directed for First National by Maurice Tourneur. Oh, you mean thata thing what Firpo's donna know nothing about?" The "Bool" leaves not room for doubt as to what he thinks of Dempsey's chances."

"I tried to bet that Dempsey would knock out Willard in one round but I couldn't place it," Owen Moore, playing the leading role in "Her Temporary Husband," says, explaining that he feels the same way about this fight. "Jack's from another actor whose knowledge of the prize ring came from actual experience in it. Conway Tearle, who is being co-starred with Corinne Griffith in "Black Oxen," was once a professional welterweight in England. Ten years ago he was considered to be one of the fastest men of his class. Tearle admits that he has placed several bets on Jack, and he's not worrying at all about Firpo's chance of dethroning Dempsey.

Noted Author Is Here On Visit

The first step toward the making of "The Winning of Barbara Worth" by Principal Pictures was taken yesterday when Harold Bell Wright, the author, met Edward F. Cline, director, at Principal Pictures studio and began a series of conferences in which the scenario department of the Lesser organization will participate.

Harold Bell Wright, accompanied by Mrs. Wright, arrived from Tucson, Arizona, and registered at the Ambassador Hotel, Los Angeles, where they will remain about two weeks.

Daily meetings with the scenario department of Principal Pictures and with Mr. Cline, are scheduled, the plan being to get Mr. Wright's cooperation in laying out the scenario just as was done in the case of "When a Man's a Man" which is now completed.

Mr. Lesser's determination is to parallel in the picture he is to present, the motives and spirit, and action of Mr. Wright's epic story of the reclamation of the desert, so that when it is produced it can go forth with the approval of the author.

"That Mr. Wright accurately gauges the taste of the American Public," says Mr. Lesser, "is demonstrated by the millions of readers he has won with his fiction. If he can win millions of readers for his books," continues Mr. Lesser, "it is because he touches their hearts and arouses their enthusiasms. There is no reason why these salient qualities of Mr. Wright's novels should not be caught by the camera. That is why we are inviting his cooperation and why we are so happy he is giving it to us in such abundance."

PLAYS IMPORTANT PART

Beautiful Hazel Deane, said by many to possess the most magnetic personality in pictures, has been chosen to portray an unusually vivacious part in Bryant Washburn's first Grand-Asher production entitled "Try and Get It." In this delightful farce, plays the part of a modern flapper, who finally succumbs to the wiles of Edward Horton, to perfection.

Both Cullen B. Tate, director, and Bryant Washburn are delighted with Miss Deane's work and predict a big future for her.

Ben Alexander Is First National Child Star

Ben Alexander has arrived

This youthful actor's sterling work in the leading role in "Penrod and Sam," has been recognized by Associated First National Pictures, Inc., with a long termed contract.

Under the agreement signed this week the 11-year-old phenomenon will appear in a number of forthcoming First National productions to be made on the West Coast. The first is to be "Misunderstood," an original Booth Tarkington story to be produced by J. K. McDonald and directed by William Beaudine.

Executives of First National believe that in the signing of Ben Alexander they have added to their West Coast staff a youngster who is destined for the greatest honors that the screen can give.

The new Firct National actor takes his place with the several talented stars and featured players who have been signed within the last few months by this producing and distributing organization. Ben will now be in the excellent company of Colleen Moore, Corinne Griffith, Sylvia Breamer, Virginia Brown Faire and Ben Lyon.

Although only eleven years old, Ben Alexander can look back on a most extensive histrionic career which covers an appearance in six stage successes, a vaudeville tour and so many photoplays that he has lost count of them.

Born in Goldfield, Nevada, he made his first appearance before the footlights in a sketch written by his mother in which he toured from San Francisco to Chicago. On the legitimate stage he played the title role in "Penrod," and had important roles in "Seven Miles to Arden," "The Little Teacher" and several other popular productions.

In pictures he played several parts before being "discovered" by D. W. Griffith, who gave him an important boy-role, the brother, in "Hearts of the World." Following his impressive work in that picture, he was given important roles in several other big film productions, every one adding more glory to his youthful crown. His most recent role was in Maurice Tourneur's First National picture, "Jealous Fools."

Joy Winthrop is playing the part of an old maid gossip under the direction of Jess Robbins at the Universal Studio.

Cecil B. DeMille has returned to Paramount's West Coast studio to begin preliminary work at once on his forthcoming production, "Triumph," from the Saturday Evening Post story by May Edington. The noted producer of Paramount Pictures bearing his name has been enjoying a short vacation aboard his yacht "Seaward," following the tremendous production work on "The Ten Commandments," the story of which was written by Jeanie Macpherson.

Pulse of the Studios

For Week Starting Monday, Sept. 17

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Rosson	All-Star	Linden Stevens	Geo. Carter	Staff	"The Satin Girl"	2nd Week
Dearholt Productions.						
Neva Gerber Productions						
Dick Hatton	Neva Gerber	Nobles	La Mece		"The 7th Sheriff"	3rd Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Jackson 190**
H. & B. Film Co.						
Tenny Wright	All-Star	Bill Beckway			"Tango Trails"	Preparing
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**59357**
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 009**
Century Comedies (Universal release).						
Al Herman	All-Star	Wm. Hyer	Herman	Herman	"The Detective"	Schedule
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 407**
CHOICE STUDIO. 6044 Sunset Blvd.						**439-76**
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 310**
H. Beaudine	Jim Adams	Paul Garnett	Jim Clemens		2-Reel Comedy	Editing
Scott Sidney	Neil Burns	Alex Phillips	Ernest LaVelle		2-Reel Comedy	Schedule
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Drexel 211**
Frederick Bond	All Star	Joe Walker	H. Metz	Johnson	"Beyond the Veil"	5th Week
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.						
Renalles, Inc. Clarke Renalle, Director General.						
	All-Star		Staff		"The Elk's Tooth"	Preparing
			Harry A. Swart		"Purple Bath Tub"	Preparing
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-16**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
Taurog	Neely Edwards	Meehan	Cullen	Staff	Special	4th Week
Kerr	All-Star	McGill	Linkoff	Staff	Comedy	Editing
Hibbard	Lige Conley	Corby	Sharpless	Staff	Comedy	2nd Week
Jack White Corp. (Educational Release) (Novelty Juveniles)						
Ward Hayes	All-Star	Stengler	Linkoff	Staff	Novelty	2nd Week
Pratt	Cliff Bowes	McGill	Dewar	Staff	Cameo	1st Week
Lloyd Hamilton Corp. (Educational Release)						
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 300**
Edmund Mortimer	John Gilbert	Don Short	McKenzie	John Russel	"The Exiles"	Editing
Mayo	Stock	Sid Wagner	Jas. Tinling	Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Jim Summerville	Stock	J. A. Schmidt	Arthur Cohn	Staff	Comedies	Schedule
Erle Kenton	Lew Brice	Vic Scheurich	Max Gold		Comedies	Schedule
Jack Ford	All-Star	Joe August	W. Mayo	John Russell	"Hoodman Blind"	5th Week
Wm. Wellman	Buck Jones	Schneiderman	H. Hough	Fred & Fanny Hatton	"Big Dan"	5th Week
Roland V. Lee	All-Star	D. Keefe	Geo. Post	Don Lee	"Gentle Julia"	2nd Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 263**
Rocky Mt. Production Co.						
GARSON STUDIOS. 1845 Glendale Blvd.						**Drexel 005**
Metro Release.						
GOLD SEAL PRODUCTIONS. A. Rosetti, Studio Mgr.						**7405 Roseberry Ave**
Greville Hughes	Leavens-Hale	R. C. Hughes		Emile Greville	"Riders of the Desert"	4th Week
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 269**
Phil Goldstone Productions. (State Rights release).						
Duke Worne	All-Star	Roland Price	A. Tenbrook	Staff	"Do It Now"	3rd Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 016**
Monte Banks Productions, Inc.						
Sid Smith Productions, Inc.						
Joe Rock Productions.						
Bryant Washburn Productions.						
Cullen B. Tate	Washburn-Dove	K. MacLean	R. Asher	J. Furthman	"Try and Get It"	4th Week
Elliott Dexter in R. Wm. Neil Production.						
R. Wm. Neil	Dexter-Harris	Ray June	Jo Sternberg	Florence Heim	"The Way Men Love"	4th Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**76171**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStroheim	"Greed"	28th Week
Victor Seastrom	All-Star	Chas. Van Enger	Chas. Lapworth	Paul Bern	"The Judge and the Woman"	15th Week
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"Law Against Law"	Editing
King Vidor	All-Star	John Boyle	James Dugan	King Vidor	"Wild Oranges"	7th Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 143**
Harold Llloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Bud Golden		"The Girl Expert"	6th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ving Productions. W. H. Carr, Production Manager.						
Jack O'Brien	All-Star	D. Jennings	Cy Clegg	Frank Beresford	"Trapped"	5th Week
K. McDonald Productions.						
enand Hoffman Productions.						
osmopolitan Productions.						
everley Productions.						
J. P. McGowan	All-Star	Walter Griffin	J. E. MacDonald	Phillip Hurn	"The Whipping Boss"	3rd Week
ORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
ob Horner Productions (Independent release). 1442 Beachwood Drive.						438-740
Bob Horner	Geo. Chesebro	Elmer Dyer			"The Isles of Paradise"	2nd Week
as. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Seeling	Larkin	Vernon Walker	Kenneth Green		Special	Editing
NCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761731
lmer Photoplay Productions.						
ortland Productions						
rimble-Murfin Productions.						
ssoc. Authors, Inc.						
homas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharpe	Edw. Benshaw	Bradley King	"Anna Christie"	10th Week
USTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						Holly 2814
Jack Blystone	Buster Keaton	E. Lessley-Thorp	Rose	Mitchell	"Hospitality"	12th Week
ou Anger Productions.						
ASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						Holly 2400
aramount Pictures. (Famous Players-Lasky Release.)						
Geo. Melford	All-Star	Ernest Haller	John Boland	Tom Gerahty		
Al. E. Green	Thos. Meighan	Chas. Clark	Fred J. Robinson	Edfrid Bingham	"Woman-Proof"	8th Week
Jos. Henabery	Doug. Fairbanks, Jr	Saxon Dean	Dick Johnson		"Stephen Steps Out"	8th Week
Cliff Smith	Wm. S. Hart	Warren	Dick Rush	J. G. Hawkes	"Wm. Hart in Wild Bill Hickok"	5th Week
Herb Brennon	Pola Negri	Jos. Howe	H. Schwartz		"My Man"	Preparing
Wm. DeMille	All-Star	Guy Wilky	Geo. Hippard	Clara Berangee	"Every Day Love"	Preparing
Geo. Melford	All-Star	Chas. Clark	Fred Robertson	Jack Cunningham	"Flaming Barriers"	Preparing
ane Grey Productions.						
ictor Fleming	Dix-Wilson	James Howe	Gilroy	Doris Schroeder	"The Call of the Canyon"	6th Week
ames Cruze Productions						
James Cruze	All-Star	Vernon Keays	Karl Brown	Walter Woods	"To the Ladies"	Preparing
IcNAMARA STUDIOS. 4011 Lankershim Blvd.						Lankershim 132-J
IAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						Capitol 2120
ouis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	J. G. Hawks	"Cape Cod Folks"	4th Week
John M. Stahl	All-Star		Sidney Algier	A. G. Younger	"Why Men Leave Home"	3rd Week
Fred Niblo	All-Star	Victor Milner	Doran Cox	B. Meredyth	"Thy Name Is Woman"	Preparing
. P. Schulberg Productions (Preferred Pictures Release)						
Vic Schertzinger	All-Star	Karl Struss	George Yohalem	Eve Unsell	"The Boomerang"	Preparing
Gasnier	All-Star	Karl Struss	George Yohalem	Olga Printzlau	"Maytime"	6th Week
IETRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Harold Shaw	All-Star		Nat Natts	Thos. Hopkins	"The Living Past"	1st Week
Victor Schertzinger	All-Star			V. Schertzinger	"Man Whom Life Passed By"	2nd Week
Oscar Apfel	Viola Dana	J. Arnold			"Angel Face Molly"	2nd Week
ex Ingram Productions. (Metro release)						
ackie Coogan Productions, Inc.						
llen Holubar Productions.						
Allen Holubar	All-Star	Haskins			"The Human Mill"	Schedule
NATIONAL STUDIO. 1116 Lodi St.						Holly 4470
echnicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
ICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Jnited Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	12th Week
Geo. Hill	Jack Pickford		Held	Staff	"Valley of the Wolf"	8th Week
Marshall Neilan	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	Preparing
RINCIPAL PICTURE CORP. 7250 Santa Monica.						Holly 2806
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Alf. Goulding	Harry Langdon	Albert Breslau	David Smith	Harry Langdon	Comedy	Schedule
Benny Zeidman Productions.						
Ed Cline	Joe Butterworth	Wm. Marshall	Frank Gerahty	Grey Carr	"The Good Bad Boy"	Editing
R-C STUDIO. Melrose and Gower. 780 Gower St.						Holly 7780
ndividual Productions. (Film Booking Offices.)						
Al Santel	Eddie Hearn		Gilbert Fones	Wyndam Gittens	"The Sand Pile"	Preparing
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Comedy of Terrors"	Schedule
Chester Bennett Productions.						
Douglas MacLean Productions						
Jimmy Horne	Douglas MacLean	Max DuPont	Art Flaven		"The Yankee Consul"	4th Week
EAN RILEY STUDIO. E. G. Walker, Mgr. 6701 Santa Monica Blvd.						579-440
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-721
Hal Roach Comedies (Pathe release).						
Jackman	All-Star	Floyd Jackman	W. L. Guthrie	Staff	Feature	Schedule
P. Pembrooke	Will Rogers	Robt. Doran	Ross Letterman	Staff	2-Reel Comedy	Schedule
Geo. Jeske	Harry Pollard	J. Roach	Clark Hennecke	Staff	1-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Greeland	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
J. Howe	Stan Laurel	Frank Young	Cruze	Staff	2-Reel Comedy	Schedule
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						Holly 2176
Phil Rosen	All-Star	Kurrle-Broening	Al. Davis	Francis Marion	"Life of Abraham Lincoln"	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 794
Al. Nietz	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
Logan-Baynham Productions.						
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Hercules Film Prods., Inc.						
Jack Nelson	Jack Pollo	McManigal	Joe Kane	Staff	"Let's Go"	Editing
Jack Nelson	Jack Pollo	McManigal	Joe Kane	Staff	"The Powerless Man"	Casting
H. J. Brown Productions						
Al. Rogell	Fred Thompson	Ross Fisher			"Running Wild"	4th Week
Maloford Productions.						
Bob Williamson	Leo Maloney	Bataraka	Stratton		Untitled	3rd Week
Granada Productions.						
SENNETT STUDIO. 1712 Glendale Blvd.						Drexel 155
Mack Sennett Comedies. (First National Release).						
Del Lord	All-Star	Blake Wagner		Mack Sennett	Comedy	Schedule
Del Ruth	Ben Turpin			Mack Sennett	Comedy	Schedule
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 408
Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.						
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Edwin Carewe Productions. (First National release).						
Joseph M. Schenck Productions. (First National release)						
Marion-Franklin	Norma Talmadge	Tony Gaudio	David Fisher	Mack-Sullivan	"Rose of All the World"	8th Week
Victor Heerman	Constance Talmadge	Glen McWilliams	Edw. Brophy	Mace Sullivan	"The Mirage"	Preparing
Sam E. Rork Productions.						
First National Productions.						
McDermott Chaplin	All-Star		James Chapin	Wm. Dowlin	"Temporary Marriage"	7th Week
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott R. Beal	Fred Myton	"Jealous Fools"	Editing
Frank Lloyd Productions (First National Release)						
Frank Lloyd	Griffith-Tearle	Norbert Brodin	Billy Reiter	Fred Myton	"Black Oxen"	4th Week
UNIVERSAL STUDIO. Fred Datig, Casting.						433-13
Universal Film Manufacturing Co. (Universal Release.)						
Wm. Craft	Desmond-Sedgwick		McDonough Koehner		"Beasts of Paradise"	Schedule
Archainbaud	Priscilla Dean		McCarey-Wyler		"The Storm Daughter"	Editing
Herbert Blache	Gladys Walton		Sullivan	Hugh Hoffman	"The Near Lady"	Editing
Wm. Duncan	Duncan-Johnson	Robinson	Clarke	Geo. Plympton	"The Steel Trail"	Editing
Wm. Parke	Herbert Rawlinson		Dorian		"The Noblest Roman"	Editing
Ed. Laemmle	Billy Sullivan		Regan		"The Leather Pusher Series"	Schedule
Harry Pollard	Reginald Denny		F. Messinger		"The Spice of Life"	5th Week
Irving Cummings	Mary Philbin		Woolstenhume		"My Mamie Rose"	3rd Week
Robt. N. Bradbury	Pete Morrison		Victor Nordlinger		Series 2-Reel Westerns	Schedule
Jess Robbins	Baby Peggy		Arthur		"The Right to Love"	3rd Week
Hobart Henley	All-Star				"The Turmoil"	1st Week
Robert Hill	Herbert Rawlinson		E. Lumley		"All for the Love of Gloria"	2nd Week
Jimmie Aubrey Productions						
W. Hayes	Aubrey	Lyons	Zimmerman	Staff	Comedy	Schedule
Laval Photoplay, Ltd., of Montreal, Canada. L. Ernest Ouimet, Pres and Mgr.						
P. Cazeneoye	Andre Lafayette	Gene Benoit	Harry Webb		"The Vital Question"	3rd Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						598-13
Dave Smith Productions.						
Dave Smith	All-Star	D. Smith, Jr.	Bill Dagwell	J. P. Smith	"The Man From Brodneys"	Editing
Larry Semon Productions.						
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 418
Warner Brothers Productions.						
Mal St. Clair	Wesley Barry	E. B. Dupar	Geo. Webster		"George Washington, Jr."	7th Week
Johnny Hines	Johnny Hines	Chas. Gilson	C. Hines-Roth		"Conductor 1492"	8th Week
Wm. A. Seiter	Marsh Gillingwater		Tenny Wright		"Daddies"	Scheduled
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	Oct. 1
Sidney Franklin Productions.						
Sidney Franklin	Lenore Ulric	Chas. Rosher	Wm. McGann	Edmund Goulding	"Tiger Rose"	11th Week
Ernest Lubitsch Productions.						
Ernst Lubitsch	All-Star	Paul Perry	Flood Blanke		"The Marriage Circle"	5th Week
Harry Rapf Productions.						
Jack Conway	Monte Blue-Irene Rich	David Abel	Sutherland-Hawkes		"Loveless Marriages"	8th Week
	All-Star				"Broadway After Dark"	Preparing
WILNAT STUDIO. 6090 Sunset Blvd. Al. Brandt, Mgr.						Holly 794
WORLD EDUCATIONAL FILMS. Box 818, Sta. "C," Los Angeles						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"Haunts of Hiawatha"	5th Week

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578-280 SUNSET TAXI 578-307

"Phon-O-Grams"

Edited by Gene Woolway

Alton Brown

Juvenile Leads

578-177

Charlotte DuPuis

Ingenue-Characters

Holly 2570

J. C. (Jack) Fowler

Characters

438-501

Lorraine Eason

Ingenue Leads

575-91

Kenneth Gibson

Juvenile Leads

578-311

Doctor Roberts

Character Actor

Holly 5335

Reeka Roberts

Emotional Roles

Holly 5335

Bert Sprotte

Characters

741-64

FROM "U" TO YOU

(Continued from Page 5)

Jack Mower, who starred in "In the Days of Daniel Boone" with Eileen Sedgwick, plays the leading male role in the new plays, and Elinor Field, who is well known for a number of clever ingenue characterizations, appears in the feminine leading role.

Herbert Rawlinson spent three weeks in the warm waters surrounding Catalina Island getting chummy with the "biggest fish" in the Pacific ocean.

It must be the biggest one out there, for Herb saw it with his own eyes, and Herb is admittedly a good judge of— anyway——

He has now returned to frolic once more in the aquatic playground of the fish that "got away."

Rawlinson asserts that he would have caught the fish, but just at the time when the friendship that had been three weeks in the ripening was about to culminate in a fish steak, Universal officials decided that he was due to don the grease paint for another sojourn before the camera.

Now that he has finished the starring role in "The Noblest Roman," his latest feature, he has returned to the deep sea fishing togs and is again trolling the placid waters for his erstwhile friend.

Production has been completed on "The Noblest Roman," a farce comedy filmed under the direction of William Parks.

Supporting the star in the cast are Kalla Pasha, Beatrice Burnham, Melbourne McDowell, Tom McGuire, Margaret Landes, George Marion, Frederick Stanton and Frederick Bertrand.

Mary Philbin's first big starring vehicle since the amazing little star's rise to fame in "Merry-Go-Round," has been started at Universal City, in "My Mamie Rose," filmization of Owen Kildare's celebrated novel of the Bowery. Irving Cummings is directing the new feature, to be a Universal Jewel and one of the outstanding productions of the new season at the studio.

In order that the first Mary Philbin vehicle since "Merry-Go-Round" may be one of the outstanding pictures of the year, a cast of special importance has been chosen to support her. Pat O'Malley, outstanding figure in several of the past season's big successes, plays a bowery tough who finds his way to regeneration through the love of the little charmer of the quarter. It is said that this part is literally the life story of the author, who rose from a gangster to be "The port of the Bowery" and one of the striking figures in American literature through a woman's influence.

William Collier, Jr., son of the famous comedian and himself a notable in screenland, is another player in the big cast; Max Davidson, noted character man, plays the quaint "Levy" of the old clothing store, and Lincoln Plummer, Edwin J. Brady and several others are among the supporting players. A complete reproduction of the old Bowery, several blocks long, with such places as "Suicide Hall," "Steve Brodie's" and other landsmarks are built at Universal City for the picture; one of the largest sets erected since "The Hunchback of Notre Dame."

Work commences during the week at Universal City on the third and largest of the Baby Peggy Jewel productions, "The Right to Love," in which the baby is surrounded with one of the most remarkable casts she has ever

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Winifred Bryson, whose work in "The Hunchback of Notre Dame" was folloked by her sensation characterization of "Lullaby Lou" in "Thundering Dawn," is among the notable players enlisted to support the tiny actress in an all star cast of special interest. Elinor Fair is another notable in the cast. Miss Fair has been famous in screenland ever since her sensational success with Otis Skinner in "Kismet." Robert Ellis is another important player announced in the Baby Peggy cast.

Several other well known players are soon to be announced for later sequences of the picture, according to Casting Director Fred Datig.

The picture is from an original story by Bernard McConville, with continuity by Lois Zellner.

Billy Sullivan, who is playing the leads in the new series of H. C. Witwer's "The Leather Pushers" at Universal City, has a claim to fame that ought to mean much in the new prize fight series. Not only has he shaken hands with John L. Sullivan—but the famous old fighter used to carry him around when he was a baby. For Sullivan is a nephew of the greatest fighter of all ring history.

"I remember my uncle ever since I was a little baby," says Sullivan. "When I was quite a small shaver he used to tell me I'd be a fighter some day—he was proud of me and that was his way of showing it. Well—I did become a fighter, but I'm afraid never a good enough one to justify Uncle John in boasting much. I last saw my uncle only a short time before his death, a few years ago, when he was in vaudeville. I was then a fighter of some reputation, and he urged me earnestly to keep it up. However, I had turned actor then, and I found that I was pretty good at it and liked it. So I went on with my stage work. My uncle was a little disappointed, I'm afraid."

Sullivan plays the role of Kid Roberts, abandoned by Reginald Denny when the latter started features. Denny himself handed over the "Leather Pushers" title to the new star. Edward Laemmle is directing the new series, which is crammed with lightning-like fight action for Sullivan.

George Hackathorne, whose portrayal of the hunchback "ballyhooer" in "Merry-Go-Round" and the drug addict taxi driver in "Human Wreckage" have been heralded by dramatic critics as outstanding characterizations of the year, has been cast to play the role of Bibbs Sheridan in "The Turmoil," Hobart Henley's next multi-reel production for Universal.

Hackathorne is one of the youngest character actors in pictures, but has already attained a coveted place among screen celebrities. The part of the idealist son of the hardened financial figure in the famous Booth Tarkington story should provide him with one of the strongest dramatic roles of his film career.

Emmett Corrigan, famous character actor of the legitimate stage, has been selected for the role of James Sheridan, Sr., the father of Bibbs, and one of the outstanding characters in the play.

Eileen Percy, who played the title role in "The Flirt," another noted Tarkington story filmed for Universal under Henley's direction, has been cast for the role of Sybil Sheridan, a flapper whose venomous tongue insures plenty of grief not only for herself but for those closely associated with that ultra modern young lady.

Henley and Fred Datig, Universal casting director, are now choosing the remaining players for the all-star cast and it has been announced that one of the most capable casts ever assembled for a Universal production will be used in the making of what gives promise of being one of the most pretentious plays of the season.

Work has started on "The Ghost City," Universal's new chapterplay, a western story laid in one of the old deserted mining cities that make romantic reminders of gold rushes of a long dead past in the middle west. The story, written by Paul Bryan, is laid about such an old city in Wyoming, which has become the rendezvous of desperadoes preying on the rich cattle regions around. Their machinations are combated by ultra methods, including the airplane control, in a thrilling series of incidents, the idea being one entirely new to the screen.

Pete Morrison, noted as a Western star and daring rider, plays the principal role, while Margaret Morris, Universal City's new "discovery," heads the feminine contingent in the cast.

Bud Osborne, well known Western "heavy," does the villain's part in the new chapterplay, and a cast of well known standard players surrounds them. Frank Rice plays the eccentric character role of "Sagebrush Milton," an old plainsman, and Slim Cole is seen as Mort Curley, one of the leading lights of the city of the past. Others in the cast are Valerio Olivio, William Quinn, and Princess Hoola.

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Casts of the Week

(Continued from Page 6)

R. WM. NEIL PRODUCTIONS, INC.
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Photographed by Ray June
CAST:

Elliott Dexter	Grace Carlisle
Mildred Harris	Sidney Bracy
Anders Randolf	Jeanne Carpenter
DeWitt Jennings	

UNIVERSAL FILM CO.
presents
"MY MAMIE ROSE"
Directed by Irving Cummings
Photographed by Chas Woolstenhume
CAST:

Mary Philbin	Charlie Murray
Pat O'Malley	Kate Price
Willie Collier, Jr.	Edwin J. Brady
Max Davidson	Lincoln Plummer

BEN WILSON
presents
"THE SATIN GIRL"
Directed by Arthur Rosson
Photographed by Geo. Carter
Original Story by Adam Hull Shirk
CAST:

Mabel Forrest	Lenore Vance
Norman Kerry	Dr. Richard Taunton
Marc McDermott	Fargo
Kate Lester	Mrs. Brown-Potter
Clarence Burton	Detective
Florence Lawrence	Sylvia Brown-Potter
Reed House	NortonPless
Wm. Turner	Silas Gregg

Over Grand-Asher Way

Imagine a scene in Fairyland, combined with a back stage view of the Follies, and you get a pretty good idea of what the Grand Studio is like. It is very much the same as if one took the back drop away and the spectators watched the play while they also witnessed the work that goes on in that mysterious region known as "behind the scenes."

Unfortunately for the general public, visitors are excluded, and so the outside world must learn about the way the films are made from articles such as this.

Take an average day during the production of Bryant Washburn and Elliott Dexter's first features for Grand-Asher. Both these noted stars are making individual productions, heading their own organizations, and have surrounded themselves with the best talent available. This includes technicians, as well as artists.

An enormous interior of a palatial home, 100 feet deep and fifty feet wide, all in a gold stippled effect with gorgeous purple silk drapes, forms the setting for important action in the Dexter picture, an R. William Neill production. It is a drama of human lives that is said to be tremendously effective. Mildred Harris is leading woman; others in the big cast are Anders Randolf, Grace Carlisle, DeWitt Jennings, Sydney Bracey, Jeanne Carpenter, etc. This set is furnished with great luxuriousness. A Chinese orchestra with queer instruments making queerer music supplies melody for a dancer—a girl with grotesque head-dress. She removes this and puts it over the bald pate of an old reveler. The star sits at a table, aloof more or less, for he has much on his mind—in this character of Austin Ferrol, prince of the slums.

Directly opposite is the set for Bryant Washburn's picture, "Try and Get It," directed by Cullen B. Tate. It is an adaptation of a story by Eugene P. Lyle, Jr.—a high powered comedy.

The set is a beautiful modiste shop, with galleries and alcoves and a great central place where the models parade. A lot of lovely mannequins, a real fashion show wearing thousands of dollars' worth of gowns and furs, real importations from Swobdi's and Willard George, pass in gorgeous revue. Bryant Washburn as the star walks into this dream of luxury and fair women with a bill collector's file—like a bull in a china shop, someone said.

Mme. Rose Dione is the lady in charge, and she is effusively natural—a disciple of and a one-time player with the immortal Sarah. Billie Dove, beautiful and vivacious, is leading woman; Joseph Kilgour, Edward Horton, Lionel Belmore, Carl Stockdale and others are in the fine cast.

Everywhere are electricians, carpenters, busy, working, pounding, sawing, talking. The whistle blows and silence falls as the directors call camera. So big are the sets that the cameras are stationed in part of either set shooting therefrom to the other picture. It is a technical job to make them interlock without interfering. On the sidelines are hundreds of lovely girls, busy men, in either dinner dress or overalls, according to their work. And over all the green hued Cooper-Hewitts and the sunarcs, as well as many other kinds. A perfect wilderness of cables and wires underfoot, a maze of brilliancy overhead—and such a scene of activity as has seldom been excelled in any studio.

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POSSIBLY ABOUT YOU

Bebe Daniels is back in California after a year's absence in the East. Accompanied by her mother, Mrs. Phyllis Daniels, and her grandmother, Mrs. George Butler Griffin, the popular Paramount actress has arrived in Los Angeles and will enjoy a vacation of three weeks before starting work in her next production. Miss Daniels completed the leading feminine role in Sam Wood's production, "His Children's Children," in New York, just before starting on her transcontinental trip.

William S. Hart and the numerout members of his company engaged in the production of "Wild Bill Hickok," have materially increased the population of Victorville, Calif., where the Paramount star has established his temporary headquarers. Under the direction of Clifford Smith, location scenes for this stirring tale of pioneer days are being filmed in the vicinity of Victorville and the town will also be used as a background for some of the important action. William S. Hart wrote the original story of "Wild Bll Hickok" and J. G. Hawks adapted it to the screen.

Walter Hiers, who has been making a series of personal appearances in his native state of Georgia, is en route to California, to begin work in George Melford's forthcoming Paramount Picture, "Flaming Barriers," adapted by Jack Cunningham from the story by Byron Morgan. The cast is headed by Jacqueline Logan, Antonio Moreno, Theodore Roberts, Walter Hiers, Sigrid Holmquist and Robert McKim.

Edward Horton, who played the title role in the James Cruze production "Ruggles of Red Gap," has been chosen to play the principal masculine role in "To the Ladies," the forthcoming Paramount Picture which Cruze wilr produce, according to an announcement made today by Jesse L. Lasky, first vice-president in charge of production.

William de Mille is scheduled to start production work on his forthcoming Paramount Picture, "Every Day Love," at the West Coast studio September 20.

Nita Naldi, who plays one of the featured roles, is now in New York city but is expected to start for California within the week.

Leatrice Joy, who will play one of the principal parts in Cecil B. DeMille's next Paramount "Triumph," is enjoying a three weeks vacation trip to Honolulu accompanied by her mother.

Miss Joy recently completed one of the most important roles in Cecil B. DeMille's "The Ten Commandments."

San Francisco and its justly famous waterfront will serve as a background for some important action in Thomas Meighan's latest Paramount Picture, "Woman-Proof," which George Ade wrote as a screen starring vehicle for Meighan. The entire company will spend several days there. Alfred E. Green is again handling the megaphone. Tom Geraghty is production editor and the cast includes Lila Lee, Mary Astor, Robert Agnew, John Sainpolis, Louise Dresser, Edgar Norton, Charles A. Sellon, George O'Brien, Vera Reynolds, Hardee Kirkland, Martha Mattox, "Bill" Gonder and "Mike" Donlin.

George Melford has completed the production work on his most recent Paramount Picture, "The Light that Failed," and is now cutting and editing the film. Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence headed the cast. F. McGrew Willis and Jack Cunningham prepared the scenario.

Douglas Fairbanks, Jr., has completed the Turkish episodes of his first starring picture, "Stephen Steps Out," and is now engaged in an important sequence of scenes with Theodore Roberts as the other principal.

Despite the discomforts of a temporary heat wave, members of the company engaged in the making of the Zane Grey production, "The Call of the Canyon," on location near Flagstaff, Arizona, have been working steadily since their arrival there.

Victor Fleming is directing. Richard Dix, Lois Wilson and Estelle Taylor are featured with Noah Berry, Ricardo Cortez and Charles Ogle in support.

No delays are to be permitted in the starting of Pola Negri's rext Paramount Picture "My Man," which Herbert Brennon will produce. Both the star and the producing director are anxious to start work and both have agreed to be ready by September 17.

Strongheart, the wonder-dog star of "The Silent Call" and "Brawn of the North," whose next release will be "The Love Master," is ranked among the twenty most popular luminaries in filmdom, judging by the amount of his fan mail, and still his salary is less than an extra man, who gets his $7.50 ticket every time he works. Strongheart's salary is exactly three pounds of Porterhouse steak every night. Still it isn't such a bad life, for he has nine beautiful wives, who Director Laurence Trimble supports for him, a country estate in the San Fernando valley where he lives with his wives and children, and a big red motor car in which he spends much of his time when not acting. There's no income tax to worry over and none of his wives care for clothes or jewelry.

Ben Bernie's orchestra,one of the big time vaudeville attractions, was used in several scenes of Bryant Washburn's "Try and Get It," his first Grand-Asher production. Bernie brought his remarkable aggregation of musicians direct from a local theatre where they are appearing under his leadership and on a specially constructed stage at the Grand Studio dispensed sweet or jazzy music while the cameras ground.

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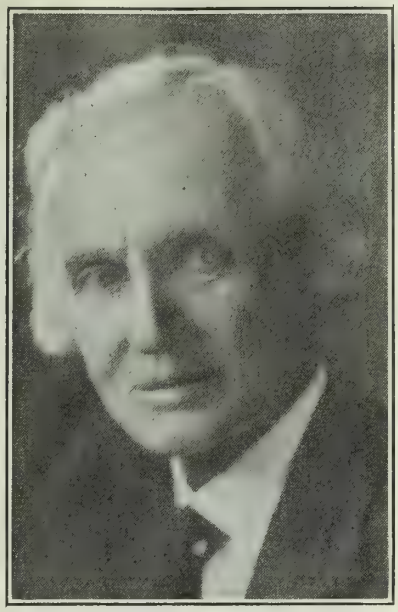

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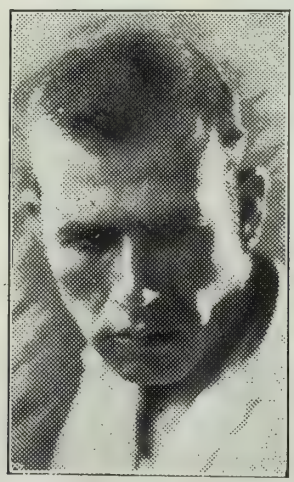

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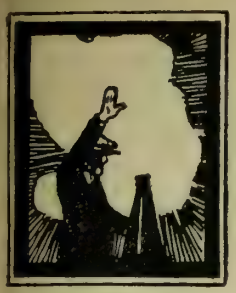

"Camera!"
[The Digest of the Motion Picture Industry]

ESTABLISHED 1918

A Film Magazine and a Film Newspaper in One

6318 Hollywood Boulevard
Hollywood : California

Vol. VI. SATURDAY, SEPTEMBER 22, 1923 No. 23

THE ENEMY WITHIN

Several weeks ago on this editorial page we commented on the need of a square deal for everyone, and what wonderful things the establishment of a spirit of fair play would do for the film industry. One obstacle in the path of the attainment of such a happy condition of things is found in the form of so-called motion picture publications which are in reality only blinds for vicious preying on the profession, employing tactics and methods that, if clearly revealed, would be hastily condemned in no uncertain language by film and newspaper people alike. We refer to one in particular that has aroused considerable trouble of late through some very odd deals, and according to opinions being voiced hereabout at the present time, is rapidly falling into disfavor. There is no place in journalism, especially journalism relative to the motion picture industry and the people who gain a livelihood therein, for petty graft and blackmail. It is not just and it will not be tolerated for any length of time, for as the old saying goes, "murder will out." This idea of being forced to spend a young fortune in advertising with some paper before being given any kind of just treatment in its news columns is pure bunk, and whoever has the idea it will gain anything one way or another, or that it will be successful to any degree, is a fanatic. Personal grievances and prejudices have no place in a newspaper office, and if they persist in hanging around, it means goodbye newspaper. We're not mentioning names, but the right foot knows this shoe and isn't going to be backward about raising a rumpus over this talk. We can only cite Lincoln's wise words, "you can fool all of the people some of the time, and some of the people all of the time, but you can't fool all of the people all of the time." Not motion picture people, by a long shot! Therefore, it will be to the best interests of this certain publication to snap out of it and come out straight and clean for the best interests of the industry, and not hide behind maudlin blackmail. "Camera!" isn't troubled with an overwhelming amount of advertising, but its personnel manage to make a decent living on the income. We could probably make a lot more if we adopted questionable methods of doing business, but we believe that we can truthfully say that we've given everyone a square deal. Mary Pickford and Jennie Smith are equally welcome to our news columns. We make no discrimination of any sort, and you can always be sure of this—that the news columns of our sheet are open to you at all times without variation. Make full use of them! You won't be forced to buy advertising or pay graft here, and our treatment of you will be absolutely unbiased, irrespective of whether or not you have any financial dealings with our business departments. We're for you strong, every one of you, and we believe that you are with us when we say the time has come for the enemy within to go, that the motion picture press must be clean and straightforward and that the industry cannot harbor any questionable publications. There is room here for any number of live film papers, and there are a good many of them now, mediums of great value to the profession. They are needed, for they are doing a great work. But the blackmail sheet must go!

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Morosco
744 So. Broadway

"The Gold Diggers"

Mason
127 So. Broadway

"The First Year"

Egans
Pico and Figueroa

"Getting Gertie's Garter"

Hippodrome
320 So. Main

"The Valley of Lost Souls"

Orpheum
630 So. Broadway

Vaudeville

Pantages
Hill at Seventh

Hoot Gibson
in
"Out of Luck"

Hillstreet
Hill at Eighth

Madge Bellamy-Lloyd Hughes
in
"Are You a Failure?"

Burbank
Main near Sixth

Musical Comedy

Majestic
845 So. Broadway

Marjorie Rambeau
in
"The Road Together"

Tally's Broadway
833 So. Broadway

Dark

Symphony
Broadway near Sixth

William Farnum
in
"The Gun Fighter"

This Week's Theatre Notes

"A non-star cast with the greatest supporting cast ever assembled"—this is the way "Hollywood," now at the Rialto, might well be described.

Hope Drown, playing Angela, heroine of the drama, and Luke Cosgrove, whose delicious humor makes the role of the old grandfather a gem, make their screen debut in "Hollywood"; George K. Arthur, the motion picture idol of England, is seen for the first time on the American screen as Lem, Angela's sweetheart, but Ruby Lafayette, the grandmother, Eleanor Lawson, the tempestuous aunt, and Harris Gordon, the doctor, are old-time troupers.

The supporting cast, assembled from the brightest stars and celebrities doing "bits," include Pola Negri, Lila Lee, William Hart, Thomas Meighan, Theodore Kosloff, Vera Fredowa, Leatrice Joy, Will Rogers, Agnes Ayres, Jack Holt, Lois Wilson, Jack Pickford, and others.

Richard Barthelmess is at Loew's State Theatre this week in a nine-reel production of Beulah Marie Dix's famous romance of early English history, "The Fighting Blade."

In this First National picture, Barthelmess essays the role of a swashbuckling soldier of fortune in the days of Oliver Cromwell. "The Fighting Blade" is a story of hearts and swords given a brilliant and massive production. It is the romance of a courageous soldier of fortune whose deadly sword changed the currents of an empire, swept a monarch from his throne, and cast a lady of high degree into his arms; with Richard Barthelmess as the swordsman who held his blade ever ready for fight or frolic. Never has Barthelmess been seen in a role more complete with daring exploits, plot and intrigue, dash and danger. The dramatic events of the story lead to the overthrow of Charles I of England by Oliver Cromwell and the establishment of the Protectorate.

Barthelmess is supported by Dorothy Mackaill, Morgan Wallace, and a number of noted actors. The production was directed by John S. Robertson.

Mrs. Wallace Reid in "Human Wreckage," the sensational photodramatic expose of the narcotic evil that has recently rocked Los Angeles, is playing a special return engagement at the Alhambra Theater this week.

This is the play which Mrs. Reid, widow of the late Wally Reid, who waged such a noble fight against the terrible menace, produced in order to pierce deep under the surface of superficiality and fiction, into the throbbing hearts of humanity so that the danger of the drug evil may be more readily understood. One of the finest casts ever brought to the screen has been assembled to film "Human Wreckage," which includes James Kirkwood, Bessie Love, George Hackathorne, Claire McDowell, Robert McKim, Victory Bateman, Harry Northrup, Eric Mayne, Otto Hoffman, Phillip Sleeman and Lucille Ricksen.

"Human Wreckage" is not a bedtime story, it is a terrific plea for the consideration of deep thinking men and women to line up on the side of these notable men and women now battling the narcotic traffic. The picture shows graphically the terrors of the drug evil. It is always in good taste and offends no one, but it is most assuredly something that will be pondered over after having once been seen.

The bill at the Hillstreet theatre will have for its headliner none other than Willie Ritchie, one time lightweight champion of the world. An act has been written for him and in it he shows boxing exercises and various forms of physical culture. This should interest everyone, as there is also some comedy in the act as well as the other interesting features. Another feature on the bill will be Laura Pierpont and her company of players in what is termed "A protean novelty," called "Women Who Pass in the Night," being another playlet from the pen of Edgar Allen Woolf, in whose sketch, "The Guiding Star," Miss Pierpont created such a sensation last season. Chieftain Caupolican, the sensational Indian baritone, will be on the bill also, offering a number of American and Indian songs with the assistance of Miss Jeanne Renard at the piano. Mr. Sweeney and Master Walter, two comedians of unusual ability, will offer a number of songs and also will hand out plenty of fun. Lillian and Henry Ziegler, modern equilibrists, and the Eight Blue Demons, Arabian hand-balancers and pyramid-builders, will complete the vaudeville program. The feature photoplay will be a Tom Forman production, "Are You a Failure?" with Madge Bellamy, Lloyd Hughes, Tom Santschi and Hardee Kirkland. A Bert Roach comedy, "Dancing Love," will complete the bill.

California
Main at Eighth

Marion Davies
in
"Little Old New York"

Miller's
Main at Ninth

Corinne Griffith-
Frank Mayo, in
"Six Days"

Metropolitan
Sixth at Hill

Pola Negri
in
"The Cheat"

Loew's State
Seventh at Broadway

Richard Barthelmess
in
"The Fighting Blade"

Rialto
Broadway near Eighth

James Cruze's
"Hollywood"

THE CRITERION

Charles Chaplin's
"A Woman of Paris"

Million Dollar
Third and Broadway

D. W. Griffith's
"The White Rose"

Alhambra
731 South Hill

Mrs. Wallace Reid
in
"Human Wreckage"

Hollywood Egyptia
Hollywood Blvd. and McCadden
"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Mary Philbin
and Norman Kerry in
"Merry Go Round"

Clune's Broadway
Broadway near Fifth

Gloria Swanson
in
"Bluebeard's Eighth Wife

Former Stadium Chief Locates Here

ving been a member of the profession for at many years and numbering among his friends, perhaps the larger portion of picture fraternity, Roy Marshall, through e efforts Hollywood was given the enter- ent which has made Friday nights and Legion Stadium a fixture in the lives of Hollywoodians, has established a business should prove of decided interest, par- rly to his friends in the industry.

ce his retirement from the management e Stadium, Roy (as most everyone knows has had many offers of business connec- Some of these, while lucrative, would taken him from Hollywood and his ds.

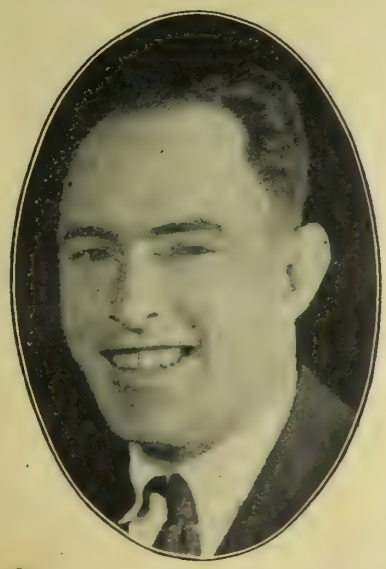
hen talking to the writer today Roy had ollowing message which we freely trans- o his friends:

nce retiring from the management of the um I have been doing some careful in- gating and some hard thinking, in order ork out for myself a connection that d be permanent—of value to my friends o our city.

s everyone knows, Los Angeles is the one white spot, in a business way, of this coun- Nowhere are business and business con- s as good as in this city. For this rea- it is only natural that any person living and earning money should take advantage ese conditions and invest his or her money e most advantageous manner.

fter a careful investigation I have ac- d the management of the Hollywood h of the Mortgage-Debenture Corporation alifornia, an institution capitalized for a n and a half dollars and building for the cular business of handling mortgage secu- and high class investments.

he officers of this corporation are honest able men who enjoy big positions in Los les and its business. Their experience



makes possible a safe and profitable business for the corporation and its owners.

"J. H. Scales, president, Fred C. Taylor, vice-president and Robert Marsh, member of the board of directors, are well known to the people of Los Angeles for their successful business careers.

"Associated with me in the management of this office is George W. Casteel, a banker of many years' experience and a man who is thoroughly conversant with all of the details of investment business. With his technical knowledge and my personal friendship, I feel that we are admirably situated to render a very much worth while service to my friends.

"The mortgage business is the safest of all businesses. A mortgage company has two kinds of assets—cash in bank or first mortgages on property whose valuation is set, not by the owners, but by competent company appraisers—its profits are made largely in the 'turnover' and commission charges. Mortgages are made at one rate and sold at a lower rate—and when sold the money is available for further turns and the profits are piling up as the business progresses, either for surplus or payment of dividends. Mortgages are sold outright—larger ones are divided into bond issues of the familiar $500 and $1,000 denominations. The Mortgage-Debenture Corporation will go further and thus make available for the small investors the same high class First Mortgage Security that larger investors are accustimed to buy.

"The big life insurance companies are heavy buyers of first mortgage loans.

"It has been my observation through years of association that motion picture people do not have the time, when busy working, for the proper investment of their earnings.

"The handling of money is a profession in itself and in this age of specialization it is well to keep in mind that men trained to handle financial matters, through the machinery of a corporation built for that purpose, can provide a service that members of the profession need, as few of them are especially trained or particularly qualified, now matter how successful they may become in their professional work, to properly safeguard their income and to make proper investments.

"I want to emphasize that here is where Mr. Casteel and myself expect to be a decided asset to those who will avail themselves of our service.

"In our offices at 411 Security Bank building we are equipped to do this. I trust that many will be farsighted enough to look into the possibilities which we offer."

From U to You

By WILL C. MURPHEY

ll and winter production activities at Uni- l City will be in full swing this week the starting of filming on at least four possibly five features, two of which will ewel productions of multi-reel length.

is also possible that production will start last of the week or the first of next on k and Ladder," a new Hoot Gibson pro- on from an original story by Edward wick, who will direct the picture.

---

ork has been completed by William Dun- n "The Steel Trail," his big railroad chap- ay in which he starred and directed, sup- d by Edith Johnson and a large com- The play, dealing with railroad con- tion, was made on the right-of-way of the Minaret and Western Railway, near Fri- California, in the Sierras. It is a spec- ar story of the problems of a construc- engineer, and one of the most important ersal chapterplays of the season.

ter a week's vacation Duncan will start is second Universal chapterplay. This will The Fast Express," a story of railroad ation, and a follower of the first, which with the building of a road. Frank ard Clark and Paul Bryan are the authors. iss Johnson will again support Duncan, the cast will be chosen in the next few

Champions may come and champions may go, but Hayden Stevenson as the "manager" of the athletic hero of "The Leather Pushers," the two-reel fighting stories which Universal has been producing in succession for a year, seems destined to go on forever.

In every one of the nineteen condensed features which have been made up to date, Stevenson's talent for subtle comedy has added largely to the whimsical humor of the prize ring classics. The new star of the series, succeeding Reginald Denny, is Billy Sullivan, formerly a champion fighter, but Stevenson remains in the role he created and which has met with popular appreciation from fans.

Because of rain at Kean's Camp, in the Sierras, where the company had gone for outdoor scenes, "The Ghost City" chapterplay company from Universal City made a 125-mile jump by automobile, hurrying back to the studio, where interiors were hurriedly constructed and lights erected for all-night photographing of interiors for various episodes ahead.

Through this expedient no time was lost in delays because of weather. Trucks carried cameras and equipment and passenger cars the actors, including Pete Morrison and Margaret Morris, and Osborne, Slim Coles, Lola Todd and others in the cast.

"The Ghost City" is a modern Western story hinging around a vast irrigation project in the prairies, an abandoned mining city and the conflicting interests of cattlemen and farmers. Paul Bryan is the author and Jay Marchant is directing the play.

Ruth Royce, who plays "Marie Verne" in "Beasts of Paradise," the new chapterplay being made at Universal City, plans to visit New York at the conclusion of the picture. Her vacation follows five consecutive chapterplays for Universal.

"The first commonwealth of the United States where anyone may live up to his aspirations," suggests a rather brilliant utopia. And that is just what the story of "The Noblest Roman," Herbert Rawlinson's latest completed Universal vehicle, tells of. It is a magazine story by Mary Whiteside, directed by William Parke, with Beatrice Burnham, Kalla Pasha, Melbourne McDowell, Fay Tincher, Joe Murphy, Frederick Stanton, Margaret Landis, Jackie Morgan, and fully twenty other well known players in bits, composing the supporting cast. Edward Schroeder is cutting and Bob Hopkins writing the titles.

"Oh, Univer-r-r-sal, you made a tramp outa me!" Bert Roach, comedian and dramatic actor, sings his lyric beautifully.

(Continued on Page 19)

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL., Sept. 16th.—Actual filming of "Half-a-Dollar Bill," latest production of the Graf Films, was finished last week. The film is being titled and cut at the Pacific Studios at San Mateo, and will be ready for release shortly. W. H. Van Dyke, director; Leigh Smith, his assistant; Andre Barletier, cameraman, and one or two other members of the staff returned to their homes in Los Angeles the latter part of the week.

Fred Niblo and his wife, Enid Bennett, motored to San Francisco last Friday to be present at the first showing here of "Strangers of The Night," which opened at the Warfield Theatre on Saturday afternoon. The picture is the screen version of "Captain Applejack," Wallace Edinger's big stage success. Mr. Niblo directed the filming of the story and Enid Bennett played the leading feminine role.

Edgar Kennedy, former Olympic Club championship boxer, and now a shining light in the picture circles of Hollywood, was a visitor in San Francisco last week. He came north to witness the local showing of two of his latest efforts, "The Leather Pushers" and "The Pony Express." He has returned to the southern city to commence work on another of "The Leather Pushers."

Ruth Roland, the serial queen who has risked her life and limb a thousand times in making thrillers for the screen, is making her vaudeville debut as headliner of the bill at the Golden Gate Theatre this week. She will be heard in a number of songs with Ralph Pollack at the piano.

The project for a grand two days' holiday for everybody connected with the moving picture industry in San Francisco, to be held at Pacific City in October, has been postponed until spring, as it was decided that it was almost too late in the season to be sure of the good weather necessary to make an outing of that kind a success.

Eric Von Stroheim, Milton Gardner, vice-president of Goldwyn, and Ernest Traxler, production manager of "Greed," stopped over for a day or two last week in San Francisco, en route to Colfax from the south. The last few weeks of work on "Greed," the screen version of "McTeague," Frank Norris' famous classic, will be completed there. The present announced date for the release of the big picture is November the 25th, and there seems to be a present possibility that it will be first shown in San Francisco.

Leatrice Joy spent a few days last week as a guest at the St. Francis.

Tom Gibson and the company making five-reel melodramas under his direction for the Gibson Picture Corporation are hard at work on the second of the series. The story, as yet untitled, is one of the lumber camps, and was written by Gibson himself, who is well known not only as a director, but as a successful author of screen dramas. Ora Carew is the featured player and in her support again appears Jay Morley, Hal Stephens, "Tiny" Sandford, Eddie O'Brien, and some new faces added for this production. Part of the studio work is completed, and some exteriors on a beautiful estate near Burlingame. The company will leave within a few days for Santa Cruz Mountains, where they will f scenes in an actual lumber camp, and am the big trees.

Louis Graf, president of the Graf Fil and J. Hesser Walraven, business manager the organization, spent the week end in Angeles on business.

The West Coast Productions of Los Ange with a northern branch here, have had name of the organization changed to the C quest Pictures Corporation to avoid confus with the West Coast Films, an older orga zation. The company are at present film "Nobody's Child," at the Pacific Studios, San Mateo.

Jack Jungmeyer, of the N.E.A. News Se ice and well known to all the picture wo has been in San Francisco for a week more arranging for the handling and distri tion by aeroplane of the pictures of the J anese disaster, and the Dempsey-Firpo fi both due here within a few days.

Thomas Meighan, Lila Lee, Mary Astor, Green, director, and some twenty members the company and staff filming "Woman Pro came to San Francisco by boat last Mond They had expected to work on the boat co ing up, but as Monday was the day that sun hid its face and all the coast was bla eted in fog, they met with disappointment returned to the South the same evening.

(Continued on Page 20)

CASTS OF THE WEEK

Universal Film Co.
presents
HERBERT RAWLINSON
in
"ALL FOR THE LOVE OF GLORIA"
Directed by Robert Hill.
CAST:

Herbert Rawlinson	Jere Austin
Ruth Dwyer	Robt. Holmans
	Wm. Quinn

Universal Film Co.
presents
"THE TURMOIL"
Directed by Hobart Henley.
CAST:

Geo. Hackathorne	Pauline Garon
Eleanor Boardman	Bert Roach
Emmett Corrigan	Theodore Von Eltz
Eileen Percy	Edward Hearne
	Kenneth Gibson

Metro Pictures Corp.
present
VIOLA DANA
in
"ANGEL FACE MOLLY"
Story by Fred Kennedy Myton.
Continuity by Tom J. Hopkins.
Directed by Oscar Apfel.
Photographed by John Arnold.
CAST:

Molly O'Hara	Viola Dana
John Rand	Milton Sills
Mrs. Rand	Gertrude Claire
"Spike" Malone	Wallace MacDonald
Ramon Orestes Cordova	Bertram Grassby
Pat O'Connell	DeWitt Jennings
Jenks	Nelson McDowell
Monk Hinman	Mathew Betz
Silas Wetherbee	Edward Wade

IRENE HUNT
Who will be seen as Nancy Hanks Lincoln in "The Life of Abraham Lincoln."

George Bunny, of Jack White comedies, is recovering from a broken bone in his foot, incurred while watching a company work out a "gag" which he had devised. A cable broke, allowing a truck on which he was seated to plunge down an incline, and jolt him off. His foot will be out of the cast in two weeks.

CASTS OF THE WEEK

Metro Pictures Corp.
presents
"THE MAN WHOM LIFE PASSED B
Story by
Victor Schertzinger and Winifred Dunn
Photographed by Chester A. Lyons.
CAST:

Hope Moore	*Jane No
John Turbin	Percy Marm
Joy Moore	Eva No
Harold Trevis	Cullen La
John's mother	Lydia K
"Iron Man" Moore	Hobart Boswo
Paula	Gertrude Sh
Muggsy	Lincoln Steadm
Leo Friend	Andre de Beran
The Lawyer	William Humph

*Courtesy of Chester Bennett.

Famous Players Lasky Corp.
present
THOMAS MEIGHAN
in
"WOMAN PROOF"
Directed by Al. E. Green.
Photographed by Chas. Clark.
CAST:

Tom Lockwood	Thomas Meig
Louise Halliday	Lila L
Milo Bleach	John Sainp
Wilma Lockwood	Louise Dres
Dick Lockwood	Robt. Agn
Violet Lynwood	Mary As
Cecil Updyke	Edgar Nor
Uncle Joe Gloomer	Chas. A. Sel
Joe Burleigh	Geo. O'Br
Celeste Lockwood	Vera Reyno
Col. Lynwood	Hardee Kirkl
Wistful Wooer	Martha Mat
Isaac Dirge	Phil Gon
Foreman	Mike Do

You Furnish the Idea---I Will do the Rest

William Sistrom, newly appointed general manager of the Hollywood Studios, who left Universal after three years as general manager to become the highest paid production manager in the picture industry for William Randolph Hearst, has surrounded himself with a staff of the best and most complete organizations in the industry, and plans to go much further than simply renting place facilities. In a recent interview Mr. Sistrom stated:

"We hope, not only to save the independent producer a great deal of time and money, but also to be of material assistance in the making of high-grade pictures, by furnishing a more complete and much more competent organization than any one individual producer could assemble.

"A producer can come to the Hollywood Studios and we will give him all the necessary co-operation to bring his story to the screen. If he desires, we will help him select director and cast, will design and build his sets, outline his production schedule, and handle all his accounts.

"The producer or star who works with us, will have the same careful consideration he would receive if he were with the biggest producing organization in the industry, and will be relieved of a great deal of the tremendous overhead, which seems to be a necessary part of all large producers. We are not in the production business first, and in the rental business as a secondary consideration, to cut down our overhead. Our producers' needs will be paramount with us.

"Here is what we offer in addition to a centrally located and thoroughly equipped studio—an organization which cannot be surpassed anywhere in the industry. If the producer simply wants stage space and sets, we can take care of him; but if he wishes to avoid the tremendous problem of building his own organization, ours is at his service.

"The overhead stops when the production is completed, if the producer avails himself of our organization. When he is ready to start his next production, the same men who have worked with him before, who know their business and his needs, are available.

"If he builds his own organization, he must let his force go with the completion of his picture, or carry a tremendous overhead. In case he lets them go, they are scattered to the four winds, when he is again ready to start production, and he faces the problem of building another organization of untried men."

MARTHA MARSHALL
Who is playing a prominent part in "Superstition, a Jack O'Brien Production

Conway Tearle Replies to Critics

Seldom has a published statement aroused such wide comment in Los Angeles filmdom as that which followed Conway Tearle's interview in the Camera! several weeks ago, to the effect that the physical acting of a player is not worth more than $500 weekly.

Directors, actors and authors have attacked Mr. Tearle's contention and replies to his arguments have been published widely in the local papers and in trade publications.

The published replies to my contention that physical acting before the camera does not warrant a greater salary than $500 weekly and the discussion aroused by the article in the Camera! among clubs in filmdom make it advisable that I attempt to answer these arguments. Many of the published statements which the article provoked, failed to make any point whatsoever and indicated that the authors failed to read my article to its final conclusion. None of the answers to my argument which have been printed are well taken and warrant further comment from me.

The fact remains that no one has successfully contradicted my contention that an actor in motion pictures is judged first by his drawing power and second, by his acting ability. There is the iron-bound law that no amount of every argument can contradict These are the standards by which actors are judged. It is very nice to laud one's art and to argue for the sake of art. However, the undeniable fact remains that acting, like most anything else in this day and age is, unfortunately, commercial.

This is a practical age. Under existing laws of filmdom the biggest asset the actor possesses is his drawing power. Are Rin-Tin-Tin, Strongheart and Joe Martin great actors? Of course not. Yet they command monetary remuneration for their appearances before the camera that far exceeds the salary of some of our finest actors whose box-office value is doubtful. There are various humans who appear before the camera and whose acting talents are extremely limited, but whose personalities or peculiar qualities make them tremendous box-office powers and therefore, highly paid players.

"Inasmuch as this is the law, actors must abide by this law. They cannot do otherwise. They must judge their value by their box-office power. As further argument and concrete evidence to my remarks, where is the actor who has no box-office value and whose salary runs over $500 weekly? One has but to look around to enumerate the players whose salaries remain modest despite years of experience, despite splendid talents, because of the fact that their names do not draw people to theaters.

"No one would rather see the day when acting alone would bring tremendous salaries than I. However, it is foolish to cry for the moon. We must adapt ourselves to modern institutions. We must abide by the laws that govern. We cannot change these laws because they are the will of the public. It is the public that judges the merits of an actor by its patronage. Those who are not patronized are out of the running. And surely, every indication points to the fact that acting alone will not bring this patronage.

"Many have misconstrued my article as an attack on high salaries of players. This is silly. I stated at the time and I state now that if an actor can draw large attendances, if his name is largely responsible for the success of a picture, that actor is worth the maximum of his share. In some instances he is not worth $500 per week, but $5,000 per week. Seldom does the actor receive his fair share. If he is worth $5,000 to a producer because of his drawing power, he generally gets $2,500.

"The entire question resolves itself into the fact that modern art is commercial. The exhibitor wants the picture that fills his house. Surely some of our greatest box-office attractions could hardly be proclaimed artistic achievements. Art is acceptable as long as it is commercial. Acting is an art. Under the laws that govern the motion picture business, the laws that are dictated by the public via the box-office, no acting in itself is worth more than $500 per week. This sounds sacreligious to the artist, but it is fact.

"Again I would like to repeat that actors who receive more than $500 a week deserve every penny of it and more—but they do not receive it for their acting, and that's a fact that we cannot deny, no matter how much we argue."

ANDREW ARBUCKLE
Popular Comedian who is with the Jack White Corporation.

News and Gossip About the Moving Throngs of Movieland

IT CAN BE DONE

Arriving in Los Angeles just four years ago with less than $5 in his pocket, Charles "Buck" Jones got a job as an extra man in a Western feature play merely because he could make a flying horseback mount.

Today "Buck" stands forth as one of the high salaried stars of moviedom with an acting skill developed to such a degree that the Fox organization has recently insisted on his taking leading parts in non-Western pictures.

But with all his success, the old love of the open remains. "Buck" spends his vacations on the ranch and range and predicts that the Western drama will soon come to the premier place in filmdom.

"'The Covered Wagon'" said Jones, "is my idea of a true Western picture and the West is full of material for many like it. The building of the railroads, the acquisition of the Western territories, their settlement, the harnessing of rivers, the building of great cities all are ladened with material for great true pictures of the great West, pictures that will inform and thrill those who see them. Some day, and soon, I hope to be again plunged in the making of Western pictures that will take the place of text books in the teaching of the history of the Western United States and that at the same time will be great entertainment."

THE TEN COMMANDMENTS

Winifred Dunn, scenario editor for Metro, offers the following rules for budding scenario writers:

1—Fewer and better scenarios.

2—Be original—when you see a good picture, don't go home and re-write it.

3—Read the daily papers—reporters know human drama; study their work.

4—Write what you know—a book-keeper can seldom speak convincingly of adventure in the South Seas or at the North Pole.

5—Be human; don't accuse any superiority to potential audiences.

6—Be honest; honesty means convincingness and that spells popular approval.

7—Persevere—don't lose courage if your first fifty scenarios are rejected; the first fifty are the hardst.

8—Don't fear studio plagiarism; deal with legitimate organizations, who don't steal your ideas any more than a legitimate bank steals your money.

9—Learn another profession or trade; three regular meals a day keeps your attitude to life normal and pleasant, as it must be for success.

10—Fewer and better scenarios—first, last and all the time. One good scenario has a better chance of acceptance than a hundred poor ones.

BABY STAR SIGNED

Muriel Frances Dana, diminutive screen luminary and terpsichorean artist de luxe, who in fact is but one more year of age than she has words in her name, has been signed by Warner Brothers for the part of a little French girl with Mae Marsh in "Daddies," under the direction of William A. Seiter.

Little Miss Dana's screen services, since her personal appearance at the Pantages theatre in Los Angeles last January as an added attraction during the filming of Max Graf's picture, "The Forgotten Law," in which she played a prominent role, has been much in demand and it is freely predicted by those in authority in the inner sacred circles of filmdom that the name of Muriel Frances Dana will soon top the list of screenland's child celebrities.

STAGE AND SCREEN STAR SIGNED BY LLOYD

Harry Mestayer, descendant of America's oldest theatrical family, has been cast as Jim Oglethorpe in Frank Lloyd's independent production of "Black Oxen," soon to be released through First National. Mr. Mestayer's ancestors were prominent on the American stage in the days of George Washington and John Adams.

NOTED ARTIST TO FILM "ALADDIN'S LAMP"

Ferdinand Pinney Earle will film "Aladdin's Lamp." This announcement was made by William H. Clifford, who has begun research work preparatory to adapting this particular link of the Arabian Nights chain of stories for the screen.

According to Mr. Clifford, the plans for the filming of "Alleddin's Lamp" were discussed while Mr. Earle and himself were collaborating on the art title work incident to the production of "Satan's Secret," which was written and done into continuity by Mr. Clifford and produced by Choice Productions, Inc.

While Mr. Clifford is writing the adaptation of this bizarre tale of the Orient, Mr. Earle will make the paintings for the backgrounds and mountings, precisely as was done when the latter produced "Omar Khayam," which will be released this fall.

Mr. Earle paints his backgrounds in monotone colors, photographing these paintings and then superimposing the players' actions against the paintings. Unusually beautiful effects are made possible by this method, declare those who witnessed the pre-release exhibitions of "Omar Khayam."

BOND JOINS RENALLE

Frederick Bond, who has just completed "Beyond the Veil" for A. K. Mozumdar, has been appointed assistant general managing director with Renalles, Inc., and, under the supervision of Clarke Renalle, will direct their big feature picture, "The Elk's Tooth," now in course of preparation.

Fred Silvio has been cast for the part of Laudenbach, the heavy, in Renalles, Inc., picture, "The Elk's Tooth."

Peter Burke will portray the juvenile lead of Bruce Kavanaugh in "The Elk's Tooth."

Style is no respecter of age, hence Jackie Coogan, youngest of screen stars, can be considered an authority on film modes, especially those utilized in his new picture, "Long Live the King." Fifteen hundred women were used in many of the big scenes, and each piece of outer wearing apparel, from frock to gingham apron, was made by the Coogan wardrobe department, and six wardrobe mistresses were engaged to handle the task. "Pretty dresses make pretty girls prettier," declares Jackie. "My director, Victor Schertzinger, says that good looking girls are necessary to any picture—so I made sure all those who played in my picture were pretty and had pretty dresses."

MOTHER

Her heart holds a love that fills the whole world.
Her soul holds the brilliance of Heaven unfurled.
Her wond'rous bright eyes hold great visions of Truth.
And her dear smiling face holds the beauty of Youth.
About her dear presence a radiance doth shine.
This is my Mother—Sweet Mother o' Mine.

By JOSEPH M. SCHENCK.

I have often been asked how the milli that are put into motion pictures are spe To make a long story short, the money g out thirty-seven different ways. Here th are:

1—Scenario. 2—Director and assistan 3—Art director. 4—Cameraman and assi ants. 5—Cutter and clerk. 6—Company pr men and grips. 7—Star. 8—Talent. 9—E tras. 10—Wardrobes, rented and purchased.

11—Wardrobe, labor and material. 12—P chased and rented hand props. 13—Arc tects. 14—Carpenters' salaries. 15—Sce salaries. 16 Prop salaries. 17—Carpent material. 18—Scenic material. 19—Pr rented and purchased. 20—Props expense.

21—Location cost. 22—"Dressing" locatio 23—Transportation. 24—Hotels and mea 25—Auto, horse and boat hire. 26—Ele tricians' salaries. 27—Electrical materi 28 Negative films. 29—Developing. 30 Cutting.

31—Sample print. 32—Labor and mater on titles and inserts. 33—Photographing titl 34—Film and developing same. 35—Still ph tographs. 36—Publicity and advertising. 37 Miscellaneous.

James Cruze will complete the casting "To the Ladies" within the next three da and production work on this adaptation Walter Woods of the stage play of the sa name by Marc Connolly and George S. Kau man will start next week.

Edward Horton, who played the title ro of "Ruggles of Red Gap," will play the chi masculine role in this Paramount picture.

Jack Holt has returned from San Francisc where he suffered a slight illness, from whi he has completely recovered.

Irvin Willat, who will direct "The Herita of the Desert" for Paramount, plans to devo the next two weeks to location hunting in t region described by Zane Grey, author of th popular story.

Final preparations are being made for t start of George Melford's production, "Flamin Barriers," on which camera work is schedule to start this week.

Jacqueline Logan, Antonio Moreno, Walt Hiers, Charles Ogle and Robert McKim a the featured players who have been named date for this picturization of Byron Morgan story, which Jack Cunningham scenarized.

Thomas Meighan will defend his title "filmdom's greatest transcontinental com muter" by departing for New York as soon a "Woman Proof," his current Paramount pi ture, is completed at Paramount's West Coa studio.

Except for a few short scenes, Dougla Fairbanks, Jr., has completed his first scree starring vehicle, "Stephen Steps Out," whic Joseph Henabery directed for Paramount.

Although William S. Hart's pictures hav carried the Paramount brand for many year the famous two-gun man of the screen working in the Paramount studio for the firs time in his long association with this organi zation. Interior scenes for "Wild Bill Hickok are now being filmed under the direction o Clifford S. Smith, following a busy locatio trip to Victorville, Calif., wherre his exterior were photographed.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, SEPTEMBER 22, 1923

Superstition" Has Bright Cast

John B. O'Brien is now direct- the first of his own produc- ns, "Superstition," for the Cre- ve Films with an all-star cast ded by John Bowers and Mar- erite De La Motte, who suc- eds June Norton in the leading minine role.

Miss Norton, who was origi- lly cast for the part, owing to very severe nervous breakdown, s been forced to relinquish the le and go to the mountains to st.

The story was written by I. W. ving under the original title "Trapped."

Included in the all-star cast esenting "Superstition" are Joe owling, Martha Marshall, Spot- swoode Aitken, Sheldon Lewis, dward Burns, Claire McDowell, esare Gravina, Grace Gordon and hers.

Frank Beresford has been pro- oted to production editor of the ganization with W. H. Carr as neral production manager. Otto usso will act as business mana- r, with Fred Kusso as auditor.

Superstition" will be presented Creative Films as a John B. 'Brien production. A big three- asted schooner has been char- red especially for the film and he company is making a three eek cruise off Catalina Island nd Lower California, filming enes. Miss De La Motte has ored successfully in a number of ecent big screen offerings, includ- g "The Famous Mrs. Fair," When a Man's a Man" and Richard the Lion Hearted."

ACTIVE EDDIE

Eddie Phillips has just closed a nonth at the Warner studio with he completion of "George Wash- ington, Jr." in which he carried he leading role with Wesley Bar- y. The very same day he started Whipping Boss" at the Hollywood tudios. He has been signed for . Metro picture immediately fol- owing this production.

The Cosmopolitan "Daughter of Mother McGinn" company, under he direction of Paul Powell, is n San Francisco on location for he outdoor scenes. This is the original locale of Jack Boyle's Boston Blackie story. This loca- ion will conclude production and he picture will be released at an early date.

Tom O'Brien, former nationally known boxer and football star, is strangely cast in his present lead- ing character role in "Born of the Cyclone," being produced by Rob- ertson-Cole. Lloyd Hughes, the hero, gives him a sound thrashing and to cap the climax, O'Brien sub- mits calmly to the villagers' taunts of cowardice.

WOULD RATHER BE SURE THAN SORRY

To become a star over nght is the dream of every movie girl, and the hundreds of little extras who throng the United Studios in this town are filled with amazement at Mary Louise Hartje Woods, who has such an opportunity within her hand and doesn't care to grasp it.

For Mary Louise Hartje Woods is the daughter of the late Augustus Hartje, multi-millionaire paper manufacturer of Pittsburgh and grand-daughter of John L. Scott, former president of the Pennsylvania Railroad; has a magnificent country home at Beverly, California, four automobiles and a retinue of servants.

Any wise-acre in the motion picture business will tell you that a star needs experience and that such unfortunates as have been skyrocketed to stardom at the very beginning of their career, either through influence or owning their own companies, have fallen with a sickening thud in nearly every case. This Miss Woods realizes and although she hopes some day to have her own producing unit she very wisely is working her way up from the foot of the ladder.

"When I decided to enter pictures," said Miss Woods, when she was interviewed between scenes in the shooting of "Flaming Youth," a First National picture, "I made up my mind to study for the profession of a motion picture actress just as thoroughly as I would have studied for any other profession. Only there are no colleges or schools which teach 'acting for the movies' satisfactorily, so I have to be content with Experience for a teacher.

"One of the first things I learned was how to make up. This was much more intricate than I had imagined it. In fact there are a great number of things in acting for the movies that are not so simple as they seem.

"Movie make-up is an entirely different thing from street or stage make-up. Almost every face contains numerous imperfections which are invisible to the untrained eye, and which are yet very obvious when enlarged many times on the screen. To conceal these blemishes is an especial art. For instance, if your face is too full, by shading the outline with red, you can make it appear much thinner. If you desire to make your face rounder and fuller reverse the process and lighten the grease paint at its outer edge.

"It is necessary to look for imperfections of every sort in pose and expression. Then try to find a make-up which will eradicate them.

"Red photographs black, and for this reason rouge is only used for special effects. Rouge on the cheeks gives the illusion of dark shadows and makes the face look hollow; it deepens the eyes, and is sometimes used on the eyelids for this reason. Light carmine is usually used on the lips.

"I was fortunate in getting many valuable tips from Sylvia Breamer, the clever Australian girl who played the title role in 'The Girl of the Golden West,' and before I even applied for a position I made a thorough study of make-up. I was well repaid for among the dozens of flat uninteresting countenances, a well made-up face stands out and attracts the attention of the director at once. This means that, even in a mob scene, there is a 'front row' just as in the chorus of a musical comedy. And once your face becomes known to a director, you have a toe-hold on the ladder of success."

WANDA FINISHES VITAGRAPH SPECIAL

This week-end marks the close of Wanda Hawley's work in Vitagraph's special production of George Barr McCutcheon's "The Man From Brodney's." She was engaged and went to work before the camera within twenty-four hours after her return to Hollywood from a six months' trip abroad, during which time she starred in two pictures—one in Egypt and the other in London—and visited a number of the Continental capitals. Her role in the Vitagraph production is that of a smart English society woman of titled position—just the type with which she hob-nobbed during her stay in England, where they fear the invasion of the American actresses, yet make a great to-do over them. In this forthcoming picture at least the Britishers who always claim they are being maligned on the screen can have no complaint over Miss Hawley's characterization of one of them, since she knows them as intimately as any foreigner can ever know the inhabitants of the "right little, tight little isle."

Before entering on her next role before the camera, Miss Hawley is looking forward to decorating and furnishing the home she has just secured in the heart of Hollywood's residential district. "European and Egyptian hotels are marvelous and their food is gorgeous," says the blonde star, "but there's nothing in all the world like a Hollywood bungalow of your own and a home-cooked meal tastes like nectar and ambrosia after the elaborate eleven-course dinners that are thrust upon the European traveler."

Film Chief Is To Return Here Soon

Mike Rosenberg, secretary and general manager of Principal Pictures Corporation, notifies the studio director that he has abandoned his intentions of going on to Europe with Sol Lesser, president of the organization.

The plans of these two film executives contemplated a tour of the European capitals and a sort of joint vacation during which they would make European connections with particular reference to Principal Pictures representation in London, Paris and Milan.

"I shall not go," writes Mr. Rosenberg, "Because so many new enterprises have been opened up since Mr. Lesser and I have been in New York, and production projects outlined, that I shall return to Los Angeles immediately after the departure of Mr. and Mrs. Lesser on the Leviathan.

"We expect to complete negotiations for the distribution of Harold Bell Wright's 'When a Man's a Man' and probably for the balance of the Wright series of pictures before leaving New York. The reception accorded our 'The-Mean'est Man in the World' is ample evidence to Mr. Lesser and myself that there is a great public demand for romantic comedies, simple and direct in story and exploiting the homely phases of human nature. The success of the picture in San Francisco was so decided that it rendered the New York introduction easy.

"Plan to begin work on 'The Winning of Barbara Worth' shortly after my arrival in Los Angeles."

McGOWAN STARTS

The Beverly Productions have leased space at the Hollywood Studios and commenced work on their first feature-length film of the working title "The Whipping Boss." J. P. McGowan will direct and also portray a leading role, combining both his previous cinema activities.

The cast is all-star, as announced to date, being headed by Barbara Bedford, most recently in the new "Spoilers," Lloyd Hughes as leading man, and Eddie Phillips in the leading juvenile role. Wade Boteler, Lydia Knott, George Cummings, Andrew Waldron and Billy Elmer are included.

Continuity for this picture was done by Phillip Hurn. J. E. MacDonald is assistant director and Walter Griffin, cameraman. This is the first of a series of four pictures scheduled for successive production at the Hollywood Studios by Beverly Productions.

Congratulations To and From Peggy

Baby Peggy Montgomery is the recipient today of a congratulatory telegram from Peggy Hopkins Joyce, on the little Peggy's newly signed three year contract with Sol Lesser.

Peggy Joyce says": Congratulations on your new contract. I am happy to see another Peggy rise to full stardom. It more than ever convinces me the name is a lucky one. Signed, Peggy Hopkins Joyce, care Vanities of 1923, Earl Carroll Theatre, New York City."

The two Peggys met when Miss Joyce was in Hollywood some time ago, and a warm friendship sprung up between them. Peggy Hopkins Joyce thinks the tiny star is the dearest ever, and Baby Peggy in turn thinks Miss Joyce a grand, beautiful lady.

The baby's first production for Principal Pictures will be announced within a short time, and it will likely be an adaptation from a well-known story. She will take up quarters at the new studio sometime in October, and begin work prior to Mr. Lesser's return from abroad.

A suite of rooms is being equipped in the new East wing of the dressing room building at Principal Pictures Studio on Santa Monica Boulevard, for the advent of the little star. Cunning devices are being installed to fill the needs of the little girl, and in truth a royal suite it will be when the little princess arrives on the lot.

Her director and story will be announced shortly after the return of Mike Rosenberg from New York, where he has been in conference with the Lessers, Sol and Irving, for the past four weeks.

WELCOME KATHLEEN

Among the many visitors inquiring their way to the studio of Principal Pictures Corporation, where Harold Bell Wright is making his headquarters this week, was Mr. Crosby Hopps. Mr. Hopps was director of music at the Forest Avenue Church, Kansas City, Mo., in the days before Wright had achieved his fame as a writer of fiction and was accomplishing celebrity as a vigorous and eloquent minister at the Forest Avenue Church.

Mr. Hopps introduced to Mr. Wright a lady whose screen name is Kathleen Ridgway but who in private life is Miss Kathleen Hopps, daughter of the musician. Mr. Wright relished the fact that he remembered many occasions when he had held this pretty girl on his lap, a highly decorous thing to do under the circumstances since she was then only six. It is likely Miss Ridgway will be enrolled in Mr. Wright's picture version of "The Winning of Barbara Worth" which Principal Pictures will produce.

Gibson Contracts With a New Co.

Kenneth Gibson has an honest-to-goodness dilemma on his hands. In fact, it is difficult to believe that America's great lexicographer, the honorable Noah Webster, LL.D., in compiling his dictionary on the English language, could have had any such case in mind when he set forth one of his answers, to-wit: "an awkward or vexatious situation."

Kenneth Gibson, besides being an able and conscientious artist, is ambitious to a marked degree and after finishing a number of important roles in recent productions such as "Daytime Wives," "Ashes of Vengeance" (his character role of "Phillippe" in "Ashes of Vengeance" is illustrating this article), "The Dangerous Maid," and others, he hied himself to the Artists' Colony at Carmel for a few days' relaxation.

On his return, he was at once signed up for one of the principal roles in the productions of South America Company's first production, "The White Queen," featuring Miss Charlotte DuPuis, the new French star, by the president of the company, J. Barstow Budworth. The preliminary camera work was shot here a few days ago and arrangements had been made by Mr. Budworth for the entire company of some sixty members to be sent to producing headquarters in Peru, South America, to finish the film in the wilds of the jungles and in deserted Inca villages. Then one of those unaccountable delays happened to Mr. Budworth's plans and the trip was postponed for a few weeks. Being ambitious and to bridge the delay, "Ken" signed up for the juvenile-heavy role and has started work in "The Turmoil," the new Universal-Jewel, co-starring George Hackathorne and Eleanor Boardman, under the direction of Hobart Henley. Now comes the glad tidings—or is it sad tidings—that the productions of South America Company has finally completed arrangements and will soon depart and "Ken," being ambitious, is determined to finish both roles, but with a few thousand miles of land and sea between the two studios, it will be interesting, indeed, to learn his manner of solution.

CHILD STAR WITH GASNIER

Maxine Tabnac, five-year-old player who recently completed parts with Dustin Farnum in "A Man" and House Peters in "Held to Answer," is now enacting a role in "Maytime," which Louis J. Gasnier is directing at the Mayer-Schulberg studios. Maxine made her film debut in commercial motion pictures produced by a St. Louis company about three years ago and it was not long after that she turned to the broader and more lucrative field of romantic films. She is a little lady who promises well.

CHESTER SETS RECORD PICKS 'EM YOUNG

And now comes screenland's youngest star. No one can take exception to this claim of Chester Bennett, whose latest production, "The Lullaby," is now being released.

Enter Miss Gloria Elinor Dyer into the hall of fame. She's four days old and not even camera shy, and she played an important part, too.

When "The Lullaby" was being filmed a new born babe was required, and Mr. Bennett was frantically searching the city for a mother who would permit her offspring to enter movieland.

He returned to the studio discouraged and dejected, when his cinematographer, Elmer Dyer, divulged the information that a four day old Venu graced his household, and was positive the young lady would willingly enact the role. Mr. Dyer pressed the young miss into service and she finished with colors flying.

The picture title proved most appropriate, as there was a "Lullaby" sung during the filming of the scenes, and Miss Dyer did the singing. The proud father still insists that the babe was really trying to sing a ballad.

Henry Walthall Is Prominent in Cast

J. K. McDonald has assembled his cast for his next Booth Tarkington feature "Old Fathers and Young Sons,"

The cast includes Henry B. Walthall, Irene Rich, Ben Alexander and Rockliffe Fellowes.

The picture is a screen adaptation by Hope Loring and Louis Lighton, of Tarkington's dramatic story of typical American Home Life, dealing with a tragedy found in many homes where the father is too old to understand his children.

"Old Fathers and Young Sons" is to be directed by William Beaudine who directed McDonald's last Booth Tarkington success "Penrod and Sam." Several members of the "Penrod and Sam" cast will also be seen in the new picture including Ben Alexander, who played the principal role and Joseph McRay, "Penrod's" "cullud" boy friend.

Booth Tarkington considers that "Old Fathers and Young Sons" has greater screen possibilities than any story of his ever filmed. He withheld it from motion picture producers until he was satisfied that it would be handled in a masterly way. He was more than satisfied that McDonald should produce it after he had witnessed "Penrod and Sam" which he declared in a letter to the producer was the finest screen version of any of his stories so far filmed.

Watterson Rothacker, president of the Rothacker-Aller Laboratories, is making his half yearly visit to the Western laboratories of the concern several weeks earlier than usual in order to be here during the stay of two of First National's executives, Richard A. Rowland, general manager, and Samuel Katz, member of the executive committee.

On his arrival here, Mr. Rothacker went into conference with the two visiting First National executives and with John McCormick, Western representative, and Earl J. Hudson, production manager of this company. The meeting is to lay out the extensive laboratory details for First National's big fall and winter production schedule.

A Southern girl attracts a lot of attention in New England.

A Southern girl is attracting a lot of attention in a motion picture supposedly taking place in New England, but really being filmed at Robertson-Cole studio.

The girl is Lela Sue Campbell. She has been cast for an important role in "Born of the Cyclone" at R-C. Her work and beauty have won her the praise of her director and others and it is probable that she will be offered further opportunities for even bigger roles.

ruce Chooses a Real Bum Locale

obert C. Bruce, creator of derness Tales for Educational n Exchanges Inc., has secured e very interesting and intimate vs of a real hobo "jungle" for next picture, "While The Pot ls."

"jungle" is a camping place our leisurely gentlemen of the l, and the "jungle" used by ce is the real, authentic thing ts line. It is situated twenty s north-east of Portland, Ore., during the filming of his pic- which deals with the life of e wanderers, Bruce moved his es into the "jungle" and pro- ed to film his picture in this ral setting.

ungles," as they are known in argot of the tramp, are merely camping grounds, generally some kind of natural shelter, ays located near some city and to the railroad tracks. The es make this their temporary quarters for the few days they in that locality "mooching" s, or while waiting for their ns. The locations of these ping spots form an important in every hobo's mental road- and when in the locality he es for the spot, sure to meet red souls and a mulligan stew. uring the filming of this se- ce of "While The Pot Boils," h occupied five days, the camp visited repeatedly by these hts of the box-car and the road, and after the first day, e always had on the fire a ming "mulligan" for the visit- or.

uce learned the recipe for a lligan" from one of the trav- s. It is simple: "Get all the you can; get all the veget- you can; put them all in kettle and stew. When it s so good you can't stand it longer, it's ready to eat."

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wspaper reporters and editors the best material for motion re directors and writers, in pinion of Lela Sue Campbell, lar new ingenue in the photo- world.

e bases her belief on the fact newspaper writers are trained serve things carefully, to get and to get things exactly Such training is necessary film director and writer, de- s Miss Campbell.

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esley "Freckles" Barry has leted his latest picture, "George hington, Jr.," a picturization eorge M. Cohan's play pro- d by the Warner Brothers. ng the prominent members of cast are Gertrude Olmstead, ard Phillips, Otis Harlan, iam Courtright and Leon Bary. St. Clair directed. Julien Jo- son adapted the story for the n.

One-Minute Interviews With Famous Film Folk

By MALCOM STUART BOYLAN

"Mr. Carewe, we all know that Holbrook Blinn is a splendid stage actor, but how did he do before the camera in "The Bad Man?' Was he the cat's whiskers, the buffalo's beard or the elephant's elbow?"

"Holbrook Blinn is a great actor; and don't let 'em tell you different. He is just as great on the screen as he is on the stage where his inimitable accent can be enjoyed. In 'The Bad Man' he gives a performance that will go down in screen history as a wonderful example of suave histrionicism."

"That's a tough word, Mr. Carewe, please translate it into Indianapolis."

"'The Bad man,' we all know, is a travesty on an incident in the life of the late Pancho Villa. It gives the famous Mexican outlaw the romantic glamor of Robin Hood. The role was created for Holbrook Blinn and thousands heard him on the stage. To surround him with the best possible support for our screen production, we engaged Miss Enid Bennett, Jack Mulhall, Walter McGrail, Harry Myers, Miss Teddy Sampson, Stanton Heck and Charles Sellon, who appeared in the stage play.

"With lavish production and a truly great cast, Blinn got away to a flying start and his celluloid 'Bad Man' is going to be highly inflammable with drama and humor."

"Gee, I hope you're right, Mr. Carewe."

"Of course I'm right and if you don't believe it, MUCHA LOCO, USTED!"

"Mr. Moore, are you the cleverest of the Moore boys?"

Absolutely!

"Matt is an awful dub, and Tom is terrible. . . pardon me a moment, there is someone at the door.

"Come in!

"Ah, if it isn't my own dear brothers!

"Matty, my boy, and how are ye? And Tom—sit ye down here in this nice easy chair and light a pipe.

"I was just telling this gentleman, Matt, and you too, Tom, that I have two of the cleverest brothers in the world.

Seeling Co. Is Off To Location Again

George Larkin resembled a truck driver as he arrived at the studio this week, with three wardrobe trunks.

"What's the idea, George?" asked Director Chas. Seeling.

"Just part of my wardrobe for this picture," replied George, "and as I'm to do a Beau Brummel, and the title is "Stop at Nothing," I'm going to show you guys so many changes it will take two assistants to keep my wardrobe straight."

But we've found out that Director Seeling has just engaged pretty Marguerite La Mont as George's new leading lady and she's to be draped in many gorgeous gowns, so this may account for handsome George's three trunks.

Miss La Mont, who has twice visited Los Angeles via the Orpheum Circuit in her own act, has declined an offer to return to the stage and will continue her screen work in which she has played several prominent parts since her arrival here six months ago.

Possessed of beauty and great dramatic experience, Director Seeling is much pleased with his new find.

The company is busy in their preparation of the sixth of the Larkin series and will leave this week for Coronado, where ferry scenes will be shot.

Popular Sisters Gain Comedy Title

The "Night and Day Sisters" is a phrase, or title, which leaves much for the mind to conjure with. First one might think of the sister who loves the night and its pleasures and of the other whose fancies turn to day-time, a lover of the flowers and all the great outdoors.

In a way, one would be right, because both Theresa and Rita Claire love both the night and the day, but the title "Night and Day Sisters" has been bestowed upon them owing to the fact that Theresa Claire is a brunette, as dark as the darkest night, while Rita Claire is a beautiful blonde, whose blue eyes and locks of shimmering gold are truly symbolic of the glorious day.

Theresa won the plaudits of the great Kosloff for her dancing number in Cecil B. DeMille's "Ten Commandments" and at the Motion Picture Exposition, while Rita's recent work with Buster Keaton in "Hospitality" and with Will Rogers and Edna Murphy at the Hal Roach studio has called forth comment of a most favorable nature. Their ultimate success in the realm of their chosen profession is assured.

Larry McGrath and Bob Perry have been added to the cast of the "Fighting Blood" pictures, in support of George O'Hara and Louise Lorraine.

Casting - Director Casts a Sigh

Although it is estimated that more than 200,000 men and women come to Hollywood each year with the intention of getting into motion pictures, it is not always an easy task for a casting director to get the types he wants.

For instance the other day Frank Lloyd who is at work on his first independent production, "Black Oxen," in which Corrine Griffith and Conway Tearle have the featured roles, turned the task of casting the extras for the picture over to his general manager, Harry E. Weil.

Weil and Lloyd had spent three weeks trying to find a millionaire flapper who didn't look like she was an actress. A list of twenty leading screen flappers was gone over, then a hundred different types were given screen tests and finally, through the courtesy of B. P. Schulberg, Clara Bow, a 17-year-old Brooklyn girl, who had appeared in but two screen plays was selected. Mr. Lloyd states that Miss Bow is the most typical flapper he ever saw and one of the most talented young screen players.

It took several visits to leading hotels and cafes, to the beaches and a hundred examinations to find four typical flappers to be suitable companions for Miss Bow on the screen. Then Weil had to engage twelve women of about 60; women who were refined, intellectual and who screened well, for the tea party scene at which Kate Lester presides. It took two weeks to pick twelve women who measured up to requirements. This done, Weil spent ten days more selecting women of about 25 years of age to be suitable guests at Miss Griffith's dinner. Not one of eight agencies could provide suitable types, so Weil engaged Carmelita Geraghty, a well-known leading lady and engaged three friends whom she brought to the studio for screen test. Telephone calls to other studios and a visit to Cocoanut Grove, the ballroom of the Hotel Ambassador, during a society frolic, provided the remainder of the dinner group.

Satisfied that he had performed his duty well, Weil turned his attention to a huge pile of correspondence only to find atop of it all a memo from Lloyd which reads.

"H. E. W. Please don't forget the opera audience. We will need at least 500 fashionably dressed women and as many men. Check up on costumes."

And then some people think that producing pictures must be "great fun."

Carmel Myers and Richard Tucker have been added to the cast of "Beau Brummel" the Clyde Fitch play in which the Warner Brothers will star John Barrymore. The picture will be directed from the scenario written by Dorothy Farnum.

Griffith Claims Films Will End War

"Motion pictures will eventually end all wars.

"The films speak a universal language which every human being in every section of the globe can understand.

"Thus they make a universal medium of education which presents human ideals and motives simultaneously to all peoples, whatever their race, sect, creed or language."

This is the gist of a statement of D. D. Griffith, pioneer producer, who refers to the present deplorable crisis in Europe and contends that in time, through the abolition of ignorance by the medium of the films, such a crisis will be impossible.

Mr. Griffith goes on to say, "The fomented condition of Europe, giving rise to the pending war between Italy and Greece and perhaps involving other nations in the world conflict, comes about largely through world ignorance. Such ignorance will be in time more or less removed through the instructive power of motion pictures and other educational mediums.

"Up to the time of the advent of the motion picture, the printing press held the most important position in the enlightenment of the world," Mr. Griffith further states. "As every nation had its own language, the power of the printed word was limited. Now the motion picture speaks a universal language which can be understood in the four corners of the globe.

"Regardless of the country in which it is shown, the motion picture tells a faithful story in a manner easily understood. American pictures of American life have done much to create good will for this country. Foreigners are enabled through the films to see life as it actually is and a respect is created for the American people where formerly a hatred perhaps existed because of malicious propaganda.

"Motion pictures are continually spreading the gospel of brotherhood and the fellowship of man. Ever building and striving for the highest goal of human achievement, eventually the films will accomplish that which the idealists of the day are striving for—world peace and the final abolishment of war."

Jos. Tynan, well-known publicity man, has joined the ranks of the Grand-Asher Studio Publicity Department.

Louise Lorraine, playing the leading feminine role in the "Fighting Blood" series, opposite George O'Hara, is now at work in the seventh picture of the group, under the direction of Henry Lehrman.

Bright Outlook for a Rising Juvenile

Alton Brown, a rising young juvenile, could well be termed "a typical embodiment of the essentials that go to make the successful screen artist."

Born in Maine, of American and Spanish parentage, he completed his education with high honors at Harvard, which training reflects invariably an aristocratic demeanor.

Athletic accomplishments, which are essential in motion picture acting, were easily gained through his prowess on football and baseball fields and in addition he became an expert tennis and golf player, learned to swim, dance, became an expert motorist and an able equestrian.

Experience on the legitimate stage to the extent of five years; three years in stock with celebrities such as John Craig and Mary Young, the Sommerville Stock Company and others, followed by two years with "The Bat" in New York City, playing the part of the Crook Chauffeur.

Thus motion picture acting came along as second nature and when offered small parts with the Fox Film Company, in New York, he not only accepted but made good as well, and followed that engagement with important roles in "La Belle Rose," with Theda Bara, then "Foot Lights," "When Knighthood Was in Flower," "Sonny," a year's contract with the Inspirational Film Company, and a prominent role in "Ali-

mony," recently filmed at the R-C under the direction of Jas. W. Horne.

Truly, Alton Brown, though still in his twenties, is a "seasoned actor" and it is not hard to forecast an early ascendency to stardom in the realm of the motion pictures.

NEW UNIVERSAL STAR

Margaret Morris returned from Keen Camp this week, where she has been on location shots in the new Universal serial, "The Ghost City," starring Miss Morris and Pete Morrison and under the direction of Jay Marchant, the "veteran" director of a long series of western two-reelers, in many of which both Miss Morris and Pete Morrison were co-starred.

"The Ghost City," however, is Miss Morris' first full-fledged feature vehicle and while it has taken her less than one year to ascend to the heights of stardom the predictions are many that she will retain her hard fought position for many years to come and that her popularity will reach the pinnacle of fan-fame, second to none in the profession.

Death Valleyite Are Home Intact

Erich von Stroheim and his co pany making "Greed" have r turned to the Goldwyn Studi from their expedition into Dea Valley. Twenty-five men and o woman, bronzed by thereler less sun and intense heat of t desert, completed a journey of t days and a half from their la camping place on the floor of t Valley, when the special car bea ing them from Death Valley Jun tion pulled into the Santa Fe St tion at eight o'clock this mornin

The troupe left Los Angel August 5, and have since tour many miles, by automobiles, burros, or on foot, on the edge a through the desert. Campi places were established at an ave age of three day periods, and t last fifteen days of the trip we spent in what is known as "Dea Valley proper." Here the par underwent discomforts and plac itself in dangers never before e perienced by a motion picture co pany.

The troupe returns intact. The were no fatalities, but four of t men narrowly escaped death heat prostration and several e perienced minor illnesses owing the high temperature, which fr quently touched the 130 degr mark. All of those recovered ra idly and no permanent harm w the result.

Upon the departure of the exp dition, predictions by persons w are well acquainted with the ma hazards of Death Valley were th von Stroheim could not take t caravan into the desert with serious mishap to some of the co pany at least. They stated th no white people could at this ti of year stand the strain of livi in the lowest, dryest, hottest sp in America. The success of t von Stroheim expedition prov this to be wrong, but in doing suffered acutely, almost to t point of having to give up the a tempt several times, and underwe hardships that are seldom expe enced by intrepid explorers a never by a motion picture co pany.

On returning von Stroheim co pleted a tour that has the distin tion of being the first expediti into Death Valley for a featu motion picture. Previously, t only important film of any leng to come out of Death Valley w a scenic made by Milton Moore, member of the Goldwyn Stu staff. Moore acted as one of t guides for the von Stroheim ca van.

Of the forty persons that ma up the expedition only twenty-f are returning to Los Angeles. T others were cowboys, burro drive auto truck drivers and guides w live in towns near the edge Death Valley. The one wom with the troupe, Eva Bassette, w is von Stroheim's script cle stood the rigors of the tour as w as any of the men.

Who's Who and What's What in Filmland This Week

ACTOR-AUTHOR

Jackie Vernon former eastern stunt juvenile has just finished an acrobatic bell-boy part at Universal in "The Noblest Roman," featuring Herbert Rawlinson and directed by Wm. Parke with an all star cast. Vernon has been prominently known as one of the best all round athletes in the state of Pennsylvania for the past ten years. He has doubled some of the biggest stars in the business on some very hazardous stunts. While not employed as an actor, Jackie writes screen stories and is at present preparing a New York underworld drama of society and crook life, which will be featured by a few thrills out of the ordinary.

HIS VIEW

That "the story is the thing" in motion picture production is the belief of Harry Cohn, general manager of Waldorf Studios, who recently confirmed his opinion by purchasing the screen rights to a number of "best sellers" including "Circumstances Alter Divorce Cases," by Lewis Alan Brown and "Prejudice," a magazine story by Evelyn Campbell.

Although Cohn employs various stars and featured players in his many productions it is his idea that the story is the paramount thing in screen entertainment and that a good scenario will offset a poor cast in many cases but that a good cast can not save a weak story.

SO SAYS TATE

The word "audience" as applied to a motion picture concourse of spectators is distinctly incorrect and Cullen Tate, directing Bryant Washburn in "Try and Get It" for Grand- Asher, was discussing the matter with the star recently.

"Why not call it "Vividence" suggested Tate. "This implies 'view' just as '*audio*' means 'to hear.' View is derived from the Latin 'video' or 'see'."

This might be more freely used as 'vaudience' and we would have a word that at least suggested a gathering of people who see rather than hear."

Bryant Washburn agreed with him that it would be a good idea but irrelevantly asked Mr. Tate where he studied Latin. The director is still trying to find out wherein he may have erred.

Be sure you are outside before you shut a door.

This sound advice is registered by Edward Martindel, screen character actor.

Martindel slammed the door of his new home, but he wasn't entirely out—he left his fingers inside. As a result, he is nursing a badly bruised hand.

Auto Be More Careful

What might have been tragedy was laughed off, turned into mirth and offered to every motorist along the road, a comedy without charge by Al St. John, Fox screen funster, who in the ordinary routine of business gets about as much for every laugh provided as any of them.

St. John with a party of friends was whirling merrily southward in one of St. John's big cars when all of a sudden and without warning, the car ahead stopped. St. John put on the brake in a hurry and came to an abrupt standstill within two inches of the leading car's rear bumper. Just as he heaved a premature sigh of relief he heard a crash. The car behind smacked into him.

The blow ripped the tire rack, trunk and fenders on St. John's car but fortunately didn't get the gas tank.

The comedian waived claims, hopped into his car and rode off, but first prepared and hung on the rear of the car a sign reading "Another Smash."

CHOOSE TECHNICIANS

With the building of the first sets to be used in the picture completed and with the engagement of a complete technical staff, all is in readiness for the production of a Booth Tarkington's "Old Fathers and Young Sons," a picture of typical American life to be made by J. K. McDonald for First National

William Beaudine is to direct "Old Fathers and Young Sons." The technical staff includes Lex Neal and Vernon Smith, who will collaborate with Beaudine in the comedy sequences of the story, George Webster, assistant director, Mason N. Litson, production manager, Harry Thorpe, first cameraman, and George Richter, second cameraman.

Thousands of dollars worth of gorgeous imported gowns, hats, and shoes from Swobdi's exclusive shops, Los Angeles, were employed in a magnificent fashion revue staged at the Grand Studio this week by Peggy Hamilton, regarded as the foremost fashion director and authority in this country. Furs from Willard George were also displayed upon a dozen or more of the loveliest models in the city, each of whom is celebrated for some especial characteristic of feminine pulchritude. The revue was used in Bryant Washburn's first Grand-Asher picture directed by Cullen Tate, called "Try and Get It." The gowns were from such celebrated Parisian modistes as Worth, Jenney, Jean Patou, Poiret, Milgrim, Massaue, Lanvin and Premet. The feature will be one of the most pleasing to feminine film goers in the entire category of picture novelties, as the modes are all well in advance of current fashion.

BUGS RELEASED

A congratulatory wire from Sol Lesser of Principal Pictures Corporation to Louis H. Tolhurst announces the conclusion of negotiations in New York which provide for the distribution of a series of twelve "Secrets of Life" microscopic motion pictures through Educational Film Exchanges, Incorporated.

Mr. Lesser advises Mr. Tolhurst, the inventor of the microscopic processes, that a most advantageous arrangement for the widest possible distribution of these pictures has thus been completed and that their popularity with the multitude is assured. Arrangements for the distribution of a "non-theatrical" series of the same subjects are being closed as well as foreign rights and distribution.

Negotiations with Educational followed the recent New York preview of Tolhurst's pictures of the Bee, the Spider and the Ant. A representative audience voted them 100 per cent entertainment devoid of pedantic elements but in the highest degree instructive. In this verdict the critics of the New York press joined or led the way enthusiastically and praised the enterprise as worthy of the highest traditions of the cinema art.

Mr. Tolhurst is now proceeding to photograph the "Life of the Butterfly" and when this is completed will begin on the ubiquitous Flea.

DOG GONE DOG

Sometimes it takes music and a dog to make and break a movie scene.

In "Her Temporary Husband," being directed for First National by John McDermott, there is a cross section view of three rooms, through which two men are alternately chased by two villains. The four are supposed to reach their door in unison, open and close it so that they are neither seen by their pursuer nor able to see the man ahead.

McDermott worked for hours, calling "One, two, three, four," so that the four actors would work in accord. But sooner or later, before the scene would be completed, one of them would open a door too soon, or wait too long. Finally, the orchestra was called upon, playing "The Sneak," and things moved in rhythm. Just as the chase was getting warm and McDermott was sighing with relief, in loafed "Prince," the studio dog.

"Bow, wow!" protested Prince, perplexed at such unstagelike conduct. He entered the chase, grabbing Owen Moore by the trouser leg.

Curses. Oaths. Threats. McDermott all but collapsed.

The dog was tied down in a secluded corner. The orchestra again struck up "The Sneak." The chase is on!

BUSY SEASON AHEAD FOR LLOYD HUGHES

Lloyd Hughes has a busy Fall season ahead of him.

The popular young leading man is one of the most sought after actors in Hollywood and has signed a number of contracts involving a series of engagements that will give him his most active season since he started in pictures here several years ago.

Hughes has just finished his characterizations of the leading role in "Born of the Cyclone" for F. B. O. at the Powers studio and starts immediately on a big production to be made by William Sistrom at the Hollywood studios, the title of which has not yet been decided upon. Other contracts have already been signed by Hughes for engagements to follow the Sistrom picture including the leading part in Fred Niblo's next production.

In a number of instances it will be necessary for Hughes to work at one studio during the day and at another evenings to accomodate producers and his working schedule for the next six weeks has been laid out by Messrs Sistrom and Niblo along these lines.

It was midnight on one of the huge Metro enclosed stages where Oscar Apfel was directing a Paris cafe scene for Viola Dana's newest Metro starring picture, "In Search of a Thrill." It was midnight also in several other places. The company had been at work since 9 o'clock in the morning and quite naturally conversation between scenes turned to the subject of easy jobs.

"It seems to me," commented Warner Baxter, "that the life of a sheep herder is fairly easy. All he has to do is sit in the shade of a tree during the day and lie under the stars at night. He just eats and sleeps, probably doesn't bother to even shave, and never has to worry about getting to work on time. If a sheep wanders from the herd he doesn't even go after it, but sends a dog to round it up."

"You probably have heard about the fellow who went to work at 12 and quit at 1 o'clock every day and took an hour for lunch," contributed Rosemary Theby.

"That job was slavery compared with the one a friend of mine has," said Viola Dana. "His job is so easy that when his employer offered him a vacation last week he felt insulted and threatened to leave."

In addition to Miss Dana, Miss Theby and Mr. Baxter, the cast of "In Search of a Thrill" includes Walter Wills, Mabel Van Buren, Robert Schable, Billy Elmor and Templar Saxe.

Who's Who and What's What in Filmland This Week

LLOYD HUGHES TURNS DOWN NEW YORK OFFER

Loyd Hughes has just refused a contract from a New York producer to play the leading part in a super-production to be staged in Manhattan shortly. Existing contracts will keep Hughes busy for the next few months and besides, as Lloyd says, "There's no place like home and there's no home like Hollywood."

Pre-eclipse weather, or whatever it is, is responsible for an almost too realistic scene in "Her Temporary Husband," First National picture being directed by John McDermott.

Owen Moore, Tully Marshall and Sydney Chaplin, all of them bearded, hide in a long box-trunk when the villains close in on them.

Three men, with thick greasepaint and heavy false whiskers crowded into a box on a 90-degrees-in-the-shade day!

After the villains pass through, the three are supposed to come up out of the box, foreheads beaded from terror.

Terror is registered by all three —and perspiration!

One can guess that glycerine was not needed in this scene.

MABEL FORREST IN "THE SATIN GIRL"

Mabel Forrest will be starred in a Ben Wilson production entitled "The Satin Girl," according to Samuel V. Grand, president of Grand-Asher-who will release the picture.

A splendid supporting cast has been chosen to support Miss Forrest, who is rapidly becoming known through her past featured roles as one of the most promising actresses in the whole range of the screen.

"I am satisfied," said Mr. Grand, "that Mabel Forrest has everything that is required to satisfy the most exacting audience for she is not only gfted dramatically but possesses, as well, a keen sense of humor, sincerity and naturalness. Attractive, with a distinctive personality, she should be one of the greatest favorites on the screen in a very short time."

Norman Kerry has been engaged to play the lead opposite Miss Forrest. He is a New Yorker whose recent work in several big attractions has stamped him as a prime popular favorite as well as an actor of genuine histrionic talent. It was with Paramount that he first became known and achieved a popularity that has never since left him. He is over the six foot mark and weighs 180 pounds.

Ralph Lewis received several bruises in his big scene where he rescues two children from death in a hurricane in "Born of a Cyclone."

WANT CONWAY TEARLE FOR "BEN HUR"

Motion picture "fan" magazines have been beseiged with letters from film devotees throughout the country suggesting Conway Tearle for the part of "Ben Hur," which is to be produced by Goldwyn.

"Why all this speculation and discussion as to who is to have the part?" writes L. Stremer, of Victoria, B. C., in the "Motion Picture Magazine." "Why don't they solve the problem once and for all by getting Conway Tearle to take the part? Not only is Mr. Tearle one of the best actors and most striking personalities the movie possess, but he also has the advantage of having appeared as Ben Hur on the legitimate stage."

Mr. Tearle created the part of "Ben Hur" on the stage in Australia some fifteen years ago and later toured the United States in the part.

REPORTERS GETTING "SCREEN CREDIT"

Hail to the news writer.

At last he is receiving suitable tribute at the hands of the motion picture producers.

In recent months there have been evident an unusual number of productions in which the journalist comes into his own, filmatically speaking.

One of the few honest-to-goodness newspaper plots of days past was Marshall Neilan's, "Go and Get It," with Pat O'Malley as the energetic reporter. Recently, among those who appear on the screen in journalistic parts, are Lloyd Hughes, in Thomas H. Ince's, "Her Reputation," and Conway Tearle as the big city columnist in First National's, "Black Oxen."

Following the completion of scenes taken in the interior of the Ogelthorpe home setting, Frank Lloyd will take his company producing "Black Oxen" for release through Associated First National, to San Francisco for wharf scenes and then to Lake Arrowhead for shots as a mountain lodge. Corinne Griffith and Conway Tearle are being co-featured in "Black Oxen."

Carmelita Geraghty, well known leading lady, was added to the cast of Frank Lloyd's production, "Black Oxen," a First National release, last week, for several important interior scenes. General Manager Harry B. Weil has completed casting for the production, with the exception of Prince Hohenauer, a part for which several prominent screen players have been given screen tests, but for which the proper type does not seem to have been presented to date.

Martha Marshall wears four different suits of knickers and several stunning society gowns in "Superstition," directed by John B. O'Brien, in which she plays an important role supporting John Bowers and Marguerite De La Motte.

Spottiswoode Aitken, for years one of the mainstays in D. W. Griffith's Biograph and Fine Arts Company and regarded by Griffith as one of the best judges of budding talent in his organization, predicts a brilliant future for Martha Marshall with whom he plays a number of his big scenes in "Superstition."

After an interval of four weeks, during which he loaned Jane Novak to Maurice Tourneur for "Jealous Fools," Chester Bennett is now staging the final scenes in his production of "The Lullaby," starring Jane Novak.

Fred Esmelton has just received a cable to come to London to play the featured role in the late Frank Bacon's great play, "Lightnin'," which is to be staged there in addition to "Three Wise Fools," and other notworthy successes. Esmelton says he is too busy with his role in Johnny Hines' production of "Conductor 1492" for Warner Brothers, to think of leaving Hollywood

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Mestayer With Lloyd

Harry Mestayer, direct descendant of the oldest theatrical family of the American stage, has joined Frank Lloyd's "Black Oxen" company to interpret the role of Jim Oglethorpe. Mr. Mestayer, who recently left the New York stage to re-enter motion pictures, has turned down an offer to play in a fall Belasco production, to participate in the filming of "Black Oxen."

Frank Lloyd, the latest addition to the independent producing forces at Hollywood, has engaged Clara Bow, 17-year-old Brooklyn high school girl, to play one of the principal parts in his production of "Black Oxen," to be released as a First National picture. Miss Bow, who is under a long term contract with R. P. Schuberg, is, in the opinion of Mr. Lloyd, one of the most unaffected and talented young screen players he has seen and he predicts a brilliant future for her on the silver-sheet.

Kate Lester, Claire McDowell and Clarissa Selwynne, three character women well known to screen fans, have been added to the cast of Frank Lloyd's production of "Black Oxen," a First National picture. Miss Lester is to play Jane Oglethorpe; Miss McDowell, Agnes Trevor, and Miss Selwynne will essay the role of Cora Dwight.

STARS JUDGED PONY EXPRESS RACE

Complying with urgent requests from San Francisco, Mary Pickford and Douglas Fairbanks took part in the Admission Day celebration which was held in the bay city on September 9, California's birthday.

Miss Pickford and Mr. Fairbanks were delegated by the general committee to receive the winners of the Pony Express race which ended at Tanforan park, San Francisco. Mr. and Mrs. Fairbanks officially welcomed the riders as they finished the final leg of their 2000 mile ride and participated in the presentation of the $5000 cash prize.

The invitation to the two stars was tendered by K. R. Kingsbury, president of the Standard Oil Co., of California; Herbert Fleishbacker, president of the Anglo & London, Paris National bank, and Paul Shoup, president of the Southern Pacific, who are members of the general committee.

JAP PICTURE ACTORS FEAR FOR RELATIVES

Sojin Kamiyama and Kunihiko Nambu, two Japanese actors who figure prominently in Douglas Fairbanks' "The Thief of Bagdad," now in the making at the Pickford-Fairbanks Studio, 7200 Santa Monica Blvd., are today the indirect victims of the earthquake and fire which have made a flaming shambles of the island of Nippon.

Knowledge of the fact that Mr. Kamiyama's seven-year-old son, Takesabro, and Mr. Nambu's wife, mother and sister-in-law, were in the demolished districts was first discovered when Douglas Fairbanks inquired if the actor's relatives were endangered by the recent disaster.

According to Shiro Mori, Mr. Nambu's interpreter, who himself had a wife, child, sister, mother, and brother in what was considered to be the safest district of the city, Mr. Nambu's relatives are without doubt among the dead and injured as they resided in the Sumida river district where six huge bridges crumbled and blocked the river, adding the horrors of flood to the frightful havoc already created by quake and flames in the surrounding lowlands. Both players have been frantically attempting to obtain word of their families but as yet have received no response to their cable messages.

A wire has just been received from Finis Fox, who stopped off at Denver to show his "Bag and Baggage" to General Manager R. R. Beatty, of the Finis Fox organization and a group of Colorado exhibitors there, stating the picture scored tremendously. Finis will go on to New York within a few days to arrange for the New York opening.

Priscilla to Have Her Own Co.

After four years as a Universal star, Priscilla Dean is to make her own productions. Her Universal contract has expired and, after a short vacation, she will begin work with her own unit at the Hollywood Studios, upon the first of a series of pictures.

Laurel Productions is the name chosen by Miss Dean for her organization and an announcement of her director, cameraman and story will be made in a short time.

Among Miss Dean's best known pictures while with Universal are "The Virgin of Stamboul," "The Wildcat of Paris," "Outside the Law," "Under Two Flags," "Reputation," "The Two Souled Woman" and "The Exquisite Thief."

In discussing her new production plans, Miss Dean said:

"I assume a much larger share of the responsibility of my forthcoming pictures, not because of any mere personal desire to be free from the limitations necessarily placed upon an artist by a large corporation, but because I am convinced that only by so doing can I meet the demands of my public, which are so clearly expressed in thousands of letters received from my friends throughout the world.

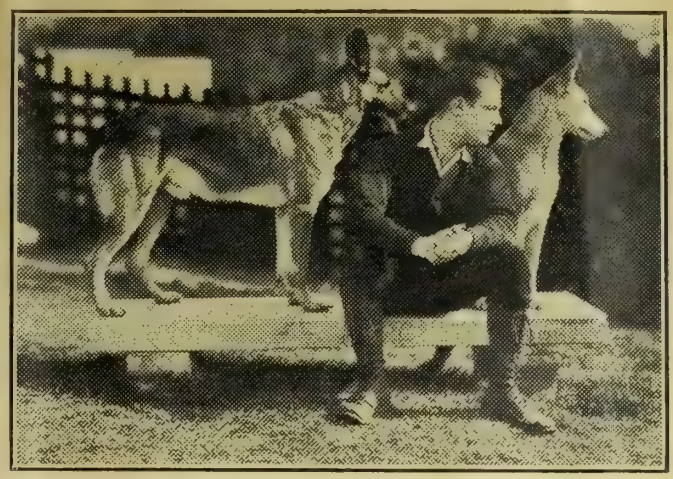
"It will seem almost like getting back home to me to work at the Hollywood Studios, where William Sistrom, who for three years was general manager of Universal City, is in charge, because I was working for him when he left Universal to become production manager for Cosmopolitan Films for William Randolph Hearst.

"It was William Sistrom who gave me my first starring opportunity and it seems to me, as I look back, that many of my most successful pictures were made under his supervision.

"I will work under his personal supervision at the Hollywood studios and will not try to build my own organization, but will avail myself of the splendid organization with which Sistrom has surrounded himself. In this I feel I will have the same careful attention as I would receive if I were with the biggest producing organization in the industry and will be relieved of a great deal of the tremendous overhead which seems to be a necessary part of all large scale production.

"This should mean a great saving in both time and money, which in spite of all the lavish expenditures that the industry has been guilty of in recent months, I still feel is an important factor to the exhibitors."

CANINES ARE HIS HOBBY



There has been much comment of late anent Laurence Trimble's forthcoming Strongheart picture, "The Love Master," with Harold Austin in the title role and the general trend of opinion is that it will prove to be the best drama that the noted producer of dog stories has as yet brought to the silversheet. The greater portion of the scenes were shot in Canada, in the mountainous region adjacent to Lake Louise and Banff ,and with these wonderful backgrounds film audiences will be assured of some remarkable scenic effects to harmonize with the action of the picture. Trimble has expressed himself as confident of Austin's possibilities in developing into one of our finest leading men, and the young actor is exerting every effort to substantiate this confidence to the fullest degree. He is shown here in a characteristic pose with two of the dogs from the Trimble kennels, which were used in the film.

Dorothy Vernon To Start Soon

The official start for "Dorothy Vernon of Haddon Hall" is scheduled for this week. This information comes from the Pickford-Fairbanks studios, Hollywood, where Mary Pickford is now completely surrounded and engulfed in a pile of costumes of the early Elizabethan period.

Preparation is 40 per cent complete, according to W. W. Kerrigan, business manager. The first set, a replica of the banquet hall of Haddon, is practically finished and 750 costumes are now being made. Each of the five principals in the cast will wear from five to eight costumes.

Four horses are being trained for their parts, and Starrett Ford, production manager, is scouring the country for 400 more, to be used as "extras."

The screen version of the story is being prepared by Waldemar Young, loaned to Miss Pickford by B. F. Schulberg, with whom he is under contract.

Under supervision of Mary and "Micky" Neilan, who is again directing this goddess of the golden curls, casting is going merrily on. Claire Eames is coming from Italy, where she is traveling with her husband, to play Queen Elizabeth, a role in which she is famous. Mme. Carrie Daumery has just been engaged to play Lady Vernon, and Eric Mayne has signed as the Earl of Rutland.

Lottie Pickford, who has not appeared with her famous sister since the old Biograph days, will be Jenny Faxten, and Allen Forrest will be seen in the dashing role of Sir John Manners, the leading male part.

Many of the sets are being built from photographs of Haddon Hall which Edward Knoblock made in England and brought to this country last year. This work is under the direction of H. W. Grieve, while Mitchell Leisen is designing the costumes, undoubtedly the most gorgeous Mary has ever appeared in.

Twenty-five different sets will be built for "Dorothy Vernon," three of them castles. The battle of Rutland, to capture Queen Mary, will be repeated for the picture, and the reception of Queen Elizabeth will present one of the most spectacular scenes ever shown.

Four coaches are now under construction, one of them a replica of one of the first carriages ever used in England. These and many other features promise to make this photoplay one of the most spectacular in which Mary Pickford has ever appeared.

Professor Fred L. Wilson, head of the department of animal husbandry at the University of Nevada, is planning to take a leave of absence and spend several weeks in Hollywood with Laurence Trimble, who directs Strongheart. Trimble and Professor Wilson are carrying on some breeding experiments together, and it is for this reason Wilson will visit Trimble's ranch in the San Fernando Valley.

"Yes, I'll Have No Vacation"—Hedda

All motion picture actors and actresses have their ups and downs. So thinks Hedda Nova, whose splendid screen offerings have placed her name among the cinema stars of today. Miss Nova had planned a vacation, a real outdoor camp trip to the big trees, the lake and such. But alas, when only having finished her final scenes for the National Studios she was again called back to Colonel Seeling's, and the vacation was very much off. This is the fifth production in which Miss Nova has been featured for Seelig and between pictures she has been loaned to the National Studios for a series of features, the third of which has just been completed by Director Paul Hurst. "Some people complain of too much work," declares Miss Nova, "while others of not enough, all of which means we're none satisfied with our lot, and particularly me, since I've lost all hopes of a vacation this year."

Yvonne Pavis returns from Australia, where she has just completed three big feature productions in which she was starred. She is busily engaged in assisting in the re-titling of her pictures in English for the American market. Miss Pavis, who is well remembered as an American cinema star of a few years ago, is delighted in the noticeable growth and wonderful expansion of the industry and though she has enjoyed a long engagement abroad, says, "It's sure good to be back in California."

Martha Mattox, eminent character actress, has completed the role of The Wistful Wooer in support of Thomas Meighan in "Woman-Proof" at the Lasky studios. This portrayal is unique, for the fact she does not speak a word throughout the story, and has no name part. As a lovesick old spinster who is madly infatuated with the handsome Tommy, pursuing him wherever he goes in a vain endeavor to attract his earnest attention, she contributes a delineation that is essentially odd and which will undoubtedly go far to further establish her excellence as a versatile artist. She recently completed important roles in Gasnier's "Maytime" at the Mayer-Schulberg studios and with Maurice Tourneur in "Jealous Fools" at the United Studios.

A thrilling scene was enacted recently at the Warner Brothers studios in Los Angeles when Johnny Hines leaped from the window of a three story flaming building into a net thirty feet below. Five men held the net, and when Hines dropped three of them lost their balance. Hines suffered slight injuries, but secured an exceptionally realistic fire scene for his latest picture, 'Conductor, 1492."

Pulse of the Studios

For Week Starting Monday, Sept. 24, 1923

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Rosson	All-Star	Linden Stevens	Geo. Carter	Staff	"The Satin Girl"	3rd Week
Dearholt Productions.						
Francis Ford	Edmund Cobb	Al. Gosden	W. McGaugh	Blodgett	5-Reel Western	2nd Week
Neva Gerber Productions						
Dick Hatton	Neva Gerber	Nobles	La Mece		"The 7th Sheriff"	4th Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						Jackson 1900
H. & B. Film Co.						
Tenny Wright	All-Star	Bill Beckway			"Tango Trails"	Preparing
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						593576
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						Holly 0096
Century Comedies (Universal release).						
Al Herman	All-Star	Wm. Hyer	Herman	Herman	"The Detective"	Schedule
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
CHOICE STUDIO. 6044 Sunset Blvd.						439-764
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Al Christie	Bobbie Vernon	Nagy	Hagerman	Frank Conklin	2-Reel Comedy	2nd Week
Scott Sidney	Neil Burns	Gus Peterson	Frank Conklin		2-Reel Comedy	Schedule
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						Drexel 2115
Clarence Geldert	All Star	Joe Walker	Hoblitz	Johnson	"Beyond the Veil"	6th Week
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.						Culver City 546
Renalles, Inc. Clarke Renalle, Director General.						
	All-Star		Staff		"The Elk's Tooth"	Preparing
			Harry A. Swart		"Purple Bath Tub"	Preparing
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						598-165
Jack White Corp. (Educational Release) (Mermaid Comedies)						
Taurog	Neely Edwards	Meehan	Cullen	Staff	Special	5th Week
Hibbard	Lige Conley	Corby	Sharpless	Staff	Comedy	3rd Week
Jack White Corp. (Educational Release) (Novelty Juveniles)						
Montgomery	All-Star	Stengler	Linkoff	Staff	Novelty	3rd Week
Pratt	Lloyd Hamilton	McGill	Dewar	Staff	Special	Preparing
Lloyd Hamilton Corp. (Educational Release)						
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Mayo	Stock	Sid Wagner	Jas. Tinling	Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Jim Summerville	Stock	J. A. Schmidt	Arthur Cohn	Staff	Comedies	Schedule
Erle Kenton	Lew Brice	Vic Scheurich	Max Gold		Comedies	Schedule
Jack Ford	All-Star	Joe August	W. Mayo	John Russell	"Hoodman Blind"	Editing
Wm. Wellman	Buck Jones	Schneiderman	H. Hough	Fred & Fanny Hatton	"Big Dan"	Editing
Roland V. Lee	All-Star	D. Keefe	Geo. Post	Don Lee	"Gentle Julia"	3rd Week
Noel Smith	Earl Rodney	Byrn Hauck		Staff	Comedies	Schedule
Tom Buckingham	All-Star	Sid Wagner	Kingling	Staff	Comedies	Schedule
Setter Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
Rocky Mt. Production Co.						
GARSON STUDIOS. 1845 Glendale Blvd.						Drexel 0051
Metro Release.						
GOLD SEAL PRODUCTIONS. A. Rosetti, Studio Mgr.						7405 Roseberry Ave.
Greville Hughes	Leavens	Hale	R. C. Hughes	Emile Greville	"The Man From Thunder Gap"	Preparing
Greville Hughes	Leavens-Hale	R. C. Hughes		Emile Greville	"Riders of the Desert"	Editing
GOLDSTONE STUDIO. 1426 Beechwood Dr.						Holly 269
Phil Goldstone Productions. (State Rights release).						
Duke Worne	All-Star	Roland Price	A. Tenbrook	Staff	"Do It Now"	4th Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						Holly 0162
Monte Banks Productions, Inc.						
Sid Smith Productions, Inc.						
Joe Rock Productions.						
Bryant Washburn Productions.						
Cullen B. Tate	Washburn-Dove	K. MacLean	R. Asher	J. Furthman	"Try and Get It"	Editing
Elliott Dexter in R. Wm. Neil Production.						
R. Wm. Neil	Dexter-Harris	Ray June	Jo Sternberg	Florence Heim	"The Way Men Love"	Editing
Thornby-Newman Productions.						
Robt. Thornby					"One Hour To Live"	1st Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						76171
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStroheim	"Greed"	29th Week
King Vidor	All-Star	John Boyle	James Dugan	King Vidor	"Wild Oranges"	8th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 1431**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Bud Golden		"The Girl Expert"	6th Week
Creative Productions.						
Jack O'Brien	All-Star	D. Jennings	Cy Clegg	Frank Beresford	"Supersition"	6th Week
J. K. McDonald Productions.						
Wm. Beaudine	All-Star	H. Thorpe	Geo. Webster		"Misunderstood"	3rd Week
Renand Hoffman Productions.						
Cosmopolitan Productions.						
Beverley Productions.						
J. P. McGowan	All-Star	Walter Griffin	J. E. MacDonald	Phillip Hurn	"The Whipping Boss"	3rd Week
Irving Productions. I. W. Irving, Gen. Mgr.						
	All-Star				"Dawn of Love"	Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive.						**438-740**
Bob Horner	Geo. Chesebro	Elmer Dyer			"The Isles of Paradise"	3rd Week
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Palmer Photoplay Productions.						
Cortland Productions						
Trimble-Murfin Productions.						
Laurence Trimble	Strongheart	G. B. Dreyer	Cyril Gardner	Donna Barrell	"White Fang"	Schedule
Assoc. Authors, Inc.						
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharpe	Edw. Benshaw	Bradley King	"Anna Christie"	11th Week
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
Jack Blystone	Buster Keaton	E. Lessley-Thorp	Rose	Mitchell	"Hospitality"	Editing
Lou Anger Productions.						
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Al. E. Green	Thos. Meighan	Chas. Clark	Fred J. Robinson	Edfrid Bingham	"Woman-Proof"	Editing
Jos. Henabery	Doug. Fairbanks, Jr	Saxon Dean	Dick Johnson		"Stephen Steps Out"	9th Week
Cliff Smith	Wm. S. Hart	Warren	Dick Rush	J. G. Hawkes	"Wm. Hart in Wild Bill Hickok"	6th Week
Herb Brennon	Pola Negri	Jos. Howe	H. Schwartz		"My Man"	1st Week
Wm. DeMille	All-Star	Guy Wilky	Geo. Hippard	Clara Berangee	"Every Day Love"	1st Week
Geo. Melford	All-Star	Chas. Clark	Fred Robertson	Jack Cunningham	"Flaming Barriers"	2nd Week
Zane Grey Productions.						
Victor Fleming	Dix-Wilson	James Howe	Gilroy	Doris Schroeder	"The Call of the Canyon"	7th Week
James Cruze Productions						
James Cruze	All-Star	Vernon Keays	Karl Brown	Walter Woods	"To the Ladies"	2nd Week
McNAMARA STUDIOS. 4011 Lankershim Blvd.						**Lankershim 132-J**
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 2120**
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	J. G. Hawks	"Cape Cod Folks"	5th Week
John M. Stahl	All-Star		Sidney Algier	A. G. Younger	"Why Men Leave Home"	4th Week
Fred Niblo	All-Star	Victor Milner	Doran Cox	B. Meredyth	"Thy Name Is Woman"	Preparing
B. P. Schulberg Productions (Preferred Pictures Release)						
Vic Schertzinger	All-Star	Karl Struss	George Yohalem	Eve Unsell	"The Boomerang"	Preparing
Gasnier	All-Star	Karl Struss	George Yohalem	Olga Printzlau	"Maytime"	Final Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	All-Star	Georges Rizard	Nat Watts	Thos. Hopkins	"The Living Past"	2nd Week
Victor Schertzinger	All-Star	Chet Lyon		V. Schertzinger	"Man Whom Life Passed By"	3rd Week
Oscar Apfel	Viola Dana	J. Arnold			"Angel Face Molly"	3rd Week
Rex Ingram Productions. (Metro release)						
Jackie Coogan Productions, Inc.						
Allen Holubar Productions.						
Allen Holubar	All-Star	Haskins			"The Human Mill"	2nd Week
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	15th Week
Geo. Hill	Jack Pickford		Held	Staff	"Valley of the Wolf"	9th Week
Marshall Neilan	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	Preparing
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Alf. Goulding	Harry Langdon	Albert Breslau	David Smith	Harry Langdon	Comedy	Schedule
Benny Zeidman Productions.						
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santel	Eddie Hearn		Gilbert Fones	Wyndam Gittens	"The Sand Pile"	Preparing
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Comedy of Terrors"	Schedule
Chester Bennett Productions.						
Douglas MacLean Productions						
Jimmy Horne	Douglas MacLean	Max DuPont	Art Flaven		"The Yankee Consul"	5th Week
JEAN RILEY STUDIO. E. G. Walker, Mgr. 6701 Santa Monica Blvd.						**579-440**
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Jackman	All-Star	Floyd Jackman	W. L. Guthrie	Staff	Feature	Schedule
P. Pembrooke	Will Rogers	Robt. Doran	Ross Letterman	Staff	2-Reel Comedy	Schedule
Geo. Jeske	Harry Pollard	J. Roach	Clark Hennecke	Staff	1-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Greeland	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
J. Howe	Stan Laurel	Frank Young	Cruze	Staff	2-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						**Holly 2176**
Phil Rosen	All-Star	Kurrle-Broening	Al. Davis	Francis Marion	"Life of Abraham Lincoln"	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						**598-141**
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945**
Al. Nietz	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
Logan-Baynham Productions.						
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Hercules Film Prods., Inc.						
Jack Nelson	Jack Pollo	McManigal	Joe Kane	Staff	"Let's Go"	Editing
Jack Nelson	Jack Pollo	McManigal	Joe Kane	Staff	"The Powerless Man"	Casting
H. J. Brown Productions						
Al. Rogell	Fred Thompson	Ross Fisher			"Running Wild"	5th Week
Maloford Productions.						
Bob Williamson	Leo Maloney	Bataraka	Stratton		Untitled	4th Week
Granada Productions.						
SENNETT STUDIO. 1712 Glendale Blvd.						**Drexel 1550**
Mack Sennett Comedies. (First National Release).						
Del Lord	All-Star	Blake Wagner		Mack Sennett	Comedy	Editing
Del Ruth	Ben Turpin			Mack Sennett	Comedy	Editing
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
Reeves Eason	I. B. Warner	Longenecker	Ernest Van Pelt	Jefferson	"Treasure Canyon"	2nd Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						**Holly 4080**
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Edwin Carewe Productions. (First National release).						
Joseph M. Schenck Productions. (First National release)						
Marion-Franklin	Norma Talmadge	Tony Gaudio	David Fisher	Mack-Sullivan	"Rose of All the World"	9th Week
Victor Heerman	Constance Talmadge	Glen McWilliams	Edw. Brophy	Mace Sullivan	"The Mirage"	Preparing
Sam E. Rork Productions.						
First National Productions.						
McDermott Chaplin	All-Star		James Chapin	Wm. Dowlin	"Temporary Marriage"	8th Week
Maurice Tourneur Productions.						
Frank Lloyd Productions (First National Release)						
Frank Lloyd	Griffith-Tearle	Norbert Brodin	Billy Retter	Fred Myton	"Black Oxen"	5th Week
UNIVERSAL STUDIO. Fred Datig, Casting.						**433-131**
Universal Film Manufacturing Co. (Universal Release.)						
Wm. Craft	Desmond-Sedgwick		McDonough Koehner		"Beasts of Paradise"	Schedule
Jay Marchant	Morrison Morris		Ray Taylor		"The Ghost City"	1st Week
Robt. N. Bradbury	Jack Hoxie		V. Nordlinger		"Wyoming"	3rd Week
King Baggott	All-Star		Joe Berry		"Blackmail"	2nd Week
Ed. Laemmle	Billy Sullivan		Regan		"The Leather Pusher Series"	Editing
Harry Pollard	Reginald Denny		F. Messinger		"The Spice of Life"	5th Week
Irving Cummings	Mary Philbin		Woolstenhume		"My Mamie Rose"	4th Week
Robt. N. Bradbury	Pete Morrison		Victor Nordlinger		Series 2-Reel Westerns	Schedule
Jess Robbins	Baby Peggy		Arthur		"The Right to Love"	4th Week
Hobart Henley	All-Star				"The Turmoil"	2nd Week
Robert Hill	Herbert Rawlinson		E. Lumley		"All for the Love of Gloria"	3rd Week
Jimmie Aubrey Productions						
W. Hayes	Aubrey	Lyons	Zimmerman	Staff	Comedy	Schedule
Laval Photoplay, Ltd., of Montreal, Canada. L. Ernest Ouimet, Pres and Mgr.						
P. Cazeneoye	Andre Lafayette	Gene Benoit	Harry Webb		"The Vital Question"	4th Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						**598-131**
Dave Smith Productions.						
Larry Semon Productions.						
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						**Holly 4181**
Warner Brothers Productions.						
Hines-Griffin	Johnny Hines	Chas. Gilson	Sandy Roth		"Conductor 1492"	9th Week
Wm. A. Seiter	Marsh-Gillingwater	John Stumar	Tenny Wright		"Daddies"	Scheduled Sept 24
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	Oct. 1
Sidney Franklin Productions.						
Ernest Lubitsch Productions.						
Ernst Lubitsch	All-Star	Paul Perry	Flood Blanke		"The Marriage Circle"	6th Week
Harry Rapf Productions.						
Jack Conway	Monte Blue-Irene Rich	David Abel	Sutherland-Hawkes		"Loveless Marriages"	9th Week
	All-Star				"Broadway After Dark"	Preparing
WILNAT STUDIO. 6090 Sunset Blvd. Al. Brandt, Mgr.						**Holly 7940**
WORLD EDUCATIONAL FILMS. Box 818, Sta. "C," Los Angeles						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"Haunts of Hiawatha"	6th Week

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"Phon-O-Grams"

Edited by Gene Woolway

Alton Brown

Juvenile Leads

578-177

Charlotte DuPuis

Ingenue-Characters

Holly 2570

J. C. (Jack) Fowler

Characters

438-501

Lorraine Eason

Ingenue Leads

575-91

Kenneth Gibson

Juvenile Leads

578-311

Mary Ruby

Ingenue

594-774

Donna Hale

Leads

Dunkirk 3153

Bert Sprotte

Characters

741-64

FROM "U" TO YOU

(Continued from Page 5)

Universal really hasn't done a thing to him, except that the company gave him very fine roles in "The Flirt" and "A Lady of Quality," Hobert Henley productions. But one may look at Roach as he blithely wanders, singing, about the studio, and fully believe what he chants. Beard, dirty face, dirty hands, ragged clothes—all visible evidences of being a tramp are there.

It so happens, though, that he is being starred in a series of one-reel comedies like those in which he made his bow to fame. While there is no dramatic part for him, Universal stars him in tramp comedies. He'll be made a tramp in the new series all right, a rather well known one.

Herbert Rawlinson directed by Robert F. Hill.

This is a new combination at Universal City and one attracting interest in the Laemmle film fold. Rawlinson has starred in many of the intensely dramatic kind of stories, and Hill for some time has been making features of this type which held unusual promise.

Rawlinson just recently completed "The Noblest Roman" under the direction of William Parke. Hill recently completed "The Heart of Boston Blackie," an all-star screen play of one of Jack Boyle's famous underworld stories.

"All For the Love of Gloria," a spirited romance with plenty of adventure in it, is the story in which Rawlinson is now starring under Hill's direction.

Nat Ross' production following "The Six-Fifty" is "The Escape." It was just recently completed and now is in the final stage of editing and titling. Raymond Doyle is writing the titles.

"The Escape" is a dramatic screen version of William McLeod Raine's novel, "A Texas Ranger," with Roy Stewart in the featured role. It has many promising elements in story, cast and investiture.

Jack Mower, co-star with Eileen Sedgwick of "In the Days of Daniel Boone," and seen in many other Universal pictures, is now being featured in a series of condensed two-reel action dramas. Nat Ross is directing the filming of them at Universal City. The first picture is "Under Western Skies," with Elinor Field playing opposite him.

Mower has in the course of the past two years played practically every kind of a role it is possible to find in pictures. In "Daniel Boone" he had his best role up to that time, from a standpoint of fan popularity, for as a historical character he is now the idol of thousands of children in every section of the country.

Ned Sparks, former vaudevillain of high reputation, Vic Potel, whose inimitable characterizations of men whose chief charms are not beauty or grace, Anna Hernandez, character artist of rank, and James Corrigan, have been added to the cast of the new Baby Peggy-Universal-Jewel production which was just recently started under the direction of Jesse Robbins.

These names are in addition to famous players previously selected to support the Baby Bernhardt; Robert Ellis, leading man of "The Wild Party" and other pictures, Winifred Bryson of "The Hunchback of Notre Dame" and "Thundering Dawn," and Elinor Faire of the artistic success, "Driven."

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"The Right to Love" is the title of the picture, which will be a multiple reel attraction, companion picture to "Whose Baby Are You?" and "The Burglar's Kid," both of which received praise in previews.

After eight weeks of intermittent sailing the high seas in a four-masted schooner and work on a studio stage, filming has been completed of "The Storm Daughter," Priscilla Dean's latest Universal starring vehicle. Editing is proceeding rapidly. Frank Ware is the editor.

The picture presents a dramatic story of life on the open sea, woven around the startling adventures of the daughter of a rough sea captain, filmed from an original story written especially for the dynamic star by Leete Renick Brown of the Universal scenario department.

George Archainbaud, who made "The Common Law," "Cordelia the Magnificent" and many other notable screen successes, directed the making of the Dean production, virtually all of which was filmed on the hurricane deck of a "wind jammer." A few shots were taken on an improvised boat set erected in one of the stages at Universal City.

An all star cast supports Miss Dean in the picture, including Tom Santschi, William B. Davidson, Pat Hartigan, Cyril Chadwick, Bert Roach, Alfred Fisher, George Kuwa and J. Farrell McDonald.

With the selection of Charlie Murray for an important role in "My Mamie Rose," Irving Cummings has added another stellar light of filmdom to the cast of Mary Philbin's initial starring vehicle, now in production at Universal City under his direction.

Murray, of the famous vaudeville team of Murray and Mack, whose eccentric comedy characterizations have placed him in the foremost ranks of screen comedians throughout a period of several years, is to portray the role of the drunken father of the little Irish girl called Mamie Rose. His part is not of the brute type of Bowery drunk, but rather that of a happy-go-lucky old sot who loves his daughter, but his "likker" better.

Cummings is choosing his players carefully for the Universal filmization of this famous Owen Kildare story of the New York Bowery of the olden days.

Besides Miss Philbin, who plays the title role, and Murray, the cast includes Pat O'Malley, "Buster" Collier, Max Davidson, Kate Price, Edwin J. Brady and Lincoln Plummer. There are still several other prominent parts in the play yet to be cast.

On the edge of Death Valley, where "The Red Warning," his last starring picture, was filmed, Jack Hoxie, accompanied by his "gang" of hard riding cowboys, is enjoying the climate for which the neighborhood around Lone Pine, California, is not famous. The Universal unit is filming "Wyoming," William McLeod Raine's novel, with Robert North Bradbury directing.

Lillian Rich, leading woman in "Man to Man," "The Kentucky Derby" and other big Universal pictures, is playing the leading role opposite Jack Hoxie.

While on location for "The Red Warning" the Hoxie troupe encountered such pleasant little features of the country as rattlesnakes and thermometers with a habit of sticking around the "115" mark. The first bulletin received at Universal City on the present location indicated that Nature was a little kinder in the matter of temperature on this trip.

The reason for the second trip to the same location is that Hoxie and his director have discovered great possibilities in the country. From a pictorial standpoint "The Red Warning" has eclipsed any other Hoxie picture.

It does not take a foreign atmosphere to call for unusually large and spectacular sets. Sometimes an American story calls for lavish investiture.

Such a story is "The Turmoil," Booth Tarkington's novel of the rich, the noveau rich and the not rich.

Hobart Henley is going to direct the screen transcription of this American classic as a Universal-super-Jewel production. It will be a companion picture to "Merry-Go-Round," "The Hunchback of Notre Dame," "The Acquittal" and "A Lady of Quality," and also to Tarkington's "The Flirt," which Henley produced a year or so ago, and which was a pronounced box office success.

Elmer Sheeley, art director at Universal City, who scouted Southern California for cobblestone paving for the Court of Miracles sets of "The Hunchback of Notre Dame," is hard at work on the specifications of the big set of "The Turmoil." The buildings themselves will be satisfying to the most technical critics, as have sets in "Merry-Go-Round," "The Hunchback of Notre Dame" and other featured offerings of Universal.

Liar, hypocrite, impostor!

Well, now, those are rather harsh terms. But a screen star can't be a chooser when the scenario writer gets busy. Stars may become dope fiends, criminals or beggars at the flash of a thought in the film author's fertile brain!

So it has come to pass that Reginald Denny is all of these things and more—in the picture he is making. He is starring in "There He Goes," a racing story by Byron Morgan, which was filmed under the working title of "The Spice of Life." It is a Universal-Jewel special production directed by Harry A. Pollard. The unit has just returned to Universal City from Monterey, where fashionable hotels and society leaders' homes furnished locations which should be unusually interesting on the screen.

The hero of Morgan's story is a chauffeur whose heart is on the race track but whose hand is kept up his appetite on the wheel of hand is kept on the wheel of a prosaic limousine, until the chance comes to be—a liar, hypocrite and impostor.

However, it is said that the handsome Denny makes a very charming deceiver, and of course that story gives him opportunity to absolve himself.

Laura La Plante is "the girl" who falls in love with the "liar, hypocrite and impostor."

Flashes from Frisco

(Continued from Page 6)

Eugene O'Brien, favored here of all film fans, arrived in town Monday to open at the Curran Theatre next week in the play that marks his return to his old love, the spoken stage. The play is "Steve," and it comes to this city after a successful run of five months in Chicago. The story is a romantic comedy, and deals with the movies, with scenes laid on an island off the coast of Maine.

Frank Lloyd and the company making "Black Oxen," from Gertrude Atherton's famous best seller, will arrive in San Francisco on Saturday to film dock and waterfront scenes. While here Mr. Lloyd is also to hold conference on the making of the picture with Mrs. Atherton.

Jack Pickford, Tom Forman and M. I. Waite were among the arrivals on Sunday at the St. Francis Hotel. Whether they are in San Francisco to work or purely for pleasure was not announced.

Alice Lake spent last week in town on a little holiday trip, and left for the South on Sunday.

Edith Ryan, popular press representative of Hollywood, enjoyed a stay of several days in San Francisco last week. Miss Ryan came up on the boat for a little vacation trip, but while here also met a number of the newspaper and film folk.

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Work was completed yesterday on the first Jack White Special comedy, directed by Norman Taurog, for Educational release.

Mr. White believes that this picture, as yet untitled, with the cyclone which is its thrill climax, and its cast including such well known laugh-makers as Neely Edwards, Lillian Hackett, Hank Mann, Mack Swain, Jack Lloyd and many others, will set a new mark in two-reel comedy production.

Billy Sullivan is being starred in the Leather Pushers, replacing Reginald Denny. In between pictures he goes into strict physical training.

Jimmy Aubrey is taking things easy for a week in between pictures, having just completed his third two-reeler in as many months.

Joe Bonner has been signed to play a Chinaman in a comedy on the Fox lot, where he just completed a role of a circus ring master.

Ruth Hiatt has been cast in the leading feminine role of the first Cameo Comedy of the 1924 series, as yet untitled. Gil Pratt is directing, under the supervision of Jack White.

Miss Hiatt is the winner of the combined Bay Cities bathing girl contest held several weeks ago. She was adjudged the most beautiful girl entered, which confers upon her the proud title of "Miss Los Angeles."

Joe Bonomo is getting a chance to do some of his strong-man stunts in a Universal serial for which he holds many world's records.

Jack and Maurice Murphy made a pledge to their "kid pals" that they won't come back "hum" until they are stars, and their hats are in the movie ring.

"Cuddles" Stern, that "Cry Baby" of the movies, has just completed her first part in "Born of the Cyclone," where she didn't have to cry.

Jack White comedies do not specialize in bathing girls, but they have the youngest "diving marvel" in captivity. Bonnie Barrett, two years old, says she is all set for the aquatic events of the Olympic games when they are held in Los Angeles.

Garry O'Dell has had another taste of working in comedies. He just finished a heavy role in a Jimmy Aubrey fun-film at the Big U lot.

Bobby Vernon started another of his two-reel comedies the other day, which is being directed by Al E. Christie.

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[The Digest of the Motion Picture Industry]

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"Camera!"
[The Digest of the Motion Picture Industry]

ESTABLISHED 1918

A Film Magazine and a Film Newspaper in One

6318 Hollywood Boulevard
Hollywood : California

ol. VI. SATURDAY, SEPTEMBER 29, 1922 No. 24

THE ZERO HOUR

The first gray streaks of dawn shot across the muddy battlefield of Flanders, and the fitful cannonade died down, followed by the cessation of the intermittent rat-a-tat of machine guns. A hush, deathlike and oppressive, fell upon the opposing forces. A nervous tension filled the air. There was a lull in the conflict; the zero hour was at hand, the hour when the true mettle of men would be determined. In some the light of hope burned with an unquenchable fire; surely, the morrow would bring victory and the sad days would end. Others despaired and were heavy of heart. What gain was there in this ceaseless turmoil and warfare? Why keep up the struggle? It would not help the world a whit and they were only rushing toward complete oblivion, a foolish end. Why should they keep faith? But all of them, those who believed and those who did not, awaited the zero hour, the beginning of the activity following the lull. Something would happen——what?

Truly, there is a simile between this scene on the Flanders battlefield and the field of motion picture production activity here. For the zero hour has come here, too. There is a lull in activity. What will follow this lull will determine whether or not the past four years, probably the past ten years, have been worth while; whether or not the efforts for the artistic advancement of motion pictures have been productive of results. Things have not been at such a low ebb in Hollywood for some time, but it is nothing to be alarmed at, it is not indicative that the conscientious work expended has been for naught. The zero hour is at hand, that is all. Great pictures have been made this past season and when they are released this autumn they will determine the status of pictures among the fine arts. For they are representative of the combined efforts and experiences of many years, the cream of Hollywood's output, and the drain they have imposed upon the industry has only caused things to come to a temporary standstill. There has always been a period of inactivity at this time of the year, but it does not portend disaster, as so many who are now unemployed are wont to assert. True enough that it is trying upon those who are dependent upon work in the studios here for their existence, and it is important, therefore, that they know what big things are in store for the coming twelvemonth. Big production programs are being prepared, new studios are being built, healthy expansion is under way, even now. Employment is going to be on the upgrade, and it is the unanimous opinion of the industry's foremost authorities that 1924 will bring great happiness and prosperity to Hollywood. Tomorrow will bring victory. This is not the end, it is the lull—*the zero hour*. We must not lose heart at this time. We must keep faith with those who have contributed such splendid advancements to the profession, many of whom have passed on. We owe much to them. We shall keep faith.

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Morosco
744 So. Broadway

"The Gold Diggers"

Mason
127 So. Broadway

"The Cat and the Canary"

Egans
Pico and Figueroa

"Getting Gertie's Garter"

Hippodrome
320 So. Main

"When the Desert Calls"

Orpheum
630 So. Broadway

Vaudeville

Pantages
Hill at Seventh

"The Drivin' Fool"

Hillstreet
Hill at Eighth

Charles "Buck" Jones
in
"Snowdrift"

Burbank
Main near Sixth

Musical Comedy

Majestic
845 So. Broadway

Marjorie Rambeau
in
"The Road Together"

Tally's Broadway
833 So. Broadway

Dark

Symphony
Broadway near Sixth

Ethel Clayton
in
"The Remittance Woman"

This Week's Theatre Notes

"The most beautiful cast in the world." This is the enthusiastic description applied to "The Gold Diggers" by Augustin J. Glassmire, Morosco stage director.

"We have them all," exultantly declares Mr. Glassmire—"from the pale gold blonde type to the luscious brunette, from the titian to the exotic—they are all represented—and all beautiful."

"It's great fun to be a chorus girl without being one," smilingly admits the beautiful leading lady, Charlotte Treadway, who is "Jerry," the intriguing ingenue of Belasco's famous play. Miss Treadway heads the list of the charming Morosco cast, which includes in its galaxy of bewitching girls: Iva Shepard, Ruth Long, Grace Gordon, Elizabeth Noble, Dorothy Eggeton, Marjorie Lyon, Wanda Sibbald, Elsie Wenger and Sibyl Carpenter. Also the men in the cast are not to be ignored when it comes to looks, for they all have a goodly share of Mr. Adonis' stuff: Harland Tucker, Gayne Whitman, Lloyd Corrigan, James Kyle MacCurdy, Charles Buck, Richard Richmond, Arthur La Roe, Fred Hamer.

Fred Niblo has outdone all his previous efforts in the screen version of the famous stage success, "Captain Applejack," at Loew's State Theatre this week. This Metro picture, presented by Louis B. Mayer, is one of the most exciting and thrilling mystery stories the screen has ever known. It is a mingling of thrilling romance and subtle comedy. The cast includes Enid Bennett, Matt Moore, Barbara La Marr, Robert McKim and many others of note.

"Strangers of the Night" is a rollicking story of pirate gold and modern adventure and the blood of romance will bubble into mad and tingling fun as Loew's State audiences watch this story, as peppy as a cocktail.

The second impressive week of Mrs. Wallace Reid's picture, "Human Wreckage," is now showing at the Alhambra Theater. Aside from the lesson to users of narcotics, this production is one of the most thrilling and interesting cinemas shown in some time. It is splendidly acted, and a magnificent cry against a great evil inspired by a terrific lesson conveyed by recent untimely death of Wally Reid.

George Middleton's latest play, "The Road Together," remains at the Majestic a second week. As originally planned, "The Road Together" was to have its first showing in New York with Miss Rambeau in the stellar role, but Mr. Wilkes persuaded Al H. Woods, under whose auspices the play will be presented in the eastern city, to permit Miss Rambeau to extend her visit here and give audiences of this city the first opportunity to witness this comedy drama.

Mr. Middleton, the author, has been in this city for the past month supervising rehearsals. He is one of the leading playwrights in this country, having to his credit such successes as "Polly With a Past," "Adam and Eva," "The Cave Girl," and others.

"Zaza," the lifetime ambition of Gloria Swanson, and described as the finest piece of screen work ever portrayed by that star, scintillates on the screen at Grauman's Metropolitan Theatre this week.

The play concerns the loves of a famous French actress and is declared to be nothing less than torrid in its emotional qualities. It is said to have been suggested originally to the authors—Pierre Berton and Charles Simon, by none other than Mme. Sarah Bernhardt.

The picture marks the return to the limelight of H. B. Warner, who plays the leading role. Others in the cast are Ferdinand Gottschalk, Lucille LaVerne, Mary Thurman, Riley Hatch and others

"Zaza" is the first picture enacted in New York by Miss Swanson.

A sensation to the entire motion picture world and to those fans who have seen the first few performances at the Criterion theatre wherein it is being presented, Charles Chaplin's production, "A Woman of Paris," has, judging from its reception by the Los Angeles press and public, scored the outstanding triumph of the motion picture art.

"A Woman of Paris" is the directorial triumph of a man whom the world has regarded as its greatest buffoon. Now Chaplin has foresaken acting before the camera and given the world a picture that marks a distinct forward step in the cinema. He does not appear in "A Woman of Paris," but gives Edna Purviance her chance to shine as a star. Miss Purviance is not the only one, however, who has created a sensation: there are two or three others—Adolphe Menjou, and Carl Miller, who have reaped a harvest of favorable comment.

"A Woman of Paris" is a story of a woman's heart, dealing with the supreme problem of the ages. The theme is startling because of the utter simplicity with which Chaplin deals with the basics and fundamentals of life. The story is as old as that of Adam and Eve, and yet presented with a convincing and dramatic understanding. The presentation of the film at the Criterion is accompanied by a musical setting rendered by the Criterion Symphony Artists under the direction of Adolf Tandler.

California
Main at Eighth

Marion Davies
in
"Little Old New York

Miller's
Main at Ninth

Corinne Griffith-
Frank Mayo, in
"Six Days"

Metropolitan
Sixth at Hill

Gloria Swanson
in
"Zaza"

Loew's State
Seventh at Broadway

Fred Niblo's
"Strangers of the Nigh

Rialto
Broadway near Eighth

James Cruze's
"Hollywood"

Criterion

Charles Chaplin's
"A Woman of Paris"

Million Dollar
Third and Broadway

Charles Ray
in "The Courtship
of Myles Standish"

Alhambra
731 South Hill

Mrs. Wallace Reid
in
"Human Wreckage"

Hollywood Egypti
Hollywood Blvd. and McCadden

"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Mabel Normand
in
"The Extra Girl"

Clune's Broadway
Broadway near Fifth

Liane Haid
in "The Affairs of
Lady Hamilton"

Hollywood's Shrine of the Dramatic Arts

Ground has been broken and actual work started on Hollywood's most recent addition to its already famous list of national amusement units. Within the next few months there will have risen on Vine street, at Hollywood boulevard, a new and beautiful home for the spoken drama—the Hollywood Playhouse.

It will be the latest and greatest of the dramatic houses in the world will be produced in the most modern settings that money and talent can accommodate.

Mr. Eiseman, after intensive study of local amusement conditions, selected the Vine and Hollywood location for the greatest convenience of the greatest number, and there he will provide accommodations for about twelve hundred people at each performance.

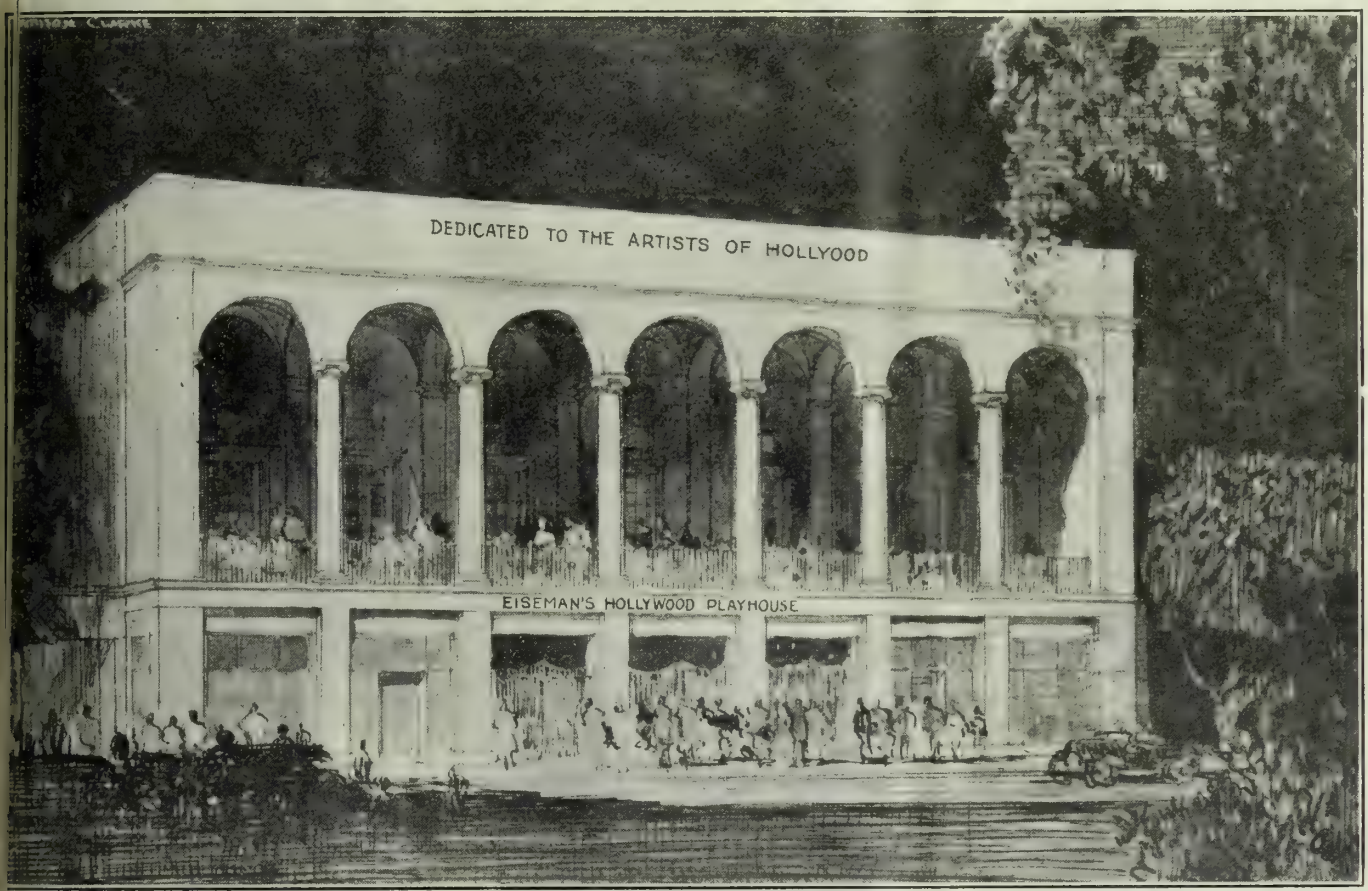
In addition to placing Mr. Hast, famous in the English and Eastern theatrical world for his artistic productions of many difficult plays, Mr. Eiseman has surrounded himself with consulting and advisory playwrights and a strong nationally famous personnel of distinctive achievements theatrically.

With the eyes of the world on Hollywood and Los Angeles, it is predicted that the fame of the Hollywood Playhouse will spread to all corners of the globe and many premieres of forthcoming famous plays are planned for production.

Mr. Eiseman is considering now the advisability of producing from time to time unique and startling plays of variable lengths, and it is forecasted that in addition to its established place as one of the most famous of America's playhouses, there may be developed an American Grand Guignol, such as has added to the fame of Paris in the realm of innovation and daring.

A formal announcement of the complete plans of the structure and its offerings will soon be issued, but already a tentative challenge to the national playhouses for uniqueness and quality of production is contained in the informal statements made to their friends by Mr. Eiseman and his director, Mr. Hast.

Original dramas from the pens of American authors will be encouraged by production under ideal conditions, and offered to the most discerning and critical audience in the world, the residents of Hollywood.



and it is the intention of J. Jacques Eiseman and his managing director, Walter Hast, to make the Hollywood Playhouse one of the town's individual and unique show houses.

The dearth of amusement of the kind that will be fostered under Mr. Eiseman and Mr. Hast has been felt keenly by Hollywood residents, and the inconvenience of motor travel and street car traffic during the afternoon and evening hours will have been eliminated by bringing home to them the quality of dra-

Resume of a Week at Universal

By WILL C. MURPHEY

In adjoining rooms of the editorial department at Universal City the romance of the sea and the bitter drama of murder trial in a cosmopolitan city are being whipped into story-ing shape from masses of film, as Frank Condon Ware cuts the footage of "The Storm Daughter" and Eddie Schroeder works with Clarence L. Brown, director, on the editing of the final edition of "The Acquittal," the mystery picture with Norman Kerry, Barbara Bedford and Claire Windsor.

George Archainbaud directed "The Storm Daughter" with Priscilla Dean in the central role and a fine cast in the chief parts.

"His Mystery Girl"—sounds like romance and adventure with a thrill. There is a great deal of mystery in the story, which Universal has been filming with Herbert Rawlinson in the starring role, and which has borne the title "All for the Love of Gloria." It was written by Marion Orth and directed by Robert F. Hill.

So the last week of production on the new picture will be under a new title, "His Mystery Girl"—more nicely expressing the romantic love interest in the story.

Under temporary working title of "Blackmail" King Baggot has started work on his new picture at Universal City. The story is a mystery play adapted by Raymond L. Schrock from the stage play "The Co-respondent," written by Rita Weiman, author of "The

(Continued on Page 19)

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL., Sept. 26, 1923—King Vidor and the company making "Wild Oranges," from the screen version of Joseph Hergesheimer's famous novel, arrived in San Francisco Thursday morning for a stay of a week. Owing to James Kirkwood's accident and the re-casting of Frank Mayo to take his role, much of the picture will be retaken. The sequences being made in San Francisco are mostly filmed on a yacht, and several days have been spent well out to sea, with some night scenes near the wharf. Besides Frank Mayo, Virginia Valli, June Elvidge, and Ford Sterling of the cast, some fifteen of the staff are here. Jas. Dugan is the assistant.

N. Dragomanovick, head of the West Coast Films, who have recently moved their offices from San Francisco to Los Angeles, is in town for a few days on business, connected with the organization.

Frank Burt and Earl Sibley, who have been doing business for more than a year under the name of the Exhibitors' Exchange, have re-incorporated their business as the Artcraft Production Company. They will continue at their offices, 716 Golden Gate building.

William Russell and Lew Wertheimer were guests at the St. Francis several days last week.

Jack Pickford, while in town for a few days last week en route from a northern location to Los Angeles, called up his wife, Marilyn Miller, in New York, and had a little chat with her. Of course, it cost him forty-eight dollars, but who cares about a little thing like that?

San Francisco's waterfront is growing more and more popular each week with the King Vidor company working on it; two more companies arrived also to shoot water stuff. The first arrival was a company from Truart with Jack Dillon directing, and a long list of stars, including Elaine Hammerstein, Wallace Beery, Jack Mulhall, Gardiner Cooper and others. Duke Lane at the camera. They are doing several days work on a ferry boat and other locations. The "Black Oxen" company also arrived on Monday, preceded on Saturday by Frank Lloyd himself and Harry Weil, who is production manager. They started work Monday morning on the docks, and will spend some little time in San Francisco, as many of the scenes of Gertrude Atherton's famous best seller are laid here. The cast includes Corinne Griffith, Conway Tearle, Harry Mestayer and many more names well known to the cinema world. While here Mr. Lloyd is also to hold conference with Mrs. Atherton on the filming of her novel.

The new Cameo Theatre was opened last Friday evening with an invitation performance of Harold Lloyd's comedy, "Why Worry," which is also the first attraction to be given to the public in the new house. The regular opening to the public in general took place on Saturday afternoon.

Many people in San Francisco are having their first chance to see one of their heroes of the screen in the flesh this week, since Eug O'Brien has opened at the Curren Theatre "Steve." Both Eugene and the play are ev thing that heart could desire, and among bright shining lights of his supporting cas that dear old lady of the stage, Mrs. Tho Whiffin, who is always a treat in herself.

After a few days' absence, Alice Lake again returned to San Francisco, and is guest at the Plaza Hotel.

S. Iverson Blake of the Fisher Produc office here leaves for New York this week take temporary charge of the new office of Mammoth Releasing Corporation, while Vic Fisher, the general manager, goes on the r to make arrangements for the release of "E mies of Children."

Al. Conn, who has written the titles for m of the Mae Murray pictures, and many ot screen successes, came to San Francisco week to title "Half-a-Dollar Bill," latest ture made by the Graf Productions.

Ruth Roland made a big hit last week headliner at the Golden State Theatre. I act of songs with a little speech is opened the showing of one reel, of bits from her da devil pictures, specially titled for the purp of bringing out all the thrills.

Louis Graf, president of the Graf Films J. Hesser Walraven, business manager of organization, returned from Los Angeles Tuesday after a short but very successful b iness trip.

CASTS OF THE WEEK

Buster Keaton Productions
offer
BUSTER KEATON
in
"HOSPITALITY"
Directed by Jack Blystone.
Photographed by E. Lessley.
Story by Mitchell.
CAST:

Buster Keaton	Kitty Bradbury
Nathalie Keaton	Jean Dumas
Buster Keaton, Jr.	Ralph E. Bushman
Joe Keaton	Craig Ward
Joe Roberts	Jack Duffy

Warner Brothers
present
"DADDIES"
Directed by Wm. A. Seiter.
Photographed by John Stumar.
CAST:

Mae Marsh	Crawford Kent
Harry Meyers	Otto Hoffman
Claude Gillingwater	Muriel Francis Dana
Willard Lewis	Priscilla Dean Moran
Claire Adams	De Briac Twins
Georgia Woodthorpe	King Evers
Joyce Combe	Milla Davenport

Metro Pictures Corp.
present
"THE LIVING PAST"
Directed by Harold Shaw.
Photographed by Georges Rizard.
Story by Thos. Hopkins.
CAST:

Harrison Ford	Arline Pretty
Mary Alden	Alex Francis
Enid Bennett	D. R. O. Hatswell
Harry Northrup	Lorimer Johnston
William Humphrey	

Creighton Hale, who recently completed a delightful characterization in Goldwyn's "Name the Man," directed by Victor Seastrom, is now under the direction of Ernst Libitsch, now in charge of Warner Brothers' "The Marriage Circle." Mr. Hale, who was born in Cork, Ireland, and the son of a brilliant actor-director, laid the foundation of his technique under Oscar Asche, one of London's leading directors and the most celebrated "Othello" the world has ever known.

CASTS OF THE WEEK

Frank Lloyd Productions
present
"BLACK OXEN"
Directed by Frank Lloyd.
Photographed by Norbert Brodin.
CAST:

Madam Zattiany	Corinne Griffi
The Clavering	Conway Tea
Janet Oglethorpe	Clara B
Dinwiddie	Thos. Ricke
Jane Oglethorpe	Kate Lest
James Oglethorpe	Harry Mestay
Prince Hohenhauer	Allan Ha
Dora Dwight	Clarissa Selwyn
Agnes Trevor	Claire MacDow
Ogden Butler	Percy Williar
Oglethorpe Butler	Fred Gambo
Judge Trent	Tom Gui

Renalles, Inc.,
present
"THE ELK'S TOOTH"
Frederick Bond, Director.
Clark Renalles, Supervising Director.
CAST:

Lileth Laudenback	Rosemary Thel
Bruce Kavanaugh	Peter Burk
Katerina McTuff	Kate Pric
Marie Masterman	
Robert Masterman	Geo. McDani
Philip Laudenback	Fred DeSilv
Louis Ragout	David Dunba
Cy Joskins, J.P.	John Herdma
Nancy Joskins	Nancy Caswe
Lillian Courtleigh	Lillian Ha
Sandy McTuff	Ben Hymar
Morris Weingart	
Mayor Courtleigh	
Wong	

Important Move Meets with General Approval

hat Hollywood will soon be the center of d ribution for motion pictures, is the predic- ti of officials of the new Hollywood corpo- r on known as United Producers and Distrib- u s, Incorporated. After many months of c ful planning, an organization has been per- f ed, national in its scope and complete in d il, for placing the pictures of independent p ducers in the hands of independent exhibit- o thus unifying the interests of the three f damental branches of the industry—produc- ti , distribution and exhibition.

nited Producers and Distributors, Incor- p ated, is a Hollywood institution, conceived ir he minds of Hollywood men and embracing a ng its officers, directors and stockholders n y of those most prominent in local busi- n s and finance, including names well known t he motion picture industry. Announcement o its plans has been withheld until it is now r dy to render actual service.

new building is being completed for the c pany at 1606-8 Highland Avenue, to be k wn as the U. P. D. Building. The entire s nd floor of this building will be used for e cutive offices of the company, when ready f occupancy the latter part of October. In t meantime, temporary offices have been o ned at 6812 Hollywood Boulevard. Included in he arrangement of the new building will be a odel projection room for private showings o films. Special provision has also been made f offices in the new building to accommodate b iness managers and personal representatives o producers whose pictures are being distrib- u by the U. P. D.

he activities of the new organization will t d to center the motion picture business thor- o hly and permanently in Hollywood, which i already the center of production. The or- g ization includes executive officers who will o ciate in Hollywood and a complete chain of personal representatives, not only in the key centers, but throughout the whole United States. Through this system, pictures will be presented and sold to exhibitors on a more effective and economical basis and at less cost to the producer than ever before in the history of motion pictures.

Prominent among the men interested in the new company are the following:

G. R. Ringo, president and director, a wealthy resident of Hollywood.

W. F. Wood, vice-president and general manager, identified with organization and sales promotion work in Hollywood from 1911 to date. He was formerly president of the Wood Electric and Manufacturing Company, manufacturers of stationary and automobile engines and racing automobiles. He is also experienced in editorial work and criticism of stage and picture productions. In 1914 he was one of the organizers of National Film Company and its first business manager. He served as vice-president and general manager of J. Warren Kerrigan Productions, Incorporated, for three years. This experience impressed him with the necessity of a new system of distribution for pictures and led to the formation of the new corporation.

R. E. Ellwood, secretary and director of sales, is a young man, formerly secretary and director of sales of Vesuvius Crucible Company of Pittsburgh. He retired from active business several years ago and has devoted his attention to personal investments.

Frederick G. Leonard, treasurer and director, has been a resident of Los Angeles and Hollywood thirty-five years. He is treasurer and director of Guaranty Building and Loan Association; vice-president and director of North American Bond and Mortgage Company; and owner of "Leonard's," Hollywood, nationally known among artists and art critics. He is a charter member (one of seven) of Los Angeles Music and Art Association, which proposes to erect a building at a cost of several million dollars, to be the nucleus of a music and art center for this city. He is also a director of Hollywood Business Men's Club. He is a member of Los Angeles Playground Department and president of the Board of Playground Commissioners. He is now serving his third term on the Playground Commission, having been appointed by three successive mayors.

C. J. Shepherd, director, is a financial authority known to banks and bankers throughout the entire Pacific Coast region.

Orville L. Routt, director, is a director of Guarantee Building and Loan Association and of North American Bond and Mortgage Company. He is president and owner of Plastoid Products and president Pioneer Lumber Company. He has been a resident of Hollywood many years.

C. R. Stuart, who will direct advertising and publicity for the U. P. D., is one of the best known men in this line on the Coast. He has international standing, especially in connection with financial advertising. He is a student, critic and all round enthusiast concerning motion pictures.

As stated by Vice-President and General Manager Wood, the main purpose of the organizers of the United Producers and Distributors, Incorporated, is to provide a means of bringing together in one efficient working unit, the interests of producer, distributor and exhibitor, and as a logical sequence, promoting the best interests of the motion picture public.

"Heretofore," said Wood, "the interests of producers and exhibitors have been considered only to a minor extent and those of the general public have been totally ignored. We propose to afford an opportunity for producers of live, clean, entertaining pictures to present those pictures to the public on a basis profitable to both producer and exhibitor and beneficial to the industry as a whole. We propose to assist in every way those producers who need our help in producing and selling pictures which meet our standard of intellectual appeal, entertainment and moral cleanness.

"I am convinced that more than nine-tenths of the American people are moral thinking people who prefer the finer, better things in pictures as in other phases of life. Statistics show that eighty per cent of motion picture audiences are composed of women and young people. It is generally stated and freely admitted that the motion picture screen is the greatest educational medium of today. Therefore, it is of prime importance that pictures be presented that are free from gross, offensive and immoral conceptions of sex appeal and incitation to crime of various sorts.

"Even a casual survey of literature," continued Wood, "shows that the books which have attained greatest popularity and those which have endured longest, have expressed high ideals of life, while dealing with life as it is. The same holds true of music, art and the drama. I believe the example we shall set will result in raising the general tone of the industry, making motion pictures more popular and advancing the interests of all engaged in the business."

In a recent trip throughout the country, Wood interviewed over three hundred people, mostly exhibitors, all of whom are in a position to know what the public demands and will support in the way of motion pictures. The result of these interviews was practically unanimous confirmation of the opinions held by the officers of the new corporation and the desirability of such a means of promoting higher standards and greater popularity in the presentation of pictures on the screen.

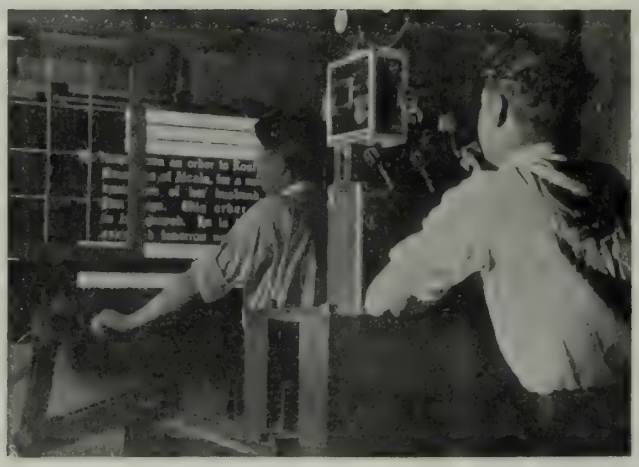
Jackie Morgan, Universal actor whose work "Chester" in the Andy Gump series has ced him among the child stars of today. Jackie is an old-time favorite to lovers of nedies, having worked in fifty-six consecu- e Century Comedies featuring Baby Peggy 1 Brownie, the dog wonder. In company h Joe Murphy (as Andy), and Fay Tincher s Min), he has been making personal ap- rances with the first showing of his picture Los Angeles.

Gene Hersholt, Goldwyn character actor, who will be seen in von Stroheim's "Greed," which has been adapted from "McTeague."

Mr. Hersholt is probably the best known portrayer of difficult character interpretations in the profession today, and many eyes are eagerly awaiting a treat, said to be in store for them, when his latest offering is previewed.

Recognition

Charles Chaplin in "A Woman of Paris"— Mary Pickford in "Rosita"— are using Thimmeway Transparency Titles—



Thimmeway Laboratory

Paul D. Hugon, General Manager

1123 Lillian Way, Hollywood—Holly 1696

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, SEPTEMBER 29, 1923

Title Is Selected By Griffith—"America"

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boy's playground.

More than ninety per cent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title, have been invited to take parts in the big battle and other group scenes, of which there will be many, in the film.

NEW COMEDIAN ARRIVES

A new comedy star has made his appearance on screenland's horizon and all other funsters had best watch their step. Byron Shrader is his name and Spokane, Wash., his home. With his father a designer and his mother a well known concert singer in the east, it was but natural that Byron should early exhibit decided artistic ability. Starting as a cartoonist for the Spokesman-Review, young Shrader turned to the making of animated cartoons for the Alexander Film Co., the largest advertising motion picture company in the world. After working there a few years, he became interested in the designing of sets and art titles for the Palco Comedies. A position as assistant director followed, and then came his screen success as comedy star in the following plays: "Moonshine Madness," "Good Morning, Judge," and "Knock 'Em Cold."

AIMS TO BE LIKE DAD

Although by nature one of the most serious young chaps you would want to meet, King Evers, who recently placed his name on the dotted line at Warner Bros. for a part in "Daddies," has aspirations to be a comedy king. Possibly this is an inherited desire, since his father is one of the best known funsters on the silversheet.

Exhibitor Has a Clever Advertising Medium

An accident insurance policy issued with every ticket of admission; that was the stunt employed by the Hippodrome at York, Pa., during its engagement of the Harold Lloyd feature comedy, "Safety Last." The policy indemnified the holder in the sum of $50. The unusual practice of a theatre insuring every member of its audience against accident excited widespread and profitable comment. Despite the apparent financial risk assumed by the Hippodrome, its chance of sustaining any loss, under the plan followed, was practically nil.

In its formal and legal phases the document was a bona-fide policy, bearing the organizational inscription of the Maryland Casualty Company on its face, and was issued by a local bond insurance agency, which co-operated with the Hippodrome in staging the stunt. Nothing of the formal or legal elements, commonly associated with documents of this kind, was omitted that would lend an impressive note to the arrangement, even the signatures of the president and the secretary of the casualty company being duly recorded in their proper places in the document.

The policy was so drafted as to afford a maximum of publicity for the theatre and "Safety Last." The feature stipulation of the document was cleverly retained to the final clause, thereby augmenting the interest and suspense that the policy would naturally hold for its reader. The final clauses revealed the important contingencies upon which the payment of the indemnity depended. It was expressly stipulated at this point that "This policy is hereby limited to cover only the accidental cracking of a rib, directly and solely from laughter while viewing the cinema, Harold Lloyd, in 'Safety Last,' as above stated, anything herein to the contrary notwithstanding."

The Hippodrome completed its run without any casualties other than temporary attacks of incipient hysteria on the part of its woman patrons.

Another effective stunt designed exclusively for the ladies was the presentation to the woman patrons of the Hippodrome of a sealed envelope, across the face of which was printed, "Contents for Ladies Only." The enclosures comprised a safety pin, attached to a card on which appeared the advice, "Use This for Safety First When You Laugh and Roar at Harold Lloyd in 'Safety Last'" and a dainty handkerchief, which the feminine members of the audience were recommended to use in drying their tears of laughter.

Producers Cable Worsley An Offer

Literary fiction classics of France are to be transferred to the screen by a newly organized motion picture producing concern in Paris, according to Wallace Worsley, who filmed "The Hunchback of Notre Dame" for Universal and who recently received a cablegram from the Parisian film magnates inviting him to come to the French metropolis to head the directorial department of the concern.

It was through a suggestion made by M. Henri Feraud, representative of the new syndicate, who recently viewed the screen version of the Victor Hugo classic at its New York premiere, that Worsley was selected as the logical man to head the directorial staff of the French producing company. Worsley now has the proffered contract under consideration, together with two or three other flattering offers tendered by American producers.

"Les Miserables," which has been filmed in this country in the early days of the picture industry, will be the first subject to be picturized by the French syndicate. American actors will head the cast that will interpret Victor Hugo's great novel for the screen. They will be supported by some of France's most brilliant stage artists, according to the message received by Worsley, and it is anticipated that the initial production of the foreign concern will be distributed by one of the leading film marketing companies of the United States.

Worsley is undecided as to whether to accept the offer of the French syndicate or to remain in Los Angeles. In the meantime, he is reading a number of original stories with the idea of making his own productions here at some future date.

"The Hunchback of Notre Dame," Worsley's greatest screen achievement, is now being given its premiere in New York, Boston and Pittsburgh simultaneously and the famed director is being fairly deluged with congratulatory letters from prominent citizens

Blanche Sweet Signs With Metro

Following her characterization of "Anna Christie" and on her first anniversary in films following an absence of several years, Blanche Sweet signed a contract with Metro to play the leading role in Alan Holubar's "The Human Mill."

It was just a year ago last Friday that the public saw Miss Sweet's first appearance on the

screen after several years' absence due to illness, in "Quincy Adams Sawyer," a Metro film. Since her return to the screen Miss Sweet has portrayed a number of characters that stand out in film annals. Among the productions in which she has resumed her place in filmdom are "In the Palace of the King" for Goldwyn, "The Meanest Man in the World" for Lesser and "Anna Christie" for Ince.

"The Human Mill," in which Miss Sweet will play the lead under Mr. Holubar's direction, is an adaptation from John Trotwood Moore's "The Bishop of Cottontown." Eve Unsell is responsible for the scenario.

Mr. Holubar, accompanied by a company of fifteen, left recently for Nashville, Penn., where a number of exteriors will be staged. Upon his return Miss Sweet will again appear under the Metro banner.

The signing of the contract by Miss Sweet was made an occasion at the Metro studio, where all department heads welcomed her back to the fold and showered her with congratulations on her achievements since she reappeared in films under the Metro management. Joseph Engle, Milton Hoffman and other executives of Metro, together with a number of Metro stars, welcomed Miss Sweet back to the plant with a luncheon at the studio.

Bruno Is to Join Producers' Ranks

J. Anthony Bruno, popular Hollywood photographer, is about to enter the producing field and is at present organizing the "Bruno Productions," a company which has at the helm some prominent Italian business men of Los Angeles and Hollywood.

The company intends to make only high class feature pictures. Upon completion of organization plans the entire company will leave for Italy, where work will be started at once upon their first production, a beautiful Italian romance. The story was written by James Talbot Gibney, noted author, cinematographer and world-traveler, whose cinematographic experience has extended over a period of eleven years and in as many different countries. He will personally supervise the entire production.

Mr. Bruno, when interviewed at the offices of the "Bruno Productions," 6412 Hollywood Boulevard, stated that Mr. Joe Gonyea, who gained wide experience as production manager to the Paul Gerson Productions, the Dan Mason Productions, and others, had allied himself with the Bruno Productions in a similar capacity and that Reggie Morelli, who has just completed his work in the role of Robert Lincoln, son of the president, in "The Life of Abraham Lincoln," is being favorably considered for one of the leading roles.

While in Europe, the company will make a special trip to Egypt to make exteriors for their second feature, which it is planned will be one of the most remarkable stories ever filmed. The company will then return to America to cut, edit and release.

In view of the failure in the past of a number of so-called independent producing companies to make good their promises, Mr. Bruno states that his entire plans will bear the closest scrutiny and that he will ask for the endorsement of the Hollywood Chamber of Commerce and other civic organizations.

TURPIN TAKES POISON

Ben Turpin, zigzagged eyed comedian, startled the players on adjoining sets at the Mack Sennett studios recently, when they heard him yell at the top of his voice that he had taken poison and was dying. Irene Lentz, his leading woman, joined in with the crying actor and, wringing her hands, pleaded that someone rush help to the suffering comique.

Of course no one would admit when they returned to their work, that Ben had fooled them into believing he was actually in agony, preferring to say they had just come over to see him put his stuff across, in his new comedy special, "Ten Dollars or Ten Days," under Del Lord's direction.

Proposes a Studio Club For Men

Upon his return to California from New York in the near future, James Morrison, featured player in many recent film successes, is seriously contemplating heading a movement for the erection of a home for friendless boys and young men who come to Hollywood each year in search of employment at the picture studios.

The film capital already maintains a home for girls and young women who seek a place in the movie world, and as there are almost as many of the opposite sex invading Hollywood studios annually, Morrison believes that there is urgent need for such an institution as he proposes.

"Many people do not realize that the male sex are confronted with as many temptations, if not more, when they find themselves stranded, as are girls, and I sincerely hope that a way can be found to take care of the young men who are not fortunate in their effort to get into pictures and those who make an inadequate salary.

"Immediately upon my return to Hollywood, I hope to interest the producers and directors in a campaign for the erection and maintenance of a Studio Club for Men, and I am sure that every actor who has had the struggle that the average man has had, in his effort to get ahead in the cinema world, will back the project," said Morrison.

Morrison recently completed work in Vitagraph's production of "On the Banks of the Wabash," which was filmed in and about New York.

Star's Recovery Is Welcome News

James Kirkwood, Goldwyn player, who was severely injured four weeks ago when he was thrown from his horse in the Beverly Hills riding ring, left his bed for the first time last week. With his pretty wife, known professionally as Lila Lee, he visited the Goldwyn studios at Culver City.

At the time of his injury he was playing the leading role in King Vidor's "Wild Oranges." Because of the serious nature of his injury it was deemed advisable to place Frank Mayo in the part which Kirkwood had been playing. Physicians kept the fact from him, and it was not until yesterday that he learned another had been selected.

Kirkwood's rapid recovery is considered remarkable in medical circles. Very few persons have been known to recover from a basal fracture of the skull. It will be several weeks before the injured actor has regained his strength sufficiently to resume his work.

Max Graf, supervising director of the Graf Productions, is responsible for another dog-star-to-be. While his "Half-a-Dollar Bill" was under production at San Mateo, Mr. Graf, as he passed a corner in the heart of San Francisco, was attracted to the antics of a dog seated in a taxicab. With a pipe in its mouth, the dog, which belonged to the taxicab driver, went through a repertoire of Ernst Lubitsch, now in charge terested that he talked with the owner and placed the dog under contract for the picture. "Irish" is the name of the new screen "find," who came off with flying colors and was so brilliant at taking direction that the taxicab driver is now arranging his affairs and will come to Hollywood to enter the animal permanently in pictures, where he will be groomed for stardom.

Woods Will Edit Pickford Film

Frank E. Woods, the man who wrote the first motion picture continuity and who served for more than four years with D. W. Griffith as his chief editor and supervisor, has been engaged for the Jack Pickford Company to edit and supervise Jack's present production, "Valley of the Wolf," it has been announced at the Pickford-Fairbanks studios in Hollywood.

Woods, who is the head of the Associated Authors, Inc., has his own production, "Richard, the Lion Hearted" running in New York City at the present time. Between productions for Associated Authors, Woods found time to work on other productions and agreed to aid Jack on his story of the Kentucky highlands. After leaving the Griffith organization, Woods was with the Famous Players-Lasky Corporation for five years as chief supervisor and editor. It is said in motion picture circles that more productions of quality were produced during Woods' regime than during any other time in the history of the studio.

The writer will be with the young star until the production is completely finished and ready for release through the Allied Distributors and Producers' Corporation.

Theodor von Eltz, looking through a trunkful of things that have just arrived from the East, came across the script of the Belasco production of "Tiger Rose" and the role of "Bruce Norton," opposite Lenore Ulric, which he doubtless would have played on the speaking stage, when the war interrupted. Mr. von Eltz played in the same role in the recently completed screen production of the Warner Brothers with Miss Ulric, star.

Waldorf Studio Is To Move Soon

Another Hollywood motion picture studio will move to larger quarters just as soon as a suitable location is definitely settled upon. This time it is the Waldorf Studios, located at Sunset Boulevard and Gower street, that has outgrown its housing accommodations, according to Harry Cohn, general manager and supervising director of the concern.

Among the three locations for the new Waldorf Studios now under consideration by the company officials is a large parcel of land between Universal City and the city of Lankershim and but a short distance from Lankershim Boulevard. This site is ideal for a studio, according to Cohn, because of its accessibility, native beauty and proximity to Hollywood. Also the territory surrounding the proposed studio location has been subdivided into homesites so that employes of the new plant would be enabled to secure a home at moderate cost within easy walking distance of their work.

Plans are now being drawn for the new studio buildings and the Spanish style of architecture will prevail. All of the buildings will be finished in waterproof stucco and the three mammoth stages which will house the various Waldorf units, will be inclosed.

Other buildings incorporated in present plans include a large laboratory, three separate dressing room bungalows, an administration building, a carpenter and electrical shop and a property plant. The total cost of construction will exceed $750,000, it is said.

The Waldorf Studios have long been producing motion picture feature productions for distribution through the offices of the C.B.C. Corporation, a large film exchange chain of which Harry Cohn, general manager of the Waldorf Studios, is an official. Some of the more recent releases of this concern are "Yesterday's Wife," "Forgive and Forget," an all-star special, and "The Marriage Market."

It is anticipated that negotiations will be concluded for the Lankershim property now under consideration within the next ten days and if the deal is made, construction will follow immediately.

TRAPPER ENTERS FILMS

Actors have been drawn from every profession in life—newspaper, literary, store and factory, but it was left to Reginald Burton to come from the life of a young trapper in the fastnesses of Canadian forests to stage sets and Kleig lights in Hollywood. His frank, open countenance and stick-to-it-iveness in making the daily rounds of the Hollywood studios obtained for him his first engagement with Lasky's "Stephen Steps Out," starring Douglas Fairbanks, Jr., shortly after his arrival.

Lillian Rescues a Comrade From the Water

Beautiful Lillian Rich, leading dy for the Strongheart com- ıny, is a real heroine as well as ing a reel heroine.

While the company, under the rection of Laurence Trimble, ere filming exterior scenes in e Canadian Rockies on the banks the Bow River for their latest ıotoplay, "The Love Master," iss Rich saved the cameraman om serious injury if not pos- ble death.

Director Trimble had just in- rmed Miss Rich that they uld not work on account of the w temperature making it im- ssible to operate the cameras. was then forty-six below zero. e decided to practice skiing.

Cameraman Glen Ganno, seeing r poised gracefully on a high em- nkment, asked her to "hold it r a still." To pose the picture the best advantage, it was nec- sary for him to go out on the e.

A sudden cold spell will always use a river, if frozen over, to cede. There sometimes remains t a thin crust of ice on the sur- ce. This happened to be the se.

So when Ganno stepped on the pposedly solid river, he broke rough and dropped into the cold shing waters underneath.

Miss Rich saw the accident and mediately lunged down the steep uff and out onto the river. uickly kicking off her skiis, she aced them across the hole in the e, making a bridge for Ganno to awl out upon.

The clever leading lady had done l of this before the other mem- rs of the company could reach e helpless man. Ganno was stily wrapped in warm blankets, t not soon enough. His clothes ere frozen stiff upon him, and he as unable to walk. Miss Rich gain came to the rescue. She se- red her dog team, Ganno was ted in, and then she drove the lf frozen man full speed to the rongheart camp, some five miles way.

"The little Virginia wonder" is hat they called the talented little tress, Lillian May, when she first w the light of day as a pound d one-half baby. The caliber of r screen work lately has been ch that the day is not far dis- nt when this particular phrase ill be applied to the charming tle blonde actress again. Al- ough only 14, she has been on e stage and screen since three ars of age. Her artistic por- ayal as the half sister of Lin- ln in "The Romance of Abra- am Lincoln" has thus far been e biggest opportunity she has had show the histrionic ability she herits from a talented mother.

New Face Scores In Cruze Film

America likes him.

Indeed, it is enthusiastically welcoming George K. Arthur, the young English actor, who makes his American film debut as Lem, in "Hollywood," as a new comedian—a type which promises great things.

Mr. Arthur is the idol of picture fans in England and the Continent, where he first flashed into favor in the title role of the film version of H. G. Wells' great novel, "Kipps." So thoroughly did the actor imbibe the spirit of his character that he won the sobriquet, "Kipps," from the admiring public.

Following a suggestion from Charles Chaplin, whom he met in London, that more opportunities lay in Hollywood, Mr. Arthur gave up his established European fame and came to California. The second day after his arrival in the movie capital, he was at work before the camera with Jack Gilbert, and before that picture was completed had been signed to play in James Cruze's production, "Hollywood." Since his success as the romantic Lem, the actor was selected by Carl Laemmle of Universal to star in twelve pictures directed by the famous cartoonist, Hy Mayer.

Arthur's career has been singularly entwined with Hollywood. Harold Shaw, brother-in-law of

Viola Dana, directed his first three films with Edna Flugrath, Viola's sister, playing opposite. He also played the lead with Mae Marsh in her two English pictures.

His success is assured, for besides his ability as an actor, he is a jolly, likeable chap, who wins friends as easily as he wins film fans.

A Prominent Cast For Wilson's Offering

Featured in Mabel Forrest's first starring vehicle for Grand-Asher, "The Satin Girl," is Norman Kerry, whose record as a leading man and star in numerous productions is an enviable one.

Mr. Kerry played big roles in "The Hunchback," "Merry-Go-Round," "The Acquittal," etc., and not so long ago was in England making a picture. He is regarded as one of the best actors and finest appearing men on the screen.

In "The Satin Girl," which is by Adam Hull Shirk, adapted by Arthur Statter and Geo. Plympton, Kerry plays the part of a young physician and criminologist, who falls in love with the mysterious Lenore Vance, surrounding whom is a dark mystery which is solved at the end.

Marc MacDermott has a striking character role of an old recluse, chemist and scientist; Clarence Burton is a detective; Florence Lawrence—yes, the original Florence—is a young woman of romantic ideas and Reed House, recently added to the cast, is a youth with Sherlockian tendencies and hay fever. William H. Turner is a queer old miser and Kate Lester a society woman whose jewels are stolen early in the story.

Arthur Rosson is director and it is a Ben Wilson production.

Von Stroheim and Cast Fight Fires

That Erich von Stroheim and his company may stop fighting forest fires and continue with picture making within the next few days is the message just received at the Goldwyn studios from the company, which is on location at Colfax, California.

The wire states:

"Men are working two shifts fighting fires. Marshall called for more men for both shifts and many worked for two shifts without sleep. Eva Bassette, only woman who went to Death Valley with company volunteered services and helped fight fires until she collapsed, then watched all night from top of mountain to warn camp in case fire advanced more rapidly into danger ground."

Marshall sent messages to inform von Stroheim he thought all men had fire under control and unless wind changed would be out of danger tomorrow. If this is true it means saving of many miles of forest fires and also company camp at Big Dipper mine, where we are due to work.

"Von Stroheim and company thought this location would be wel come relief after Death Valley trip, but stepped into more grief."

Von Stroheim took his company to the Big Dipper mine to make final scenes for "Greed," his screen version of Frank Norris' celebrated novel of San Francisco, "McTeague."

Jackie Outwits His Fond Tutor

The ingenious tales concocted by a youth of the tender age of eight years when seeking to evade his lessons are well-known to every household possessing a boy of that age. While Jackie Coogan is endowed with a particular genius in the art of pantomime, he is no different from other normal, healthy boys of his age in respect to playing "hookey" and consequently he is the bane of his tutor's existence.

When Jackie feels the urge to go swimming he can put over a selling talk which is as logical and plausible as one coming from a person three times his age. An amusing incident in this connection occurred during the filming of his new picture, "Long Live the King." On that particular day Jackie had convinced his tutor that he should have an extra day of vacation that week, and went to the studios jubilant over the fact that reading, writing and 'rithmetic were taboo, at least for another twenty-four hours. When the starlet reached his set he found, much to his surprise, a schoolroom sequence ready for filming and thought of course he was being "framed." Ever ready to meet the most intricate situations, he addressed his director and tutor: "Here's a proposition for you! Let's use my regular lessons in this scene and then I can have tomorrow instead of today off." So Jackie put his pantomimic talents into play and killed the two proverbial birds with one stone, and the next day went swimming.

LLOYD TURNS ACTOR

When the script for "Black Oxen," which he is making as his independent production, required a Packard car with Clara Bow and six youthful merrymakers in it, to crash into a taxicab carrying Conway Tearle, Frank Lloyd, producer-director, to make sure that the scene possessed the greatest possible thrill when it was filmed, donned a chauffeur's cap and coat and drove the Packard into the scene at forty miles an hour himself.

The cross-roads had been carefully prepared with crude oil, liquid soap and water, previously, and when Mr. Lloyd and the taxicab driver attempted to pass each other, both cars skidded, the taxicab crashing into a street light and breaking it off clean, the Packard, after making a complete circle, bumped into some planks that were a safeguard in front of a street excavation eight feet deep and six feet wide.

Outside of a badly sprained wrist suffered by Mr. Lloyd when it took all of his strength to keep the big Packard from toppling over, no one was hurt, and the scene registered above expectations.

Popular Actor Returns to Metro

Milton Sills, recognized as one of the screen's leading portrayers of virile roles, is renewing a friendship of three years' standing as he appears opposite Viola Dana in "Angel Face Molly," Tom J. Hopkins' adaptation of Fred Kennedy Myton's story which Oscar Apfel will direct.

Mr. Sills played the leading male role in the little star's "Dangerous to Men" three years ago. Since that time he has enhanced his standing as a motion picture actor by virtue of his work in "The Spoilers," "Adam's Rib," "Behold My Wife" "The Isle of Lost Ships," "Skin Deep," "The Great Moment," and "The Forgotten Law." Mr. Sills recently completed an engagement in Maurice Tourneur's "Jealous Fools."

The signing of Milton Sills as one of the players of "Angel Face Molly" is in continuance of the policy outlined some time ago by Milton E. Hoffman, Metro production manager, of surrounding Miss Dana with casts of all-star caliber.

Efforts have been made at various times since Mr. Sills appeared opposite the tiny Metro player in "Dangerous to Men" to cast them together in another picture, but until the present instance, prior engagements, stories lacking a suitable role for Mr. Sills or other difficulties have interfered.

Floyce Brown, well known funster, recently completed a four weeks' engagement with the Vitagraph Company in producing the "Man From Brodney's." Miss Brown has played over 100 different characterizations since entering pictures and was the first screen mother of the child star, Mickey McBann.

Al St. John moved from comedy to tragedy so fast the other day that he brought tears of terror to the eyes of a sixteen-year-old boy.

The youngster saw St. John's huge car outside the Fox studio. The temptation to joyride was too great. He just couldn't resist. He took it. St. John missed the car and was telephoning the police when a phone call to him said the car was parked in front of a well known Hollywood cafe and occupied by a youngster.

"Grab him," was the word that went back over the phone. Then St. John and several of the men from the studio rushed to where the siezed youth was trying to explain that it was just a prank.

St. John simulated rage and desire for vengeance to such a perfect degree that the youngster cried as he visioned a long jail term. When the scare had gone far enough he was turned loose and admonished not to joyride in any more cars.

Schertzinger Has Very Busy Season

The motion picture industry has often been referred to as "a beehive of activity."

Such being the case, Victor Schertzinger may certainly be said to be one of the busiest little bees therein.

During the past twelve months, Mr. Schertzinger has to his credit the following accomplishments:

He wrote the music score for "Robin Hood." "Just an Old Love Song," one of the original compositions of this score, has since been published individually. More than a million copies of this number have been sold and it has been recorded by eight phonograph companies.

He directed four productions for B. P. Schulberg.

He wrote "Marcheta" and "Adoley," the former being one of the biggest of recent hits and the latter, a new offering, promising to equal it.

He directed "The Man Next Door" for Vitagraph.

He wrote two original violin compositions which are being included in the concert programs of Kreisler and Heifitz.

He wrote, directed and produced "The Kingdom Within" and "Dollar Devils."

He wrote the music score for "Ashes of Vengeance" the spectacular new Norma Talmadge feature.

He wrote three original stories for the screen, two of which he directed himself and one of which is to serve as a vehicle for one of the best known stars on the screen.

He composed the music score for Fred Niblo's screen production of "Captain Applejack," which is released by Metro as "Strangers of the Night."

He wrote a farce comedy called "Suite 16," which is to be produced on Broadway this season.

He arranged the music score for "The Isle of Vanishing Men," which is the first travel feature to be presented with such a special accompaniment.

And he has recently finished directing Jackie Coogan in "Long Live the King," Jackie's biggest production and his first for Metro. During the filming of "Long Live the King," Mr. Schertzinger wrote several original themes which were played by the studio orchestra and will be woven into the music score he is now completing.

First National Is to Release Output

Associated First National Pictures, Inc., is to distribute the film output of Principal Pictures Corporation.

The productions to reach the screen through this medium include "The Meanest Man in the World," George M. Cohan's famous stage success and the first of the Harold Bell Wright features, "When a Man's a Man."

"The Meanest Man in the World," which was made at the United Studios, under the direction of Eddie Cline, boasts an all-star cast, headed by Bert Lytell, Blanche Sweet, Bryant Washburn and a dozen other players of note.

"When a Man's a Man" is one of Harold Bell Wright's most popular stories of the great outdoors. Its unusually talented cast includes John Bowers, Marguerite de la Motte and Robert Frazer.

With the completion of these distributing arrangements Sol Lesser, president of Principal Pictures, leaves for Europe to confer with First National executives relative to foreign plans; Mike Rosenberg, secretary, came to Los Angeles, to start immediately on the first Baby Peggy production with the termination of her Universal contract, and Irving M. Lesser, vice-president, remained in New York to look after Eastern interests.

Naida Carle has been cast to play Fancy Kate, an important part in Wm. S. Hart's "Wild Bill Hickok," at the Lasky studio.

Returns From a European Trip

Denison Clift, the former Lasky scenario writer and Fox director, who left California three years ago for a world tour, and who stopped over in London to achieve great fame as England's premier director, will return to Hollywood in November.

"A Woman of No Importance," "A Bill of Divorcement" and "This Freedom," purchased by William Fox for $100,000, are a few of Clift's European achievements. He has just completed a lavish production of "Mary, Queen of Scots," and has spent months in France and in Scotland, using the Chateau of Chantilly, historic Stirling Castle, Edinburgh Castle, Hollywood Palace, Bamburgh, Allington and Farnham Castles, Loch Leven and Fotheringay as backgrounds for historic dramatic action. This picture is the most ambitious ever made in England, and London critics hail it as an epoch-making success.

Clift also won distinction by being chosen by King George to photograph Princess Mary's wedding presents in St. James' Palace, London, upon the only occasion that a cinema camera was ever allowed within the domain of the Royal Palace. The film was shown throughout the world.

Mr. Clift leaves London September 27th for Paris, Vienna, Venice and Athens, and will travel by way of Egypt, Palestine, India, China and Japan to California, thus completing his tour of the world.

Independents Are Making Rapid Strides

A short time ago in an editorial in this paper it was declared that "the day of the independent producer is at hand," and after viewing "Let's Go," a Hercules Film Co. offering, one can easily see the truth in this statement.

The Hercules Film Co., a producing unit of local business men, started work on this five-reel comedy drama, starring Jack Pollo, the well-known athlete and nominee of the Olympic Roman squad for 1924, and capably supported by Eva Novak, Joe Girard, Dick Sutherland, Milburn Morante and Billy Elmer.

It is a very fast, clean-cut story, dealing with the regeneration of a weakling, more from the physical aspect than the moral, and this characterization is capably handled by Pollo. Joe Girard as the Uncle who brought about the change is a tower of strength, while Eva Novak makes a very pretty heroine and the little she has to do is done satisfactorily. Dick Sutherland as the "boss" crook, and Billy Elmer as the pugilist, carry the heavy parts in their own decisive manner, while Milburn Morante furnishes the comedy relief and gives a performance that equals any of the cast. "Let's Go" is a clever, clean picture of which Director Jack Nelson got the utmost. The title writer (no screen credit) deserves a lot of credit, while the photography by McManigal was all that could be desired.

Such pictures as this offering will find plenty of support from the independent exhibitor.

GOTHAM-WARD FOR YEARS IN VAIN

Ever since he made his propitious debut in motion pictures some eight years ago, Lloyd Hughes has yearned to pay New York City the first visit of his young life, and, at least a dozen times, he has been "all set" to board a train bound for that great metropolis, but, invariably, a picture engagement has interfered with his plans at the last moment.

Last spring Mr. Hughes was sure he would have the opportunity of setting foot on Gotham soil and when he failed then, he was more sure than ever he would be able to arrange the trip during the summer. Now summer is gone again and there is no chance of his getting away from his Hollywood studio activities long enough to undertake the journey this fall, nor is there much prospect during the forthcoming winter months, due to a great advance demand for his services as leading man in leading screen productions.

"Anyway, I am practically sure I will be able to make it there before the next total eclipse," Mr Hughes remarks hopefully.

Who's Who and What's What in Filmland This Week

OACH BACK TO COMEDY

Bert Roach is working on a medy at Universal under the dition of Wm. Watson, who is sisted by Wm. Holland. Bert supported by a capable cast, nich includes Brenda Lane, the egfield Follies beauty. This is e first comedy Roach has made r some time, as his services were eded in feature dramatic productions.

Chester Bennett announces he ll use only big human stories th society backgrounds for Jane ovak's new series of fine star- ng vehicles.

Fred Esmelton raced through an lish peasant village in a "flivver," tired in evening clothes, in hnny Hines' "Conductor 1492" r Warner Bros.

Ralph Lewis will play the feared role in an all-star production, the title of which has not en announced, before he stars in other commercial hero feature, follow "The Mail Man."

Spottiswoode Aitken has a big el scene with swords aboard a ip in "Superstition," directed by hn B. O'Brien.

Irvin Reiss has been appointed nematographer for Renalles, c., and will have complete charge that department.

Frank Whitson has signed a ntract with the Premium Picre Corporation, of Portland, regon, to play featured heavies, d has left for Portland.

Montreal Lodge No. 56, B.P.O. lks, have entered into the contest find a girl suitable to play the ular lead in Renalles, Inc., big ature production, "The Elk's ooth."

NEGRI STARTS

Production work on "My Man," e Herbert Brenon production, arring Pola Negri, will start at ce at Paramount's West Coast udio. Scheduled to start September 17, the picture was delayed y last minute changes in some f the minor characters of the ory.

Eve Unsoll wrote the screen ersion of "My Man," by Andre icard, author of "Kiki."

NE DIVORCE, TWENTY CENTS

Rupert Hughes, who recently mpleted filming the Goldwyn eature, "Law Against Law," hich deals with the divorce prob- m, discovered during his research ork while writing the story, that divorce in Russia costs twenty nts.

MANY BRIGHT NAMES

For the filming of his first production for the Warner Brothers, Ernst Lubitsch, the famous European director, has selected an all-star cast to interpret the roles in "The Marriage Circle." The leading feminine roles are played by Florence Vidor and Marie Prevost, with a supporting cast which includes Adolph Menjou, Warner Baxter, Creighton Hale, and Harry Myers.

JASMINE TELLS ONE

Arthur Jasmine, who plays one of the leading roles in "The Man Who Forgave," the R. William Neill production for Grand-Asher, was telling tales to various members of the cast at the studio between scenes.

"Did you ever hear of the actor who wished to gain admittance to Heaven?" asked Jasmine.

"But actors never go to Heaven," replied Mildred Harris.

"Well, to get along with the story, one of Hollywood's little-thought-of screen actors was applying to St. Peter for admittance in Heaven. St. Peter asks of him, 'And what were you on earth, my man?'"

"'Oh, just a movie actor,' replied the down-trodden Thespian.

"'Well, come back in a week or ten days,' said the good St. Peter."

FUNSTER FINISHES

Milborne Morante has just finished a comedy character in the Hercules Film Company's production, featuring Eva Novak, supported by an all-star cast.

Nelson McDowell, popular character actor, is back on the Metro lot again, having been signed to enact a role in "Angel Face Molly," starring Viola Dana, which will be filmed under the direction of Oscar Apfel. McDowell is one of our most consistent workers.

While enacting a scene aboard the big three-masted schooner, the "Swallow," for "Supersition," Spottiswoode Aitken was painfully bitten on the ear by Martha Marshall's pet Cuban parrot. Aitken was supposed to grab Miss Marshall at the word of Director John B. O'Brien, when the scene started, but her parrot objected; hence the "bite" that kept Aitken from having any close-ups made for several days, owing to the bandage.

The Darrell-Mounier Productions, Culver City, have completed their five-reel picture entitled, "Betsy Ann." The story features a very much battered auto, around which is woven a love story. The company recently returned from Lake Arrowhead, where a number of scenes were taken.

FLYNN WORKS IN EAST

With Claire Windsor, Lew Cody, Edmund Lowe, Mae Busch and Raymond Griffith now in New York, Emmett Flynn, the Goldwyn director, is expected to start work immediately on the film version of Owen Davis' stage play, "Nellie, the Beautiful Cloak Model."

Hobart Bosworth and Will Walling also have been assigned parts in the feature, but will not make the trip to New York. Interiors for the production will be filmed at the Goldwyn studios in Culver City when the director and principals of the company return from the east.

"SCOOP" GETS ASSISTANCE

The latest addition to William S. Hart's staff at Lasky's is Robert E. Hewes, who becomes assistant to "Scoop" Conlon, director of publicity. Hewes, who is well known as a fiction and scenario writer, was formerly with Rupert Hughes' staff at the Goldwyn studios.

BACK FROM VACATION

Ralph Cummins, author of screen and magazine Westerns, packed his trusty typewriter and took himself up to Wheeler's Hot Springs to spend the week-end rusticating and finishing a story. But the lure of trout fishing was too tempting and a tired writer is now working overtime in his home bungalow.

EXCUSE

Through an error in last week's "Casts of the Week," Phil Dunbar was given credit due David Dunbar.

Harry DeVere has returned to the General Hospital for further treatment after having been discharged only recently following his ,severe illness. Tough luck Harry, but the concensus of opinion (whatever that is) of your many friends is to the effect that the last time you were too ambitious. Better take it easy this time and stick it out until the Doc says O.K.

Gene Klum, who recently finished playing the part of one of the McCoys in Jack Pickford's forthcoming picture, "Valley of the Wolf," is now enacting the role of a gangster in Jack McDermott's "Temporary Marriage," which is being filmed for First National at the United Studios.

Buck Black has just finished an important child part in Buck Jones picture "Big Dan," at the Fox Studios.

Little Buck recently played a similar part with the Hoffman Productions at the Hollywood Studio.

Louise Fazenda is reaping the rewards, dear to an artist, in the splendid tributes unanimously accorded to her by the New York press upon her work in the Warner Brothers' "The Gold Diggers," in which she played the role created on the speaking stage by Jobyna Howland. Her brilliant pantomimic art receives the highest praise, all the critics agreeing that her work is of stellar scope.

The Darrell-Mounier Productions Company are proud of the fact that the company consists of one hundred per cent ex-service men. Bob Ramsay, the leading man, served with the New Zealand forces, the production manager with the American army, the technical director and the chief carpenter served in the Canadian army, and the remainder of the staff were in different branches of the United States army.

BE YOURSELF, EDWARD

Edward Burns, who plays a leading part in "Superstition," was talking to several members of the cast on present-day music. The conversation became general when Burns said that music was on the uplift, even though the popular air of the day was "Yes, We Have No Bananas."

"Why, even I write music," commented Burns. "I have written songs for opera and musical comedy stars, for Mary Garden, Tettrazini, Sophie Tucker, and many others.

"They never sing them, but I write them, just the same."

WOOD WILL CAST SOON

Sam Wood, producer of Paramount pictures bearing his name, will soon return to Paramount's West Coast studio to begin work at once on his forthcoming production, "The Next Corner."

No cast has been definitely selected as yet for this production. Wood recently completed the filming of Arthur Train's popular story, "His Children's Children," at Paramount's Eastern studio.

Silversheet Found More Alluring Than Big Tent

The fascination of the circus has found a very noteworthy competitor in the silversheet. So says William Duncan, former circus acrobat and vaudeville performer who came to town some time last Fall with the big tent and lingered on. In fact, Duncan says he expects to linger amongst us for the balance of his life. The fact that he is a swimmer, dancer, fencer, acrobat and one time prizefighter, coupled with his stage experience should make him a welcome addition to the film colony. Duncan has appeared both on the Keith and Orpheum circuits.

Who's Who and What's What in Filmland This Week

TRY THIS ONE

Motion picture makeup as a protection against mosquitoes is the latest discovery.

Edward Martindel, on a week-end fishing trip, found himself beset with the little pests and had no way of evading them. In despair, he put on a regular screen makeup, unusually heavy, and was bothered no more on the trip.

Ray Connell, who for the past nine months has been assistant to Laurence Trimble, who directs Strongheart the wonder dog, has been engaged as assistant production manager by First National and has left Trimble-Murfin Productions to take up his new duties.

Residents on Havenhurst Drive in fashionable Hollywood were given a real thrill the other day when what looked like a giant wolf came loping down the street. Women and children fled to their houses while some of the more agile took to friendly trees.

But the "wolf" kept right on loping—looking neither to the left or right. There were frantic 'phone calls for the police and fire department, but when a detail of officers in a screeching auto reached the scene, it was too late.

The "wolf"—"the largest wolf they had ever seen"—had already been captured. He had loped right into the arms of his owner, Laurence Trimble, at the Crescent laboratories, a few blocks distant. It was Ali von Felsenmer, half-brother to the wonder dog, Strongheart. He had been let out for a little exercise and had decided to visit his owner at the laboratories.

Say Yes, a beautiful young Arab which Director Laurence Trimble is training for a horse picture at some later date, together with Dutch Lady, daughter of the famous racer, Deutchland, will be shipped from Reno, Nevada, in a short time to the Strongheart ranch recently purchased by Trimble in the San Fernando Valley. Trimble wishes to have Say Yes, son of Sey Yid, where he can work with him daily.

An elaborate cafe set, the most pretentious yet used in the "Fighting Blood" pictures now being produced at the Powers studio, has just been completed for use in the seventh story, to be known as "A Comedy of Terrors." The greater part of the action of the story takes place in this setting, so the studio technical department received insructions to "fix it up right," without paying so much attention to the expense account.

The romance of George O'Hara and Louise Lorraine, who play the leading roles, progresses apace in this "round" of the series.

CO-OPERATES ON SET SUCCESSFULLY

Disproving traditions is a regular accomplishment with Winifred Dunn, scenario editor at Metro's Hollywood studios. For some time, now, she has been the youngest writer of either sex to hold so important a post at any of the leading film studios; and she has also enjoyed a reputation as one of the busiest. Now she comes forward shattering another well-honored tradition in motion picture circles: the writer shall be barred from the set.

Film history relates the sad experience of a number of prominent authors and scenario writers who have tried to collaborate with the director who is actually filming their brain-children. Somehow or other, it never seems to work out to anybody's satisfaction. That is, it never has worked out successfully before—but here is Winifred Dunn working with Director Victor Schertzinger right on the stage where he is filming his own story, "The Man Whom Life Passed By," which Miss Dunn adapted to the screen—and both of them are pleased with the collaboration. It is fairly astounding, for such a successful collaboration has heretofore been like the inlander's remark when he saw his first giraffe: "There ain't no such animal."

Mary Masales left for the east Friday, to enjoy a well earned rest with her parents and friends. Miss Masales has been sojourning in California for more than a year and while here, has played bits in some of the years greatest productions. She has been the inspiration of several pleasant parties among her friends and being an expert horsewoman, has found the bridle paths around So. California exceedingly delightful. She will return by way of the Panama Canal.

Six mothers at 10 years of age. Such is the accomplishment of a freckle faced youngster, answering to the name of Julia Brown. Julia doesn't wear them out but merely adopts and discards as screen stories dictate. Thus far the role call stands as follows: Alberta Leigh, Florence Lee, Mrs. Titus, Mrs. Madge Hunt, Fay Tincher and Lydia Knott.

Julia is a little English girl who isn't strong on looks but long on acting. Her past film associations speak for themselves, having appeared with Reginald Denny in "The Abysmal Brute," Bebe Daniels in "You Never Can Tell," Madge Bellamy in Rupert Hughes play "Law Against Law," and in "The Woman Thou Gavest Me."

H. E. Edington, business manager of the Goldwyn studios, is in New York on business.

SPLENDID HORSEMANSHIP SAVES LIFE OF COLIN CHASE

Only the splendid horsemanship of Colin Chase saved his life when two other horsemen collided with the Arabian steed on which he was riding while impersonating a young sheik on the desert near Guadaloupe recently in the filming of "The Light that Failed." It was in a big mob scene depicting the encounter of the British soldiers and the Indians that two other horsemen collided with the well-known actor almost unseating him through the terrific force of the encounter. If Chase had not been a good athlete as well as a horseman he would have been crushed between the two horses and riders but as it was fortunately escaped with only a badly mauled leg. The other riders were both unseated in the fray.

This is the second time within the course of a few weeks that Chase has worked in desert scenes at Guadaloupe, the former time he took up his residence there it was with De Mille in the "The Commandments."

Chase will be remembered for his splendid work as leading man to such well-known stars as Lenore Ulric, Mary Miles Minter, Vivian Martin and Gladys Brockwell.

ACROBATS LEAD YOUNG-.... STER TO STARDOM

From acrobat to a screen star tells the story of the phenomenal success of one of screenland's youngest favorites—Frankie Darro at present making his feature film, "Half a Dollar Bill," a Max Graf production at the San Mateo studios.

Although he is only six years of age, Frankie appeared on the vaudeville stage since he was able to walk as his parents were internationally known acrobats. When he was still too young to work with them, the tremendous applause that greeted him when he appeared on the stage following the close of his parents performance induced his father to train the youngsters as soon as he was able to understand orders. Inheriting a naturally vivacious temperament from French ancestors, coupled with an early developed alertness of mind through acrobatic work, Frankie soon became the star attraction of the trio. It was while appearing on a local stage that a producer seeing Frankie induced him to forsake the legitimate for the silent drama. As he screened well, friends predicted a brilliant future for him on the silver sheet. They were not mistaken. One of his first successes was in Palmer's much talked of initial production "Children of the Storm." Other engagements of larger magnitude followed as his talent became recognized finally leading to stardom in his present

FORMER INGENUE RETURNS TO SILVERSHEET

On again, off again. This phrase might be truly be applied to the charming young actress, Mary Ruby, who three years ago was featured with such well-known actors as Myrtle Stedman and William Farnum, until she took a fling at matrimony and believed that it had made her immune to the lure of the silversheet forever afterwards. Although a charming little Mary came in the course of time to grace the new home, the young mother found that the yearning for the Klieg light was not killed, but only temporarily overshadowed by the greater light of happiness of a wife and mother. Thus she returned to the screen in Viola Dana's picture "The Girl Who Dared," and says she came back to stay.

Youngster Has Screen Record

Although only six years of age, Baby Jean Johnston has played with practically every well-known star of filmland. She came from San Francisco on advice of the directors of the Belasco studios and since her arrival has established an enviable record for one so young. She has played with Pola Negri in "The Cheat," Anita Stewart in "The Love Piker," Norma Talmadge in "Rose of All the World," Lloyd Hughes, in "Children of the Dust," Lew Cody, in "Law Against Law," and Andree Lafayette, in "Trilby." Besides her film work little Jean finds time to act as model and take dancing and swimming lessons.

FIRST LOVE ENSLAVES YOUNG SCREEN ACTOR

True to his first love. That is what the friends of Yale Boss are saying about him these days with his re-entry into screenland after a lapse of five years which he spent on Wall street.

In the early days of the film industry, Yale played opposite such well-known screen celebrities as Viola Dana, Mary Fuller and Gladys Hulette, when the Edison Company was in its glory. Since his return to the camera, Boss has played in "Vanity Fair" and Rupert Hughes "Souls for Sale."

WILLAT BACK

Irvin Willat, who will direct the next Zane Grey production, "The Heritage of the Desert," returned from an extensive location hunting expedition into Utah, where it is planned to film this Paramount picture.

Bebe Daniels, Ernest Torrance and Noah Beery have been named as featured members of this cast. Walter McGrail is the latest addition announced by Jesse L. Lasky.

play "Half a Dollar Bill."

Flowing Gold" Will Cast Soon

Richard Walton Tully will fol- w "Trilby" with a screen adap- tion of Rex Beach's most re- nt sensational novel, "Flowing old," to be distributed by Asso- ated First National Pictures, c. The motion picture rights this great story have been pur- ased by Tully at a record price d production will start soon.

"Flowing Gold" will be the first ully production for the screen t of a foreign atmosphere. he Masquerader" was an Eng- h drama; "Omar, the Tent- aker," a Persian romance; Trilby," a love story of the arisian Latin quarter.

Due in part to the sensational ccess of his most recent produc- n, "Trilby," after a conference th First National officials, it as decided that henceforth Tully ould enter upon a schedule of ntinuous production for that stributing organization. The st offering, "Flowing Gold," ill be followed immediately by ully's famous stage success, "The rd of Paradise." Preparations r the filming of the latter are ported under way.

When consulted today. Mr. ully was extremely happy over s prospects.

"It was only after I had read proximately three hundred ays and books," he said, "that I me upon 'Flowing Gold,' and mediately recognized it as the ry story I was in search of. ith his customary power, Beach s interwoven tense drama, de- ious comedy and most excellent aracterizations into what I con- der a real epic, and one of the ry best novels of the decade.

"I consider it a great privilege," continued, "to be permitted to oduce it for the screen. I in- nd to give it as painstaking and curate a production as possible, d believe I am safe in stating at 'Flowing Gold' will be ac- pted by the public with the same thusiasm they have so kindly ven my most recent offering, Trilby."

No choice of players for the st of the new production has yet en made, but actual "shooting" ill begin within two or three eeks. Tully will write the sce- rio, as for his previous plays.

DOUG, JR., EDITING

Douglas Fairbanks, Jr., is hav- g his first experience in watch- g the cutting and titling of a otion picture in which he is arred. "Stephen Steps Out," the irteen-year-old star's initial reen venture which Joseph enabery directed, is now in the tting rooms undergoing the ual editing. The story was lapted from Richard Harding avis' "The Grand Cross of the rescent," by Elfrid Bingham. alph Block serves as production litor.

Heavy Character is Much in Demand

George Siegmann's earliest efforts can be traced back to the old Biograph days, before such prominent lights as Mary Pickford, James Kirkwood, Arthur Johnson, Henry B. Walthall, Mack Sennett and many others made their screen debut.

Today Siegmann can probably lay claim to more leading roles in so-called super-productions than any other leading character man on the screen. Beginning with his remarkable portrayal of the mulatto, Lieut. Gov. Lynch, in "The Birth of a Nation," he has somehow attracted towards himself big parts in the very biggest productions.

Cyrus, the Persian King in Griffith's "Intolerance," was relived by George Siegmann, and then followed the role of the hated Von Strohm in "Hearts of the World." Douglas Fairbanks saw in him the re-incarnation of Perthes in "The Three Musketeers," which resulted in a consummate performance, breathing the very spirit of Dumas' redoubtable guardsmen.

In close order came the roles of Saginaw in "A Connecticut Yankee in King Arthur's Court"; the brutal Bill Sykes in Jackie Coogan's "Oliver Twist"; and Schani Huber in "Merry-Go-Round," which recently attracted the attention of theatregoers locally.

The role that is said to give George Siegmann his greatest opportunity is one in which he has just finished, the part of Danten, in Rex Ingram's "Scaramouche."

Carew Selecting a Cast to Go Abroad

Edwin Carewe, producer-director for Associated First National, will soon sail from New York for Algiers to film "A Son of the Sahara," from the novel of Louise Gerard. Carewe just recently completed "The Bad Man" for First National.

He will be accompanied by Finis Fox, his brother, and Adelaide Heilbron, who will prepare the scenario.

Carewe is now selecting a cast, which will exceed in calibre any of the previous all-star casts he has used. The players leave November 1st with the technical corps. Wallace Fox, assistant director, will be in charge. Sol Polito is chief cameraman, with James Casey as assistant.

Headquarters are to be made at Biskra, Algiers, a city located on the border of the great Sahara, and the place from which the railroad penetrates the farthest into the desert. The company, numbering thirty, will be abroad two months.

For several weeks Carewe has been in conference with Captain Corlett, resident of Algiers for twenty-five years. Corlett will go with the expedition as technical advisor. Arrangements have already been made whereby 1,000 camels and 2,500 Arabian horses can be obtained for the desert battle scenes.

Only the leading actors will be taken along. Players for the smaller parts will be picked up in the principal cities of Europe. A carload of lighting equipment is now heading eastward.

Monte Clare the eleven-year-old actor, has been an artist's model for three days, during his rest between pictures. Bartholomew Maka, a Hungarian artist, has painted Monte's picture as an "Italian Waif." Monte, who is a live wire, says it was too slow work for him. He likes his screen work much better.

Helene Abandons Screen Work Shortly

Helene Chadwick popular Goldwyn star, is to retire from the screen.

Upon conclusion of her present contract with Goldwyn, Miss Chadwick will forsake her movie career to become a Los Angeles realtor.

Miss Chadwick has dabbled in real estate with such success that she has decided the earnings of even a movie star are as nothing compared with what can be achieved in Los Angeles real estate promotion.

Various women have become leading factors in Los Angeles real estate circles, it is pointed out by Miss Chadwick. The actress believes that with her business training acquired prior to the time she entered films, plus her recent experience in local real estate deals, she will be able to make a place for herself in her new work.

"I believe that the real estate business in Los Angeles and Hollywood offers the greatest opportunities available to anyone in Southern California," said Miss Chadwick, in discussing the matter. "While a motion picture career is fascinating, I believe that there are greater opportunities in the realty business here."

Miss Chadwick has been appearing under the Goldwyn banner for a number of years with marked success. She has been particularly successful in Rupert Hughes' pictures and has become known as the "Rupert Hughes girl," as a result of her characterizations of this author's leading feminine characters. Her most recent film for Hughes is "Law Against Law."

Mildred and Bunny Davis are home again, ready for work after a two weeks' vacation in San Francisco and Oakland, seeing all points of interest.

A. P. C. President Departs for the East

Marcus Jacobowsky, president of Associated Pictures Corporation, has left for Chicago, following a series of conferences with Arthur H. Sawyer in connection with the producing activities of the Associated organization. During his stay in Los Angeles Mr. Jacobowsky renewed many old acquaintances in financial circles here, and spent considerable time with Marco Hellman. The Associated president was former assistant treasurer of Cook County, Illinois, and is one of the prominent financial figures of that state. He went East in company with Richard A. Rowland, general manager of Associated First National, and a party of executive members of the First National Circuit.

M. C. LEVEE, AUTHOR!

The Writers' Club will have a new member in the person of M. C. Levee, president of the United Studios and associated with Maurice Tourneur in the production of First National pictures.

For some time it was understood around the United lot that Mr. Tourneur was author of "Jealous Fools," his newest production, but when the director found this belief in print, he immediately took steps to uncover the modesty of "M. C."

"Jealous Fools" marks Mr. Levee's first effort as an author and despite a multitude of business interests, "Mike" has written an exceptional plot, according to those who should know.

Mr. Levee, now that he is to be established as an author, states he has another story in work that will soon find its way to the screen.

PLAYS THE SAME CHARACTER TWICE

"The most unobtrusive actor in pictures" is the way friends and co-workers speak of William Moran, who is slowly but surely gaining the recognition on the screen that he earned for his artistic work on the legitimate stage, his latest triumph being his splendid portrayal of the character of J. Wilkes Booth in "The Life of Lincoln," recently completed by Al and Ray Rockett. This is the second time Moran has portrayed this particular character on the screen, the first time being in the Universal picture of "The Days of Buffalo Bill."

Victor Potel wires from San Diego that he has commenced the second leg of his motor trip into Mexico. The entire peninsula of Lower California will be circled by Potel before his return to Hollywood, when he will undertake the chief comedy role in a feature production.

Pulse of the Studios

For Week Starting Monday, Oct. 1, 1923

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 313**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Rosson	All-Star	Linden Stevens	Geo. Carter	Staff	"The Satin Girl"	4th Week
Dearholt Productions.						
Francis Ford	Edmund Cobb	Al. Gosden	W. McGaugh	Blodgett	5-Reel Western	3rd Week
Neva Gerber Productions						
Dick Hatton	Neva Gerber	Nobles	La Mece		"The 7th Sheriff"	5th Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-14**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Jackson 190**
H. & B. Film Co.						
Tenny Wright	All-Star	Bill Beckway			"Tango Trails"	Preparing
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**59357**
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 009**
Century Comedies (Universal release).						
Al Herman	All-Star	Wm. Hyer	Herman	Herman	"The Detective"	Editing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 407**
CHOICE STUDIO. 6044 Sunset Blvd.						**439-76**
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 310**
Al Christie	Bobbie Vernon	Nagy	Hagerman	Frank Conklin	2-Reel Comedy	3rd Week
Scott Sidney	Neil Burns	Gus Peterson	Frank Conklin		2-Reel Comedy	Editing
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Drexel 211**
Clarence Geldert	All Star	Joe Walker	Hobletz	Johnson	"Beyond the Veil"	Editing
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.						**Culver City 54**
Renalles, Inc. Clarke Renalle, Director General. Frederick Bond, Asst. Managing Director						
Frederick Bond	All-Star			Staff	"The Elk's Tooth"	Preparing
				Harry A. Swart	"Purple Bath Tub"	Preparing
DARRELL-MOUNIER STUDIO. J. F. Mounier, Gen. Mg						**Washington and Ince Blvds., Culver Cit**
Darrell-Mounier Productions						
Darrell	All-Star	Allen Davie	Davie	Margaret Darrell	"Betsy Ann"	Editing
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-16**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
Taurog	Neely Edwards	Meehan	Cullen	Staff	Special	6th Week
Hibbard	Lige Conley	Corby	Sharpless	Staff	Comedy	4th Week
Jack White Corp. (Educational Release) (Novelty Juveniles)						
Montgomery	All-Star	Stengler	Linkoff	Staff	Novelty	4th Week
Lloyd Hamilton Corp. (Educational Release)						
Pratt	Lloyd Hamilton	McGill	Dewar	Staff	Special	Preparing
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 300**
Mayo	Stock	Sid Wagner	Jas. Tinling	Staff	Comedies	Schedule
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Jim Summerville	Stock	J. A. Schmidt	Arthur Cohn	Staff	Comedies	Schedule
Eric Kenton	Lew Brice	Vic Scheurich	Max Gold		Comedies	Schedule
Roland V. Lee	All-Star	D. Keefe	Geo. Post	Don Lee	"Gentle Julia"	4th Week
Noel Smith	Earl Rodney	Byrn Hauck		Staff	Comedies	Schedule
Tom Buckingham	All-Star	Sid Wagner	Kingling	Staff	Comedies	Schedule
Seiter-Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Lambert Hillyer	Tom Mix	Van Clark	Manter		"Eyes oo the Forest"	1st Week
Edmund Mortimer	John Gilbert	J. Short	W. Mayo	Harrison Jacobs	"The Beast"	1st Week
David Sullivan	Shirley Mason	Schneiderman	Birnoudi-FFred	Fannie Hatton	"Within the Tide"	1st Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 263**
GARSON STUDIOS. 1845 Glendale Blvd.						**Drexel 005**
GOLD SEAL PRODUCTIONS. A. Rosetti, Studio Mgr.						**7405 Roseberry Av**
Greville Hughes	Leavens	Hale	R. C. Hughes	Emile Greville	"The Man From Thunder Gap"	Preparing
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 269**
Phil Goldstone Productions. (State Rights release).						
Duke Worne	All-Star	Roland Price	A. Tenbrook	Staff	"Do It Now"	Editing
Duke Worne	Wm. Fairbanks	Rolland Price	A. Tenbrook		"The Doctor"	2nd Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 016**
Monte Banks Productions, Inc.						
Sid Smith Productions, Inc.						
Joe Rock Productions.						
Bryant Washburn Productions.						
Elliott Dexter in R. Wm. Neil Production.						
Thornby-Newman Productions.						
Robt. Thornby					"One Hour To Live"	2nd Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**76171**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStroheim	"Greed"	9th Week
King Vidor	All-Star	John Boyle	James Dugan	King Vidor	"Wild Oranges"	30th Week
Emmett Flynn	All-Star	Lucien Audriot	Ray Flynn	Carey-Wilson	"Nellie, the Cloak Model"	1st Week
Alan Crosland	All-Star	Jory Mescall	Lynn Shores	Carey Wilson	"Three Weeks"	1st Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 1431**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Bud Golden		"The Girl Expert"	7th Week
Creative Productions.						
Jack O'Brien	All-Star	D. Jennings	Cy Clegg	Frank Beresford	"Supersition"	7th Week
J. K. McDonald Productions.						
Wm. Beaudine	All-Star	H. Thorpe	Geo. Webster		"Misunderstood"	4th Week
Renand Hoffman Productions.						
Renaud Hoffman	All-Star	Mackenzie	Glen Belt		"Maud Muller"	Preparing
Cosmopolitan Productions.						
Paul Powell	All-Star	Al Seigler	Geo. Berthelon	Scholfield	"Mother McGinn"	Editing
Beverley Productions.						
J. P. McGowan	All-Star	Walter Griffin	J. E. MacDonald	Phillip Hurn	"The Whipping Boss"	4th Week
Irving Productions. Jas. Dent, Prod. Mgr.						
Dallas Fitzgerald	All-Star			Harold Shumate	"Dawn of Love"	1st Week
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive.						**438-740**
Bob Horner	Geo. Chesebro	Elmer Dyer			"The Isles of Paradise"	4th Week
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Chas. R. Seeling	Larkin	Walker		Jeanne Poe	"Stop at Nothing"	1st Week
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Palmer Photoplay Productions.						
Cortland Productions						
Trimble-Murfin Productions.						
Laurence Trimble	Strongheart	G. B. Dreyer	Cyril Gardner	Donna Barrell	"White Fang"	Schedule
Laurence Trimble	Strongheart	G. B. Dreyer	Cyril Gardner	Donna Barrell	"The Love Master"	Editing
Assoc. Authors, Inc.						
W. S. Van Dyke	All-Star	Jos. Walker	R. L. Selander	T. Buchanan	"Cap'n Dan"	Editing
Lloyd Ingraham	All-Star	Jos. Walker	Geo. Crone	Elmer Harris	"No More Women"	Editing
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharpe	Edw. Benshaw	Bradley King	"Anna Christie"	12th Week
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Jos. Henabery	Doug. Fairbanks, Jr	Saxon Dean	Dick Johnson		"Stephen Steps Out"	Editing
Cliff Smith	Wm. S. Hart	Warren	Dick Rush	J. G. Hawkes	"Wm. Hart in Wild Bill Hickok"	Editing
Herb Brennon	Pola Negri	Jos. Howe	H. Schwartz		"My Man"	2nd Week
Wm. DeMille	All-Star	Guy Wilky	Geo. Hippard	Clara Berangee	"Every Day Love"	2nd Week
Geo. Melford	All-Star	Chas. Clark	Fred Robertson	Jack Cunningham	"Flaming Barriers"	3rd Week
Zane Grey Productions.						
Victor Fleming	Dix-Wilson	James Howe	Gilroy	Doris Schroeder	"The Call of the Canyon"	8th Week
James Cruze Productions						
James Cruze	All-Star	Vernon Keays	Karl Brown	Walter Woods	"To the Ladies"	3rd Week
McNAMARA STUDIOS. 4011 Lankershim Blvd.						**Lankershim 132-J**
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 2120**
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	J. G. Hawks	"Cape Cod Folks"	6th Week
John M. Stahl	All-Star		Sidney Algier	A. G. Younger	"Why Men Leave Home"	5th Week
Fred Niblo	All-Star	Victor Milner	Doran Cox	B. Meredyth	"Thy Name Is Woman"	1st Week
B. P. Schulberg Productions (Preferred Pictures Release)						
Vic Schertzinger	All-Star	Karl Struss	George Yohalem	Eve Unsell	"The Boomerang"	Preparing
Gasnier	All-Star	Karl Struss	George Yohalem	Olga Printzlau	"Maytime"	Editing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	All-Star	Georges Rizard	Nat Watts	Thos. Hopkins	"The Living Past"	3rd Week
Victor Schertzinger	All-Star	Chet Lyon		V. Schertzinger	"Man Whom Life Passed By"	4th Week
Oscar Apfel	Viola Dana	J. Arnold			"Angel Face Molly"	4th Week
Rex Ingram Productions. (Metro release)						
Jackie Coogan Productions, Inc.						
Allen Holubar Productions.						
Allen Holubar	All-Star	Haskins			"The Human Mill"	3rd Week
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	16th Week
Geo. Hill	Jack Pickford		Held	Staff	"Valley of the Wolf"	10th Week
Marshall Neilan	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	Preparing
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Benny Zeidman Productions.						
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santel	Eddie Hearn		Gilbert Fones	Wyndam Gittens	"The Sand Pile"	Preparing
Lehrman	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Comedy of Terrors"	Schedule
Chester Bennett Productions.						
Douglas MacLean Productions						
Jimmy Horne	Douglas MacLean	Max DuPont	Art Flaven		"The Yankee Consul"	6th Week
JEAN RILEY STUDIO. E. G. Walker, Mgr. 6701 Santa Monica Blvd.						**579-440**
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Jackman	All-Star	Floyd Jackman	W. L. Guthrie	Staff	Feature	Schedule
P. Pembrooke	Will Rogers	Robt. Doran	Ross Letterman	Staff	2-Reel Comedy	Schedule
Geo. Jeske	Harry Pollard	J. Roach	Clark Hennecke	Staff	1-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Greeland	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
I. Howe	Stan Laurel	Frank Young	Cruze	Staff	2-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						Holly 2176
Phil Rosen	All-Star	Kurrle-Broening	Al. Davis	Francis Marion	"Life of Abraham Lincoln"	Editing
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945
Al. Nietz	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
Logan-Baynham Productions.						
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Murphy Miller	Walker Cooper		Bob Dillon	"The Deer Slayer"	Preparing
Hercules Film Prods., Inc.						
Jack Nelson	Jack Pollo	McManigal	Joe Kane	Staff	"The Powerless Man"	Casting
H. J. Brown Productions						
Al. Rogell	Fred Thompson	Ross Fisher			"The Law of King's Creek"	Editing
Al. Rogell	Fred Thompson	Ross Fisher			"North of Nevada"	1st Week
Maloford Productions.						
Bob Williamson	Leo Maloney	Bataraka	Stratton		"Mask of Lopez"	Editing
Granada Productions.						
SENNETT STUDIO. 1712 Glendale Blvd.						Drexel 1550
Mack Sennett Comedies. (First National Release).						
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
Reaves Eason	J. B. Warner	Longenecker	Ernest Van Pelt	Jefferson	"Treasure Canyon"	3rd Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Edwin Carewe Productions. (First National release).						
Joseph M. Schenck Productions. (First National release)						
Marion-Franklin	Norma Talmadge	Tony Gaudio	David Fisher	Mack-Sullivan	"Rose of All the World"	10th Week
Victor Heerman	Constance Talmadge	Glen McWilliams	Edw. Brophy	Mace Sullivan	"The Mirage"	Preparing
Sam E. Rork Productions.						
First National Productions.						
McDermott Chaplin	All-Star		James Chapin	Wm. Dowlin	"Temporary Marriage"	9th Week
Maurice Tourneur Productions.						
Frank Lloyd Productions (First National Release)						
Frank Lloyd	Griffith-Tearle	Norbert Brodin	Billy Reiter	Fred Myton	"Black Oxen"	6th Week
UNIVERSAL STUDIO. Fred Datig, Casting.						433-131
Universal Film Manufacturing Co. (Universal Release.)						
Wm. Craft	Desmond-Sedgwick		McDonough Koehner		"Beasts of Paradise"	Schedule
Jay Marchant	Morrison Morris		Ray Taylor		"The Ghost City"	2nd Week
Robt. N. Bradbury	Jack Hoxie		V. Nordlinger		"Wyoming"	4th Week
King Baggott	All-Star		Joe Berry		"Blackmail"	3rd Week
Harry Pollard	Reginald Denny		F. Messinger		"The Spice of Life"	6th Week
Irving Cummings	Mary Philbin		Woolstenhume		"My Mamie Rose"	50th Week
Robt. N. Bradbury	Pete Morrison		Victor Nordlinger		"The Turmoil"	
Jess Robbins	Baby Peggy		Arthur		"All for the Love of Gloria"	5th Week
Hobart Henley	All-Star				"The Right to Love"	3rd Week
Robert Hill	Herbert Rawlinson		E. Lumley			4th Week
Jimmie Aubrey Productions						
W. Hayes	Aubrey	Lyons	Zimmerman	Staff	Comedy	Schedule
Laval Photoplay, Ltd., of Montreal, Canada. L. Ernest Ouimet, Pres and Mgr.						
P. Cazeneoye	Andre Lafayette	Gene Benoit	Harry Webb		"The Vital Question"	5th Week
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	1st Week
Ed. Sedgwick	Hoot Gibson	Miller	Wm. Tummel	Sedgwick	"The Hook and Ladder"	1st Week
C. Brown	All-Star		Ernest Laemmle		"Signal Tower"	Preparing
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						598-131
Dave Smith Productions.						
Larry Semon Productions.						
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Hines-Griffin	Johnny Hines	Chas. Gilson	Sandy Roth		"Conductor 1492"	10th Week
Wm. A. Seiter	Marsh-Gillingwater	John Stumar	Tenny Wright		"Daddies"	1st Week
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	Preparing
Sidney Franklin Productions.						
Ernest Lubitsch Productions.						
Ernst Lubitsch	All-Star	Chas. Van Enger	Flood Blanke		"The Marriage Circle"	7th Week
Harry Rapf Productions.						
Jack Conway	Monte Blue-Irene Rich	David Abel	Sutherland-Hawkes		"Loveless Marriages"	Editing
	All-Star				"Broadway After Dark"	Preparing
WALDORF STUDIOS. 6070 Sunset Blvd. Harry Cohn, Mgr.						Holly 7940
E. J. Le Saint	All-Star		Geo. H. Reehm		"Innocence"	1st Week
WORLD EDUCATIONAL FILMS CINEMATOUR. Box 818, Station "C," Los Angeles						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	26 1-Reel Globe Trots	Preparing

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"Phon-O-Grams"

Edited by Gene Woolway

Alton Brown

Juvenile Leads

578-177

Charlotte DuPuis

Ingenue-Characters

Holly 2570

J. C. (Jack) Fowler

Characters

438-501

Lorraine Eason

Ingenue Leads

575-91

Kenneth Gibson

Juvenile Leads

578-311

Mary Ruby

Ingenue

594-774

Donna Hale

Leads

Dunkirk 3153

Bert Sprotte

Characters

741-64

Acquittal." It was a recent Broadway success. Lois Zellner wrote the continuity.

Baggot will direct a notable cast in the picture. Among the players so far engaged for the first scenes are Ruth Clifford, Charles Clary, Herbert Fortier, Arthur Howard, Joseph North, and William F. Larence. Casting Director Fred Datig expects to be able to announce the other characters in a few days, and several notable players are in view for the leading roles.

The story is one of mystery, laid in a New York hotel, a newspaper office, and with a number of spectacular exteriors.

Life, love and a chauffeur's uniform are the interwoven elements of drama and subtle comedy in "There He Goes," an original story by Byron Morgan, which is being made by the Universal Pictures corporation under the working title of "The Spice of Life," as a starring vehicle for Reginald Denny, "The Abysmal Brute," alias "The Leather Pusher."

Harry A. Pollard, who made "The Leather Pushers" and an all-star Jewel special, "Trifling With Honor," is directing the production. Denny as the hero is a chauffeur with a longing to escape the badge of servitude, fall in love and drive a racing car. This triple ambition is enough to cause good screen entertainment.

Pete Morrison and the "Ghost City" company have returned to Universal City from location at Keen's camp, in the Sierras, where the spectacular outdoor scenes of the new Western chapterplay were taken. Morrison, with Margaret Morris and a large cast, staged a number of thrilling rides in the mountains, daring escapes and other bits of sensational action for the new picture, a Western story in which airplane and automobile vie with the riders of the old range for thrills in a modern West.

Al Wilson, the noted stunt aviator, accompanied the company to the location, flying there and back. He made a sensational rescue from a horse and other serial thrills while on the location.

"The Ghost City," from the story by Paul Bryan, is played by a large cast, including besides Morrison, Miss Morris and Al. Wilson, Alfred Allen, Lola Todd, Frank Rice, Bud Osborne, and other Western players.

Work has been started on Hoot Gibson's new special production, "Hook and Ladder," at Universal City. The opening scenes were taken aboard a cattle train, following which the company has moved to the Los Angeles stockyards for several days on preliminary scenes.

The picture portrays Gibson as a cowboy who comes with a shipment of cattle to the stockyards, deciding to remain in the city, and joins the fire department. A spectacular fire and a rescue will mark the climax of the new picture, which was written by Edward Sedgwick, who will direct him.

Mildred June has been selected for the principal feminine role, Philo McCullough, screen "heavy," noted for his portrayals of hypocritical and vacillating characters for the role of Gus Henshaw and Frank Beal for one of the leading principal roles in support of Hoot Gibson in this production.

A lightning flash under water is the latest achievement of the motion picture engineer. It has been perfected at Universal City by Arthur E. Shadur, and has solved a problem that for years has stumped technicians attempting

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to indicate a storm on the surface in a submarine picture. Shadur invented it for the typhoon in "Beasts of Paradise," where William Desmond, in diving helmet, is caught under water during the storm.

The device is a modification of an aluminum torch encased in glass. It is flashed by means of oxygen, supplied in just the right quantity to enter into combustion with the powdered aluminum and make the flash, but still with not enough oxygen to cause an explosion, which was always the stumbling block in other devices that sought to get this particular effect.

A delicate valve supplying the oxygen, and regulated by the weight of the aluminum powder itself is the key to the invention. Shadur, who is city engineer at Universal City, and a well known electrical engineer, is the inventor of several other improvements in under-water lighting that make submarine pictures practical and inexpensive to handle. Among them is a submarine arc light and a system of reflecting light under water from the sunlight above.

William Duncan will start work this week on another chapterplay at Universal City. "The Fast Express," another railroad story, but dealing with operation of the road rather than the building of it, as did his just-completed "Steel Trail," in the new picture.

Duncan will direct and star. He will be supported by Edith Johnson as in his first railroad story, and the cast, with a few exceptions, will be practically the same as in the first story. Albert T. Smith, Happy Woods, John Cossar, Harry Carter, and several other well known players will appear in the story.

The play opens with a situation arising out of rival financial interests seeking to lower the value of the railroad by plotting to interfere with its operation. There will be many thrills in the play, such as the blowing up of a big railroad cut in the path of a fast express train, a thrilling rescue on a moving line of cars, a collision, and a number of other features.

Arrangements have been made to use a large ralroad yard near Los Angeles, and actual trains, for the principal scenes, in some of which several hundred workmen will appear. A special train will be used on the tracks at Universal City for other scenes, this being rented for several months for the purpose.

The same peculiarly ingenious, natural sort of emotionalism with which Mary Philbin surprised the public in "Merry-Go-Round," the spectacle picture which is having extended runs in many cities, is the thing which is drawing interested members of the film colony and newspaper writers to the sets of "My Mamie Rose," at Universal City.

The new picture, which is her first starring vehicle—although popular appreciation has raised her to practical starring honors in "Merry-Go-Round"—is being directed for the Universal Pictures corporation by Irving Cummings. William Fildew, who photographed "White Tiger," "Drifting," "Under Two Flags" and other Universal-Jewel special productions, has been assigned to the unit. It is Owen Kildare's novel, the film version of which will present one of the greatest casts of the year: Miss Philbin, William Collier, Jr., Charles Murray, Pat O'Malley, Max Davidson, Kate Price, Edwin J. Brady, Lincoln Plummer and others yet to be chosen.

"I believe this girl has a 'brand' of emotionalism, if one can call it that, which has never been seen before. It's entirely natural with her." That is the judgment of Irving Cummings.

'Tis said that when the devil dabbles in love affairs he always counts in threes.

Speaking in terms of contemporary literature, this is more or less firmly recognized. But Clarence L. Brown, director of Universal-Jewel special, "The Acquittal," reported to be one of the three or four best pictures ever produced by the Laemmle organization, believes that in his next story he has the ace triangle situation of them all. It's Wadsworth Camp's "The Signal Tower," one of O'Brien's "The Best Stories of 1921," and the director declares nothing like it has ever been screened or staged.

The terrific drama of a situation where the eternal trio is composed of two operators in an important signal tower and the wife of one of them can be easily imagined. Hazard, thrills, peril to the lives of thousands of people who don't even know of this particular triangle—the plot has the elements of novelty in drama.

Three magnificent artists must play the roles—for the other roles in the picture are but support. These three are the ones who must carry the interest of seven or eight reels of fine photodrama. If one of them is weak, the picture will lose.

This is one of the hardest pieces of casting that have come up at Universal City in a long time. The three players, when finally chosen, will represent the best in the profession.

Baby Peggy's contract with the Century Film Company and the agreement under which she is being starred in elaborate multiple reel productions made jointly by Century and the Universal Pictures Corporation, will not be completed until October 31st. This is the statement of Julius and Abe Stern, of the Century.

Baby Peggy special comedies made by Century and awaiting release, include several elaborately made short reel subjects. Two Universal-Jewel specials produced by Julius and Abe Stern in conjunction with Universal and completed are "Whose Baby Are You?" and "The Burglar's Kid."

"The Right to Love" is the current production, which will be finished before the end of Baby Peggy's contract. For this picture Julius Stern and the executives of Universal sought the highest type of talent and obtained Robert Ellis, Elinor Faire, Winifred Bryson of "The Hunchback of Notre Dame," James Corrigan, Ned Sparks. Anna Hernandez, Buddy Messenger, Eva Thatcher and others.

What it takes to be a strong man, Joe Bonomo's got.

That isn't exactly the most classical way of expressing the physical fitness of the actor in Universal's chapterplay, "Beasts of Paradise," in which Bonomo supports William Desmond and Eileen Sedgwick, but suffice to say that Bonomo was a prodigy of strength at nine years of age, has had his picture in countless magazines as a giant of strength, has posed for artists because of his symmetry of figure, and wants to meet the man who can make him lay down his colors. Not that Joe is egotistical, in fact, he is extremely modest, but he's making life work of developing muscles and consequently they take center position in his qualifications as the average layman looks at it.

Rex Taylor, long associated with Mack Sennett and who is one of the best known scenarists in the film colony, has been assigned by Bernard McConville, supervising editor at Universal City, to write the continuity of "Love Insurance."

The story is an adaptation of the novel of the same name by Earl Derr Biggers and will be used as Reginald Denny's next starring vehicle. It is a dramatic love story, with a comedy twist.

Filming will be completed in a few weeks of Denny's present picture, "There He Goes," adapted from Byron Morgan's story of the same name.

William Welsh, character veteran of Universal City, finished an excellent portrayal of a father role in Jack Hoxie's starring picture, "The Red Warning," and three weeks later was cast in support of Hoxie again in the picture now in production, "Wyoming." The former portrayal was highly pleasing and the new one offers him better possibilities.

Robert North Bradbury had the Hoxie unit,

with the star, Welsh, pretty Lillian Rich, Claude Payton, Lon Poff, George Kuwa and Ben Gorbett in the regions around Lone Pine, California, near the edge of Death Valley, Utilizing the inexhaustible novelties of the scenery there in adding pictorial quality to the film version of William McLeod Raine's novel. "The Red Warning" was filmed there and the scenic features of the production drew the praise of everyone at Universal City.

Jack Lawton, manager of the location department at Universal City, and William Nobles, cameraman, are coming in for a good deal of credit from Universal executives for pictorial beauty in "The Red Warning."

William Craft, directing "Beasts of Paradise" at Universal City, is today the wonder of all directors using "lion stuff" in picture plays. He has succeeded in making scenes with "wild" lions. Tom, Dick and Harry, a magnificent trio of African specimens, supposedly too wild to ever be used in picture scenes, have made their debut as actors through his efforts.

Craft, who had long admired the big brutes kept in the Universal City zoo for exhibition purposes only, induced the studio executives to allow him to try them out, after Curley Steckner, the zoo superintendent, had decided that he could safely handle them for short scenes. Animal experts from Ringling's circus consulted with the Universal City trainer, and dubiously stated that the nimals might be worked, but it would probably be unsafe. Stecker went ahead, however, trained the animals sufficiently for the scenes, and Craft obtained a sequence with them.

Craft, who has directed more animal action than perhaps any director in Hollywood, has crammed "Beasts of Paradise," co-starring William Desmond and Eileen Sedgwick, with lion, alligator, shark and elephant scenes. The new thriller is now approaching conclusion at the studio.

Caldwell Signs Up With Selznick Corp.

Director Fred Caldwell, producer of "Night Life in Hollywood," has just returned from New York City, where he concluded a releasing contract with the Selznick Picture Corporation to give international distribution to his entire output of feature comedies for the year, each to have a distinct Hollywood theme. The contract was secured on merit of productions which Mr. Caldwell had completed from original stories from the pen of J. Stewart Woodhouse, which he screened in New York. The first four pictures which will start releases November 1st, are "The Elite of Hollywood," "The Cream of Hollywood," "The Bishop of Hollywood,' and The Shiek of Hollywood." These feature comedies include in their cast such well known players as Chester Conklin, Muriel Reynolds, Victor Potel, Gale Henry, Charles Mack, Alice Howell, Raymond Cannon, Violet Schram and Charles Dale.

Production will be resumed immediately in furtherance of contract.

Actor Foresees a Bad Week Ahead

Frank Mayo is in for a rough week when Lew Cody returns from New York, according to a wire received by Mayo. Cody backed Dempsey and Mayo chose Firpo. The loser agreed to act as chauffeur for the winner for one week.

Here is the wire received by Mayo:

"Wear a blue uniform and a pleasant smile. Start practicing calling me mister and being polite. You will have the privilege of meeting Mr. Dempsey and myself at the station on our return. He has promised not to sock you for betting on the other fellow, as he always respected my servants. Wait for instructions from your boss. Mr. Lew Cody."

Cody will return to Los Angeles as soon as he finishes work on "Nellie, the Beautiful Cloak Model," which Emmett Flynn is filming.

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POSSIBLY ABOUT U

To be a screen villain of the deepest dye, yet to possess a kindly disposition and the ability to paint with almost a spiritual quality, is the peculiar combination presented in Anders Randolf, who is the "heavy" in Elliott Dexter's first Grand-Asher production, "The Way Men Love," produced by R. William Neill.

Cullen Tate, who directed Bryant Washburn in his first Grand-Asher picture, "Try and Get It," was once an advertising expert and his ideas in that direction stand him in good stead in his picture work.

Joseph Kilgour, who is appearing in support of Bryant Washburn, in his first starring vehicle for Grand-Asher, "Try and Get It," will shortly go to New York, to appear in a revival of "The Easiest Way," for David Belasco. Mr. Kilgour created the leading male role in the original production of this play, which featured Frances Starr.

Jeanie MacPherson has returned from her vacation, following the filming of "The Ten Commandments," Cecil B. DeMille's elaborate Paramount picture, and is now adapting May Edington's "Triumph," which Mr. DeMille will produce next.

CONWAY TEARLE HAS KLEIG FEET!

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Conway Tearle, leading male player in "Black Oxen" for First National, is the victim.

A Kleig lamp fell at the United Studios—fell, indeed, right on Mr. Tearle's feet.

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Directed by Jack Nelson. Photographed by E. L. McManigal.

Jack Pollo

is capably supported by

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Milburn Morante
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The second of this series is now in preparation.

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[The Digest of the Motion Picture Industry]

ESTABLISHED 1918

A Film Magazine and a Film Newspaper in One

6318 Hollywood Boulevard
Hollywood : California

Vol. VI. SATURDAY, OCTOBER 6, 1923 No. 25

"Thine Alabaster Cities Gleam——"

To many millions of people the world over the making of motion pictures is a veritable fantasy. To them the cinema is somewhat akin to a myth in the various phases of its production for the simple reason the bulk of these activities have been concentrated in one section, and not spread throughout a vast territory as are other industries. Thus only a very few people, living in the immediate vicinity of this field, are thoroughly familiar with what's what in making the movies. This ignorance upon the part of the public at large has been an instrumental factor in the success of many individuals and institutions, terming themselves friends of the industry and claiming that they render a great and genuine service in the work they do, who are in reality preying upon the public and shielding their misdoings under the mantle of illusion which has always been cast about the production of pictures. For instance, the so-called scenario schools which make exorbitant promises to their prospective pupils in the way of fame and fortune—"take our course in photoplay writing. It's absolutely infallible. Recommended by foremost film producers. Endorsed by great writers and scholars everywhere. You can make thousands of dollars writing scenarios. There is a great demand in Hollywood for new writers. You don't need any special talent. Cash in today! Subscribe now!"—and so on ad lib. Genius with the pen is a God-given gift, not a matter of mechanical proportions. Talent is not a thing sold on the open market. No course is infallible, and as a matter of fact none to date has proved of any great value. No thousands of dollars are spent on stories from correspondence school authors, and there isn't a shortage of stories in Hollywood by any means. This sort of advertising bunk should walk the plank. It is a menace to the well-being of the industry and an affront to the ethics of the profession. Not alone does it apply to scenario schools. It is as easily applicable to the much-limelighted-of-late farces known as make-up schools. These are under the direct management of parasites who fatten on the ignorance of the public in things pertaining to film making; they also shield their movements under the mantle of illusion. What they need is some rough treatment from the industry and the public at large, and they're getting some right now. And while at it you might also give the gate to some of these fly-by-night fillum companies. There are plenty of legitimate propositions without them, but those that are legitimate aren't making any wild promises as to what they're going to accomplish. They tell you to your face that it's a gamble. Too many people have been hooked on these brilliant promotion schemes. They must get out, once and for all! This damage has all been done under the veil of fantasy that hovers over us. Let the public know what's what in picture making. Tell them something about the various phases of production, about scenarios and make-up and the organization and operation of motion picture companies. You have heard that song—"Thine Alabaster Cities Gleam; Undimmed by Human Tears". To these millions Hollywood is the alabaster city where fame and fortune aplenty is to be found. And the only thing necessary to achieve this El Dorado is to just—"enroll now." Tear away the illusion! Discredit the myth! Clarify the fantasy, and do away with the leeches of the industry. For your own sake, if not theirs, GIVE THEM THE TRUTH!

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Vaudeville

Pantages
Hill at Seventh

"The Midnight Alarm"

Hillstreet
Hill at Eighth

Katherine MacDonald
in
"Husbands and Heros"

Burbank
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Marjorie Rambeau
in
"The Road Together"

Tally's Broadway
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"If Winter Comes"

Symphony
Broadway near Sixth

Buster Keaton
in
"The Electric House"

This Week's Theatre Notes

Never before have motion picture fans had the opportunity to see the inimitable Mae Murry in a photoplay so dazzling as "The French Doll", which is showing at Loew's State Theater this week, in a story which deals with society life in New York and Palm Beach, and which has to do with a little madcap who upsets the hearts of all men whom she meets during her dancing career. Robert Z. Leonard directed the production. The supporting cast contains only well-known Broadway actors and actresses. In conjunction with "The French Doll", and because of its nature appealing to the feminine eye especially, Loew's State Theater presents a smart fashion show with dozens of manikins exhibiting the latest wardrobe creations in a gorgeous setting.

Graumans Million Dollar

Smashing, pounding seas, mammoth in size, relentless in fury. Raging with the violence of countless monsters, awe inspiring to behold, fearful to experience, the monarch of a fearful Fate. Tight within its power a diminutive ship, pitiful in its helplessness, an eggshell in the hand of a giant to do with what he will.

Huddled in the tiny craft a shrinking group of terror stricken humans. Victims of unjust persecution, driven to an unknown land in search of a new freedom for life and liberty, headed now to a destiny awful in its most hopeful outcome.

Foulmouthed, blaspheming crew, fearful of neither man or devil. Cringing, loathsome beasts plotting the end of the brave little band whose prayers they blame for their present blight.

An epic in American history. The Mayflower! Subject of song and legend, now immortalized by Charles Ray in the film version of Longfellow's famous poem, "The Courtship of Miles Standish". This first superproduction by the renowned star is now at Grauman's Million Dollar Theatre as the offering under the new policy of big pictures and long runs.

Many critics have pronounced the storm scenes during the voyage of the Mayflower the greatest they have ever seen in motion pictures. Much of the action takes place on board the ship before its arrival at Cape Cod where the Pilgrims first landed.

Hill Street Theater

Heading an unusually fine bill at the Hillstreet they will have Ruth Roland, in person. This young lady with whom everyone is acquainted on the screen has proven that her magnetic personality and talent is equally captivating on the stage. She will present a vaudeville surprise and will be assisted by Ralph Pollock at the piano. Joe Rome and Lou Gaut, will offer their skit "When Extremes Meet". "Oklahoma" Bob Albright, popular western tenor, will present some characteristic songs. Nate Leipzig will offer some new and novel card tricks. The Three Lordons will also be on the bill with their daring trapeze stunts. Completing the vaudeville will be Capt. Bett's Seals, a novelty act. The feature photoplay showing will be Katherine MacDonald in "Heroes and Husbands". Other features will be the William Duncan chapter-play "The Steel Trail" a comedy, Hillstreet International News, and Aesop's Fables.

Criterion Theater

With its new policy of two shows a day and all seats reserved becoming popular equally with the screen attraction, "A Woman of Paris" at the Criterion Theater is playing to capacity houses at every performance.

The Chaplin picture, in which the famous comedian does not personally appear, but which gives Edna Purviance and several others an opportunity to achieve screen honors, stands as one of the most revolutionized cinemas the world has known.

"A Woman of Paris" is a story of a girl whom Fate separates from her lover and who becomes the plaything of a rich bachelor in the gayest city in the world. How this girl, willingly or unwillingly, by the life she leads, brings sorrow and grief to people forms the intrigue story which runs to a natural and sane ending.

Edna Purviance is supported by Carl Miller, Adolph Menjou, Lydia Knott, Charles French, and others.

Alhambra

Buster Keaton finally arrives at the Alhambra Theater in his first multiple-reel comedy, "Three Ages."

This collossal six-reel production introduces Buster in an entirely new entertainment. Abandoning the two-reel comedies, Buster has now gone into feature film production and "Three Ages" gives his version of what love has been since the beginning of time. Buster introduces love makng brought down to modern days from the Middle Age. Through three distinct periods of history, Buster romps to the delight of his audiences incidently satirizing in a subtle way some of our big spectacle productions, and finally giving conclusive proof that the methods of love making today differ not a great deal from those used in pre-historic times.

California
Main at Eighth

Marion Davies
in
"Little Old New York"

Miller's
Main at Ninth

Corinne Griffith-
Frank Mayo, in
"Six Days"

Metropolitan
Sixth at Hill

Gloria Swanson
in
"Zaza"

Loew's State
Seventh at Broadway

Mae Murray
in
"The French Doll"

Rialto
Broadway near Eighth

Pola Negri
in
"The Spanish Dancer"

Criterion

Charles Chaplin's
"A Woman of Paris"

Million Dollar
Third and Broadway

Charles Ray
in "The Courtship
of Myles Standish"

Alhambra
731 South Hill

Buster Keaton
in
"The Three Ages"

Hollywood Egyptia
Hollywood Blvd. and McCadden
"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Mabel Normand
in
"The Extra Girl"

Clune's Broadway
Broadway near Fifth

"The Fog"

"———and it shall come to pass———"

We are not prophets. It's a dangerous business. But it is a 'grand and glorious feelin' to be able to say (truthfully), "I TOLD YOU SO!" So once in a great while when someone crosses our pathway and we feel that we are in the presence of genius, we can't resist and bust loose and say so full force. So right here and now hear us say—*that before another year has passed a certain little wisp of dainty charm by the name of Priscilla Moran is going to have the whole world loving her—is going to flash across the screen firmament as one of its brightest stars!* It's inevitable! For Priscilla is made of the stuff that stars are made of.

We had heard a great deal of Priscilla but had never met her until one day this week. Then when we were almost covered with work and were doing our best to dig out—in walked the little lady herself! And for one hour work was completely forgotten around this place. She was wearing the little military uniform that she is using in the part of "Sammy" in David Belasco's "Daddies," that Wm. Seiter is directing for Warner Bros. Honestly she was delicious! All the good things that we had heard about her became truths in that hour. When some smart person transfers that sparkling personality of hers to the screen that person is going to do this old world a favor and incidentally make a fortune. Priscilla told us many interesting things about Jackie Coogan. You know she lived with the Coogans for several months when her own mother passed away. From what she told us Jackie must be as wonderful at home as he is on the screen and his mother must be a marvelous combination of saint, arbitrator and all-wise judge.

Well, Priscilla, come again soon. Come often. Wouldn't it be wonderful if you could come and stay!

LANE PUBLISHES BOOK

In a recently received copy of "What's Wrong With the Movies?" the author, Tamar Lane has started a discussion as to what are the finest plays of the silent drama. "The Birth of a Nation," generally spoken of as the greatest production ever made, is declared to be inferior to "The Old Nest," "Intolerance," "A Princess of the Dark," any others.

In speaking of photoplays presented on the screen in the past decade, he has singled out several more lesser known films and classed them higher in production value than our present day offerings, which no doubt many persons will find it hard to agree with the author in his opinion of the "best examples of photoplay." He further charges that there is far too much money being spent on productions to dazzle the spectator, that subject matter of big productions is usually of second or third rate quality and that much neglect is shown in the selection of fine plays and stories. While the author rates several foreign films as being first class, he ridicules the idea of any country turning out finer films than America for the present, at least.

Resume of a Week at Universal

By WILL C. MURPHEY

On her return from San Francisco, where she has gone to complete the picture for which she was loaned to the Goldwyn studios by Universal, Virginia Valli is to be starred in another big feature picture at Universal City. This was announced following news that her work with the Goldwyn studio would soon be finished.

Miss Valli was loaned to the other producers on completion of "A Lady of Quality," the big super-Jewel feature Hobart Henley directed. Her new picture at Universal is to be an elaborate dramatic vehicle, the choice of which has not been made as yet. Three big plays are under consideration for Miss Valli.

The star is notable for her work in "The Shock" and in "A Lady of Quality," the latter adapted from Frances Hodgson Burnett's novel, soon to be released.

Another Ziegfeld Follies beauty has decided to seek her chance in the realm of camera and arc lights.

And from the way Brenda Lane has started, it doesn't look so bad for her. Five weeks ago she arrived at Universal City, California, after a little less than one year on the stage in the Follies and George White's "Scandals of 1922." She had never had screen experience and for a tryout was given two or three small "bits." Following this preliminary work and a film test, Fred Datig, casting director of the Universal studios, put her into stock on a six months' agreement, with prospect of a long engagement after the completion of that.

Since then she has played the feminine lead in "The Idea Man," a comedy starring Bert Roach, directed by William Watson and supervised by Thomas Grey.

It is a safe thing to assume that playwrights, with years of the stage and its traditions behind them, will generally pick among motion picture stars those who have had stage training, for their favorites. The reason is that they see in the ex-stage player a fineesse and polished technique that the screen player without a stage experience does not always have. Of course there is a sense of loyalty to past associations involved.

It is typical of the attitude of a stage author to the screen that George Middleton, famous playwright, when spoken to about Mary Philbin, the "Merry-Go-Round" "Discovery," under contract with the Universal Pictures Corporation, asked one question instantly: "Has she got a voice of the stage?"

That of course couldn't be answered affirmatively, for Miss Philbin is not a stage actress, and hasn't acquired the "stage voice." Her voice has infinite possibilities, but it has not been moulded by the stage.

The other day Middleton visited Universal City. He passed through the chief departments and sections of the 600-acre studio, and visited the sets of many units. But of all the things of the varied atmosphere, the most interesting feature of the unit was for him the observance of Miss Philbin in an emotional scene of "My Mamie Rose," directed by Irving Cummings.

After a good while spent on the Cummings set, his final observation was, "I can't understand how, without stage experience and without more age and experience, this girl can act as she does. 'Merry-Go-Round' was a revelation, and watching Miss Philbin on the set has been a further one.

"Of all the younger, newer people on the screen, Mary Philbin is to me by far the most promising. I think no one of the newer figures can possibly be compared with her."

Mildren Juen, trained the way many of the popular women stars of today were trained—

(Continued on Page 20)

THE MAN ON THE COVER

Aside from the fact that he is building for Hollywod one of the handsomest theatres on the coast, J. Jacques Eisemann's activities mark him as one of the most important factors in the entertainment world ever entering the field here.

During the construction of his beautiful theatre on Vine St., at Hollywood Blvd.—a theatre "Dedicated to the Artists of Hollywood and the Furtherment of the Spoken Drama", Mr. Eisemann will give to this city the opportunity to see, hear and know many of the most famous of the stars of the screen.—NOT in "personal appearances", but in dramatic vehicles of the finest calibre obtainable and on tours that will scan the continent. The first of these will be the starring—in a spoken dramatic role—of Charles Ray in "The Girl I Loved", staged under the masterful direction of Walter Hast, world famous for his continental and American stage successes, and which has its premier in San Diego on October 8th, at the Spreckles Theatre.

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL.

"Greed" is finished. After six months and a half, twenty eight weeks of actual shooting, the last foot of film for Eric Von Stroheim's great screen version of Frank Norris' famous classic "McTeague" was filmed last Saturday in Colfax. The work of editing the picture will begin at once on Von Stroheim's return to Los Angeles, and November 25th, is set as the date of release. Ernest Traxler, production manager on "Greed," arrived in San Francisco Saturday night, and will be here for a week finishing up the last of the business details connected with the production.

Frank Lloyd and the company filming "Black Oxen," made better time than they had expected, and completed their scenes in San Francisco in one day, and returned to Los Angeles on Tuesday. The scenes made here were all shot on the docks, with Corrine Griffith, Conway Tearle, Harry Mestayer, Clara Bow, one or two of the cast playing small parts, and about a hundred local extras.

Belasco Productions, a San Francisco and Los Angeles corporation, through its president, Edward Belasco, has just purchased the screen rights to Aaron Hoffman's great stage success, "Welcome Stranger," which with George Sidney in the leading role, had a successful run of almost two years in Chicago and New York. Mr. Belasco says that it was a long, hard fight to get it away from the big producers, but at last they succeeded and they feel that it will be one of the biggest pictures of the year. It is probable that George Sidney himself will be secured to play his old role.

As soon as the deal was consumated Mr. Belasco and his general manager, A. H. Sebastian left for Los Angeles to secure a director, and select a cast for the production.

The Rellimeo Film Syndicate of San Francisco, have leased the studio of the Principle Pictures Corporation, and began work there on Sept. 24th, on the second picture to be made by the organization. The picture will be called "The Yellow Stigma," and is an original story with most of the scenes laid in China, both story and continuity from the pen of Grace Sanderson Mitchie. Colin Campbell is directing, with an all star cast including, Wyndham Standing, Rosemary Theby, Raymond McKee, Tully Marshall, Sam De Grasse, Barbara Bedford, June Elvidge, and John Patrick.

This will be the second big picture produced by Rellimeo the first now titled "Defying Destiny" will be released by Selznick in New York this month, it was also written by Grace Sanderson Mitchie.

The Granada Film Corporation, has just finished a comedy drama entitled "Eight Bucks," featuring Raymond McKee, supported by Marjorie Meadows, Gertrude Clair, Aileen Manning, Dick Gordon and others. Fred Windamere was director with Lenwood Abbott at the camera. The film is now in the cutting room and will soon be ready for release. The Granada Film Corp., has as its president William Drummond, vice-president Grace Sanderson Mitchie, Treasurer J. G. Mitchie, all of San Francisco.

Tom Forman was among the Sunday arrivals at the Plaza Hotel, and is spending several days in town on business.

A long felt want in San Francisco has been filled by the recent organizing by Miss Ora Hayes, of a moving picture orchestra, for the use of the local picture making units, and southern companies here on location, who do not carry their own music with them.

After almost a weeks work here and out at sea on a yacht, King Vidor and the company filming "Wild Oranges" for Goldwyn, finished the sea scenes on Tuesday last, and left for the Sacramento river to do further location work. Considerable local interest was attracted on Sunday night when they filmed a storm at sea off Pier 41, and a large crowd gathered to watch the yacht and the making of the mock storm.

San Francisco's waterfront was very popular last week, and to add to the other companies already working, the Dillon company, consisting of some twenty-five members of the cast and staff, arrived via the boat from the South on Monday, and worked on a ferry boat tied up at the slip all night Monday and Tuesday nights. The all star cast included Elaine Hammerstein, Wallace Beery, Jack Mulhall, Eddie Dillon, and others.

Louise Lovely, and her movie making act has returned here as the headliner at the Golden Gate Theatre this week.

Robert McKim was a guest in San Francisco over the week-end.

The Capitol Theatre recently taken over by the Rothschild interests, who control the California, Granada, etc., will be opened under the new banner Oct. 7th, with the super-production, "The Hunchback of Notre Dame." The theatre has been improved and redecorated, and in the future will be devoted to super-attractions.

The Catholic Art Association of New York has opened a branch office in the Phelan Building, San Francisco, and expects to produce pictures here at a later date. Their latest picture "The Victim," was previewed at the Rivoli Theatre last week before an invited audience including prominent business men, clergymen and club women. It is a powerful production and one of the most human and dramatic films to be shown here in a long time.

An unusual project is afoot here, with the forming of the Mandearin Pictures Corporation who will begin work almost at once on the first of a series of Chinese pictures. The first picture will be made from a story published in the Ladies Home Journal, by Charles Caldwell Dobie, under the title of "Young China." The name of the film however, will be changed to "Little Lili Gee." Forrest Creighton will direct, continuity by Jane Roland. Chinese capitol is back of the project, and all the scenes will be shot in Chinatown.

CASTS OF THE WEEK

Famous Players Lasky
present
"FLAMING BARRIERS"
Directed by Geo. Melford.
Photographed by Chas. Clark.
Scenario by Harvey Thew.
CAST:

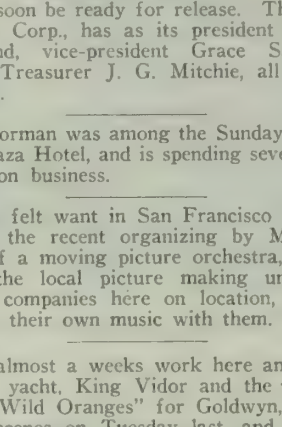
Jacqueline Logan	Antonio Moreno
Walter Heirs	Charles Ogle
Robert McKim	Luke Cosgrave
	Warren Rogers

James Cruz Productions
present
"TO THE LADIES"
Directed by James Cruz.
Photographed by Vernon Keays.
Scenario by Walter Woods.
CAST:

Edward Horton	Z. Wall Covington
Theodore Roberts	Patricia Palmer
Helen Jerome Eddy	Arthur Hoyt
Louise Dresser	Jack Gardner

The Grenada Film Corp.
presents
"EIGHT BUCKS"
Directed by Fred Windamere.
Photographed by Lenwood Abbott.
Story by Fred Windamere.
CAST:

Raymond McKee	Aileen Manning
Marjorie Meadows	Dick Gordon
	Gertrude Clair



Muriel MacCormac, eminent film starlet, has just completed one of the principal roles in the production tentatively entitled "The Street of Painted Women" which is being made under the direction of Bruce Mitchell at the Ince studios in Culver City. This little lady is one of the most consistently successful of Hollywood's younger cinema set, and even as the lovable expression with which she endows her portrayals has endeared her to a multitude of fans, so has the high and undeviating quality of her work established her in the eyes of producers and directors as salient among her kindred screen players. She possesses that personality, that "something," that will lead her to the heights.

CASTS OF THE WEEK

"STOP AT NOTHING"
Directed by Chas. R. Seeling.
Photographed by Harry Cooper.
Story by Jeanne Poe.
CAST:

Shadow Brice	Geo Lark
Alice Burnham	Marguerite La Mo
Slick Sadie	Ollie Kirl
Burley Walters	Otto Metze
Spike Egan	Victor Metze
Lefty Hogan	Billie Ketch
Shorty Clark	Michael Ba
A Secretary	Kenneth Gre
A Detective	Jack Hou

The Rellimeo Film Syndicate
presents
"THE YELLOW STIGMA"
Directed by Colin Campell.
Photographed by Joe Brotherton.
Story by Grace Sanderson Mitchie.
CAST:

Wyndham Standing	Sam De Grasse
Rosemary Theby	Barbara Bedford
Raymond McKee	June Elvidge
Tully Marshall	John Patrick

A Dissertation of Memory

If there is such a thing as life after death ere is an indefinable quality of human ex- rience that will be carried across the great yond by every man and woman—and at the ne time left behind them as a legacy to their rtal brethren.

Like unto love this peculiar offspring of our elligence multiplies by usage and dissemina- n. One can neither smother it nor abbreviate presence.

Like love, it, too, has sent men to the gal- ws and to thrones. It, too, has driven strong n to weaknesses and inelligent men to mad- ss. But for all of that it is one of the most erished of divine gifts.

Imagine, if you can, a world without Mem- y. Imagine men and women waking each rning with every trace and thought of yes- day obliterated as by one fell stroke of an nniscient Magician's wand.

All men would be as children. Civilization uld vanish. Commercial progress would be possible. We would suddenly take our posi- n, possibly on all fours, with the rest of animal world.

But aside from these more material phases of existence the sentimental value of Memory is beyond compare. A mother's or father's memory of their children—the memory of their own childhood—of their courtship—the father's memory of his early struggles in business—isn't this the most cherished of all human things?

The other day three noted actors of the screen met at the Metro studio. They had met before, often. But they had not labored at the task of acting in the same picture and by the way, isn't a picture a Memory, after all?) —they had not appeared in the same film for nearly ten years—a decade fraught with fond and bitter memories. Owing to the extreme adolescence of the motion picture ten years seems a long time and actors who have retained their foothold in this make-believe world for this length of time are few and far between.

These three playerfolk had last appeared together in a strange and fascinating picture called, "The Avenging Conscience." It had been made by a man named David Wark Griffith, who had since attained great wealth and fame. Indeed, nearly all those associated with that group had attained similar rewards.

If these three had never uttered a word upon meeting they would have looked back upon the panorama of life and with a wistful eye recall the struggles and heartaches of their beginnings. In those days they were but harlequins striving to find themselves. Today their names are known wherever civilized people congregate.

Well—these three did talk and they drew upon their memories of those long gone, unforgettable days. They spoke of their colleagues, a Mae Marsh; one Arthur Johnson, since departed this world; a certain Mary Pickford, rather well-known; the demure little Gishes; Lionel Barrymore, a familiar name; and many, many others. What memories they possessed!

We wonder if George Siegmann, Blanche Sweet or Henry B. Walthall would barter these memories for a pound of gold—for it was they who held such a reminiscent session 'neath the canopy of the heavens out Hollywood way.

Memories —.

Of such stuff is Life.

Published Literature vs. the Original Story

At the present time, and undoubtedly more n usual, there is much discussion among ducers relative to the value of the published ry, or novel, as against the original story screen production.

An inventory of the pros and cons shows that nion is about equally divided, despite the fact t a novel or other published work, by the e it has been adapted for the screen, is in lity an original story.

Dwelling on the subject with Mack Sennett, t well-known and pioneer producer was most phatic in his choice of screen material. "To in with," said Sennett, "It must be admitted, the story is the thing. We need bigger ideas and stronger themes with which to make bigger and better pictures. There is a crying need for more wholesome plots and greater action in pictures.

"Personally, I prefer an original story for screen material, probably owing to the fact that I have made a special study of the effect my own productions have had on the public. I am quite sure that I am acquainted with a particular demand, which I am supplying. Such photoplays as "Mickey"; "Molly 'O"; "The Crossroads of New York"; "The Shriek of Araby"; "Suzanna" and "The Extra Girl", recently completed, and which were all produced from original stories, resulted in big, interesting and human screen plays and met with popular favor wherever they were presented, and already I am being deluged with information regarding the next play to be produced with the same star. Certainly that is proof enough that as far as my own productions are concerned, the original story is being accepted by those whom we all try to serve—the public.

"As a matter of fact," said Sennett, continuing, "I would much rather visualize a personality in a particular role, then have a special story written for both, than to wade through dozens of books for a theme which struck my fancy and have it rewritten for the screen."

Stick Whittlers

By DONALD H. CLARKE

Did you ever see one of those old chaps, sking in the sun on the platform of a country lroad station, who is willing to tell any one o may listen exactly what is the matter with way the country is run?

Chances are, if you did, that the old chap in- riably was whittling a stick. Chances are o that, as a stick whittler, you cordially uld agree that the President of the United tes, had little to learn from him. He could ittle as beautifully as Beethoven might son-

A stick, no matter how charmingly whittled, s little interest to most persons. But in the ds of the old critic who is our subject, it ght be considered to carry valuable symbolic ggestion.

This was brought to mind recently when the w screen version of Rex Beach's great askan story "The Spoilers" was presented the first time. The first version, made a ade ago, was generally considered one of the sterpieces of its day. And it was.

When the new "The Spoilers", made by Gold- n, was presented, there were one or two sons who said: "It's good; but it's not as od as the other "The Spoilers."

In the sense that persons who made that and similar comments haven't had anything to do with the making of motion pictures during the last ten years, they well might be called "stick whittlers". It doesn't make any difference what variety of sticks they had been whittling—stocks and bonds, prime cuts of roast beef, or choice slices of real estate.

If they could have seen the two versions of "The Spoilers" run one after the other they would have realized—as all those connected with the motion picture industry, including critics of it, have—that this picturization of the epic story of the Klondike, is one of the best proofs to be had of the astounding progress that the art of picture making has made in the last ten years.

Except to the stick whittlers there is no question of the amazing growth of this remarkable dramatic child of the twentieth century.

Remember the stick whittlers who watched the first clumsy automobile rattle-bang by, and said, "Well, I'll stick to horses."?

Remember the stick whittlers who heard that the Wrights really had flown for the first time, and said:

"That's all bunk."

Stick whittlers had nothing but caustic comments to make about the first steam engine, the cotton gin, the spinning jenny, the steamboat, the submarine, the telephone, the telegraph, the general rotundity of the earth, the fact that the earth revolves around the sun—everything new and worth while, in fact, including the fact that the world and everything connected with it is getting better and better every day.

They had the same sort of thing to say about motion pictures when they first were evolved within the memory of most of us.

The trains don't bustle by the stick whittlers past entrancing views towards a romantic destination any faster than the workers in any field of human endeavor hurtle on towards greater achievements.

The man who makes the world go round is the worker. The man who makes the movies move is a worker.

They talk about "throwing sand in the gear box." Maybe sand is only another name for the shavings from sticks that fall softly and practically unnoticed, in various guises, everywhere in the world.

FILM WILL REVEAL SECRETS OF ETERNAL YOUTH

Mozumdar, the Hindu metaphysician who is now producing "Beyond the Veil," promises that his second motion picture will reveal the secret of eternal youth.

In the Orient—especially in India, where Mozumdar was originally a member of the royal family in the Province of Bengal—the prolongation of life is a recognized fact, at least, among the native philosophers and their disciples. The mental power of the religious ascetic along these lines is regarded as a higher corollary of the fakir's tricks of growing a tree before your eyes, or of throwing a ladder into the air and having a small boy climb it and step off the top rung—into nothingness.

It was undoubtedly stories of Hindu mysticism, brought back from the Orient by Marco Polo and men of his ilk, which started Ponce de Leon on his Eastward journey in quest of the "Fountain of Youth."

According to Mozdumar, it's all a matter of our realization of the eternal life principle back of all growth and transition. "Since all flesh is fundamentally spiritual, like everything else in the universe," he says, "even though it is present to us as a visible concept, the mastery which comes in the realization of the life force can be developed to such an extent that the flesh can be spiritualized until it goes beyond the vision of the ordinary man. But very few of us in the whole world are anxious for such transference, although practically every mortal wants to enjoy a fuller span of life and with preserved youth."

This universal desire is attainable, according to Mozdumar; in fact, his followers declare that this man who looks not a day over twenty-five years of age, can prove by records that he is now over sixty. In any event, the Hindu metaphysician promises that his second film will reveal—as a secondary current to its innate dramatic plot—how the average man and woman can attain this realization of the eternal, constant and all-embracing life-force which will give him, or her, the power to retain youth for a comparatively indefinite period.

Mozumdar explains theories of semi-eternal youth to his leading woman, Kathryn McGuire.

Helen Lynch, as the stenographer in Bert Lytell's office, admires the handsome caller, Warde Crane.

GEORGE M. COHAN SONG HITS TO BE REVIVED

The music score for "The Meanest Man in the World," screen version of George M. Cohan's stage success of that name, will be a composition of his most popular song hits.

Renee Williams, conductor of Loew's Symphony Orchestra, is working over "Forty-Five Minutes from Broadway," "Little Johnnie Jones," "So Long Mary" and Fifty Miles from Boston."

Principal Pictures Corporation's motion picture version of "The Meanest Man in the World," according to the New York critics has preserved all the Cohanesque humor and spontaneity. One critic says in part, "we want to express our heartfelt thanks to everyone from the director to the property man for not trying to improve on Cohan . . . . "we offer congratulations for the admirable way in which the lightness and spirit of the play has been sustained in the picture."

The Los Angeles showing of "The Meanest Man in the World," is scheduled for the very near future. Bert Lytell plays the title role ably supported by Blanche Sweet, Bryan Washburn, Forrest Robinson, Helen Lynch, Lincoln Stedman, Warde Crane, Victor Potel and Carl Stockdale. Edward F. Cline directed.

Constance Talmadge who will soon be seen in "The Dangerous Maid"

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, OCTOBER 6, 1923

Kirkwood-Lee To Head Select Cast

James Kirkwood has returned to screen work and playing opposite him in the feature role at the Thomas H. Ince studios is Lila Lee, his wife. The announcement was made following the completion of the cast for a Bruce Mitchell story temporarily titled, "The Street of Painted Women," and includes Wallace Beery and Matt Moore. Bruce Mitchell is also directing the feature.

The story is laid on the West American Coast from San Francisco to Mazatlan, Mexico, with a Mexican locale predominating. One of the most beautiful estates in the quaint West Coast Mexican City will be reproduced for the big scenes of the feature. The entire company will leave Los Angeles next week for San Francisco where the first scenes of the picture will be made.

Attending physicians for Kirkwood pronounced him entirely recovered from his serious accident in which he sustained a fractured skull. It was thought for a time that he would be unable ever again to appear upon the screen. The accident occurred at the Beverly Hills stable, where he was thrown from a horse, just four weeks after Miss Lee and he were married and while they were enjoying their honeymoon.

Miss Lee, Kirkwood, Wallace Beery, and Matt Moore comprise one of the most remarkable casts of the year, according to film experts.

CELEBRITIES ATTEND HOUSE WARMING

One of the most notable gatherings of stage and screen celebrities took place when Mr. and Mrs. Conway Tearle tendered a housewarming at their new home on Orange Drive in Hollywood.

Various features of entertainment marked the occasion, including a repertoire of popular and classical vocal numbers by Mrs. Tearle, better known among followers of vaudeville as Adele Rowland.

The new Tearle home is one of the most artistic estates in Hollywood and has just been completed. The Tearles will make their permanent home and have installed various furnishings from their Long Island home.

Among the guests were Ethel Barrymore, Mrs. Leslie Carter, Mr. and Mrs. Frank Lloyd, Mr. and Mrs. Cyril Chadwick, Mr. and Mrs. Krauford Kent, Mr. and Mrs. Reginald Denny and Mr. and Mrs. Frank Crane.

Duncan Sisters Sign With S. F. Producer

Louis Graf,, president, and Max Graf, supervising director of the Graf Productions, operating at San Mateo, Cal., consummated negotiations yesterday when they placed under long term contract the internationally famous Duncan Sisters, whom they will present on the silversheet in a series of pictures. It is difficult to say who are more elated over this contract, one of the most interesting ever signed in filmdom—the Graf Brothers who consider Rosetta and Vivian Duncan the biggest of assets to the screen, or the girls themselves, eager for still another outlet for their captivating art.

Many contracts have been offered the Duncan Sisters, but the proposition offered by the Graf organization was most appealing.

Said the sisters, all aglow over their debut on the screen as they discussed it off stage at the Alcazar theater, San Francisco, where their production "Topsy and Eva" has broken all records in the history of things theatrical there:

"While we have had many alluring offers, we wanted to give to the screen the same kind of work and accomplished in the same manner that has given us a name in this country and abroad on the stage. We must be individual and free to create in our own way. This is what we can do sponsored by the Grafs for they are fully in sympathy with us."

The Graf Brothers, have been watching the success of the Sisters for some time and analyzing their remarkable popularity.

"They are unique and delightful artists, wonderful gloom dispellers and filling a most important place on the stage," said Max Graf. "But since the screen has nothing like them for they are inimitable, we felt that they should fill this niche as well and take their art wherever motion pictures are shown."

While plans are still indefinite as to time production will begin, and were, due to the record breaking run of "Topsy and Eva" which will dictate the place of operatiions, it is more than likely that the first vehicle will be produced in New York, for "Topsy and Eva" is scheduled for Broadway when San Francisco will let it go. Max Graf will supervise the production and is now negotiating for the organization staff. Mr. Graf has signed no director, but has in mind a well-known director who has known the Duncan Sisters all their lives and who is most sympathetic with their ideas which will have full reign.

Another interesting thing about the plans is the first co-starring vehicle which in all likelihood will be "The Unheavenly Twins" of which Rosetta Duncan, the older sister, is the author. Rosetta as usual will be the prankster and the clown, while Vivian will keep the same character she has established on the stage.

When "The Fog" which will shortly be shown in Los Angeles was under production at San Mateo in the Spring, Max Graf took a screen test of the Duncan Sisters and results were so wonderful and their art was just as captivating in pantomime as on the speaking stage, the Graf Brothers had but one thought—to place them under contract. The Sisters were interested but were too full of work on the book of "Topsy and Eva" to talk business. But now that everything is settled, they are bubbling over with such enthusiasm that the public can hold its breath until they begin and hold it again when their work is flashed on the screen, for they are veritable whirlwinds!

Niblo Praises Ray's Late Offering

Fred Niblo, being interviewed by the correspondent of 643 newspapers, spent the entire time talking about Charles Ray and "The Courtship of Miles Standish" in spite of anything his publicity director could do about it.

"You have just finished "Strangers of the Night", suggested the interviewer.

"Yes", answered Niblo, "and I want to tell you that when I saw that magnificient document of history unfolding on the screen, I wept with the joy of being an American and rejoiced in knowing Charles Ray."

"'The Famous Mrs. Fair' was a splendid picture", said the interviewer.

"Glad you liked it", said Niblo, "and I am not prejudiced because my own lovely Enid Bennett played 'Priscilla'. The entire production is tremendous in its artistry and power. Every player lives in 1620. It is Great—Great—....."

"What is your own favorite picture?" asked the interviewer.

"Toss up between 'The Three Musketeers' and 'Strangers of the Night'," he answered, "but I want you to see Charles Ray in 'The Courtship of Miles Standish'".

Because Mr. Niblo wrecked his own interview, it is incumbent upon his publicity department to state that he has just finished "Strangers of the Night" and that he is preparing to film "Thy Name is Woman", a stage play of modern Spain.

Actors Benefit To Be Held At Auditorium

On Monday night, October 29, the Auditorium will be the scene of a monster benefit performance to be given by the motion picture branch of the Actors' Fund of America.

Preparations are already under way to make this event the most brilliant and elaborate of the theatrical season. Fred Niblo, prominent director is in charge of the staging while George Foster Platt, celebrated writer, will supervise the selection of plays and will personally direct three of the numbers. Neely Dickson is to stage a dance pantomime unlike anything heretofore seen in Los Angeles. Many prominent stars of both stage and screen will take part in the show which according to announcements will be in the nature of a huge extravaganza.

The Actors' Fund Benefits are the only events sponsored by the entire theatrical profession and the Actors' Fund of America, which is headed by Daniel Frohman, is the only charitable organization of the theatre to which the profession subscribes. All the performers, directors, and those handling the business affairs of the Benefit are donating their services. The Auditorium has also been donated while the government has exempted the tickets of admission from war-tax, thus making it nearly a one hundred percent benefit. The only expenses attached will be a negligent sum spent in advertising, printing, etc.

The executive committee of the motion picture branch of the Actors Fund of America consists of Frank E. Woods, chairman; Robert Fairbanks, treasurer; Rev. Neal Dodd, secretary; Winifred Kingston, Marian Fairfax, Charles A. Stevenson, Mitchell Lewis, Joseph de Grasse, Will T. Wyatt, Wedgewood Nowell and Mark Larkin.

Helene Chadwick, like most people today, has taken a dislike to that tropical fruit, due to the chantings of the millions anent the fact that someone failed to possess bananas.

Yet Helene has cause to mention the fruit quite frequently, due to the fact that right outside her bungalow window in Hollywood there grows one of the few banana trees in this community bearing its first bunch of fruit.

Because of her dislike to the word banana, Miss Chadwick proudly calls the attention of all visitors to her "herbaceous plant" which has fastened to its sturdy stem a sign reading, "No puns on bananas allowed."

Strange Telegrams Mystify Kerrigan

W. W. Kerrigan, business manager of the Mary Pickford Company, is today much mystified over certain telegrams he has been receiving regarding large numbers of horses. These mysterious wires have been pouring into the Pickford business office ever since it was announced that 400 horses were needed for "Dorothy Vernon of Haddon Hall."

The first wire read: "Can give you good price on job lot four hundred second hand saw horses." Then came the following: "Understand you are in market for four hundred horses. We are wrecking old Merry-Go-Round and suggest you use these. Probably not much good in foreground but should appeal to you because they are cheap." The first wire was signed by "Economical Construction Co." and the second by "Church Amusement Co."

Investigation by Kerrigan's assistant disclosed the fact that the "Economical Construction Co." is Robert Fairbanks, Doug's brother who likes a joke just as much as Doug, and that "Church Amusement Co." is his assistant, Ted Reed. This information, however, is being held out on Kerrigan. For him the mystery deepens with every new telegram.

IRENE IN NEW MOTHER ROLE

"The darlingest part I ever had the opportunity to portray."

This feministic description was the manner in which Irene Rich expresses her appreciation of the role which she plays in "Misunderstood," a screen version of the next Booth Tarkington story to be produced by J. K. McDonald for First National.

Under her contract with Warner Brothers, Miss Rich reserves the right to play only in pictures for other companies which meet with her approval. The characterization of the mother in this picture, the wife of a man who fails to understand his nine-year-old son, she considers is an ideal part and, as she describes it, "the darlingest" which she has ever played.

"Misunderstood," which went into production recently, is directed by William Beaudine, who guided "Penrod and Sam." Its cast includes Henry B. Walthall, who will enact the role of the stern, unrelenting father, Ben Alexander and Rockliffe Fellowes.

Edward Horton, widely-known comedian, who is supporting Bryant Washburn in "Try and Get It," his first starring picture for Grand-Asher, will in the near future take a flyer in the two-a-day, having been offered booking by the Orpheum circuit, it is said.

CURIOSITIES OF TITLING

By PAUL D. HUGON

If you were to run your fingers lightly across the keys of a Linotype machine, as a child does with the keys of a piano, you would be presented with the word ETAOIN.

And hereby hangs a tale. Your education in typography probably extends as far as the typewriter. You have wondered why on earth letters were not placed in alphabetical order, instead of the familliar QWERTYUIPO. And no doubt you have been told (which is not the correct answer) that this is the way type runs in a printer's case.

Using some letters more than others, the printer naturally tries to keep together those that come in most frequently. Count the letters in this line, and you will find some used not at all, like the Q. After years and years of selling type, in such proportions as to make millions and millions of words, type founders know just how often a given letter will recur. That recurrence is easily remembered, as regards the principal letters, as ETAOIN, which means that there are more E's used than any other letter, then more T's and so on.

Is it equally true of motion picture titles? Yes and no.

Ordinarily printing, from which printers' averages are compiled, includes a mass of material such as financial quotations, business correspondence, scientific works—all of which contain words and combinations of letters seldom found in titles.

Titles, it has been said with painful truthfulness, are written for the average person. National intelligence tests, covering six million people, having shown that the average person is 14 years old—or equivalent to a successful public school pupil in the eighth grade—titles have been and are written for that 14-year-old. Which means that titles use only words found in the eighth-grade reader and speller.

But the vast majority of titles are SPOKEN titles. Every time I mention a spoken title, I remember with a pain my first experience with that commodity. It was years and years ago, at the time when France was the unsurpassed mistress of the film world. I was then producing pictures in England, and subject to the strict censorship of a French editor. The idea of using spoken titles occurred to me, about the same time as it occurred to American producers—but not for your French editor.

So when I wrote: "Get out, before I wring your neck!" he changed it to a narrative: "Angered at his enemy's resistance, he ordered him out of the house."

Needless to say, that prominent editor is prominent no more. R. I. P. But the spoken title is here to stay. And spoken titles have a habit of using certain words almost to the exclusion of al others.

Of three very recent and very prominent productions, no less than 66 titles began with the letter I. Mostly just "I"—people speak mostly about themselves; sometimes "It" and occasionally "In".

In the same three films, 32 titles began with a T. There are so many small words in English starting with T, such as The, Then, This, That. One of the largest newspapers in London has a rule for its sub-editors that small paragraphs positively must never start with the words The or That—because all the paragraphs would start that that way if it were allowed.

The letter A came a god third at the beginning of words in those films, and Y came fourth. Y stands for You, which accounts for its popularity in dialogue.

W stood highest of all the capital letters in a very successful and and intensely dramatic production. Most of the titles semed to begin with questions: Where, When, Who, Why, Will you, Won't you, Whose, Which. In fact, you could tell by one glance at the frequency of that letter that the film was one of intense personalities. The use of the words suggested and induced a tempo that was unmistakable.

Taken all in all, the recurrence of ordinary letters in average films is very near one friend ETAOIN. It might be more correctly stated as ETAOINRASH.

But, curiously enough, the letter E which is of the most frequent occurence in the text of titles, is hardly ever found as an initial. Titles don't begin with E's. The vast majority begin with I or T or A or W or Y.

Which shows once more that we are creatures of habit, we who write titles as much as we who read them.

British Magnates Here on Business

John H. Taylor of London and John Maxwell of Edinborough and Glasgow arrived in Los Angeles with Charles H. Christie for their first visit to American producing centers. The foreign visitors came over on the Majestic and will be the guests here of the Christie brothers for ten days.

Mr. Taylor is managing director in London for Christie Film Sales, Ltd. and also of Screen Arts Ltd., distributing pictures for the United Kingdom and Continental Europe; while Mr. Maxwell has large theatre interests in Scotland, booking pictures for his own group of houses and for additional Scottish theatres.

Mr. Christie returned to his studios after an absence of six weks in Europe, during which time he traveled extensively on the Continent as well as visiting the important film centers in the British Isles. The visiting party was met with a typical "western style" welcome on Al Christie's set where a cowboy comedy is in process of filming.

Mary Pickford Will Go To San Francisco

Indications are now that Mary Pickford will go to San Francisco shortly for a number of the exterior scenes for "Dorothy Vernon of Haddon Hall". If arrangements can be made for the desired locations, the trip will be taken soon after the first scenes are shot at the studio. Marshall Neilan, directing the piece, Charles Rosher, photographer, several of the principals of the cast and Miss Pickford will make up the party.

Preparations for the start of the picture are going forward rapidthe studio. fraf wofa maf mh ly. Several sets are now under way at the studio. Among these is the exterior of Haddon Hall, 280 feet long by 140 fet wide, an exact representation of the famous old castle in England, having been duplicated from photographs and measurements obtained on the ground.

According to W. W. Kerrington, business manager, 31 costumes for the principals are now in work. This does not take into account those to be worn by Miss Pickford. Other preparations include the making of 20 huge tapestries and several hundred props. "I have already issued 102 job orders for props," said Kerrigan, "many of them for a dozen different things."

Plans are now being drawn for 21 sets in addition to those already under construction. In the art and designing department 15 men are working at top speed, and in the wardrobe department, ten persons are engaged on special stuff. To make her hats for this picture Miss Pickford has her own milliner.

Five carriages, typical of the period, are now being built by a carriage maker brought out from the East especially for this task.

Among the interesting props in work are the hergldic chest which duplicates the one now in Haddon Hall, the State Bed, ueen Elizabeth's carriage and Sedan chair shoe trees and hat racks, Queen Mary's couch, day bed tables and an archer's bow-stringer.

That newspapermen form the backbone of the motion picture industry is apparently the belief of Harry Cohn, general manager of Waldorf productions and one of the youngest producers in Hollywood. Cohn has surrounded himself with former journalists to aid in the making and distribution of films.

Edward J. Le Saint was a daily paper scribe before he entered the films and later became a director. Jack Strumwasser, scenario chief at Waldorf was a feature writer on eastern newspapers, while Gardner Bradford in charge of the title department was an one time dramatic editor of a Los Angeles newspaper.

Landis To Star In New Formed Company

Cullen Landis has now begun arrangements for his first starring vehicle in the picturization of "The Ridin' Kid From Powder River," by H. H. Knibbs, the scenario rights of which he owns. J. Edwin New, Mr. Landis' business manager, and Robert Ensminger, who will direct the film, have left for Arizona to establish the location sites for the production and to make reservations for the company.

Upon reaching the first lap of their journey, Messrs. New and Ensminger will travel 200 miles further by automobile into the interior in the very locale which formed the setting for the Knibbs story. The cow region and the desert willl form the background of a picture which will be made in accordance with Mr. Landis' long-cherished ideals of how a Western should be produced.

Production is scheduled for October 15th and the casting will commence immediately upon the return of Messrs. New and Ensminger. Mr. Landis will be surrounded by the strongest cast obtainable, while Mr. Knibbs, the author, will accompany them on location and act in a supervising capacity.

Mr. Landis is now appearing in Metro's "The Man Whom Life Passed By," in which he is playing juvenile lead.

GIVES VIEWS OF SCREEN

Edward Burns, who plays one of the featured roles in "Superstition," declares that stage work as a foundation for a successful screen career is indispensable.

"When I first began work in pictures with the Fox organization about six years ago," declared Burns, "I found my work on the legitimate stage was of much material value in securing film engagements. Actors with stage experience were in great demand by studio managers and casting directors. The high salaries and pleasant work aided in the enlistment of a great number of well-known stage players to the screen.

"After a time there was a call for new screen faces and producers and directors began scouting around for new talent. Beauty contests were held at different times all over the country, and when producers became 'fed up' with failures acquired from this source, new screen 'finds' with ability became the cause of a high soar in film salaries among the newcomers.

"Consequently it is becoming more and more difficult for inexperienced players to enter the film work, and yet musical comedy stars and other persons, who have become used to public appearances and therefore have gained poise, do not find many bridges to cross before obtaining success in screen work," concluded Burns.

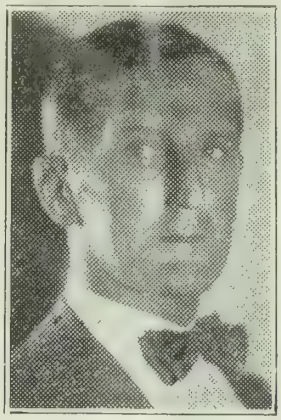
Sorry Old Man, Nothing Doing Today!

A crestfallen old man walked away from the casting director's window at the Fred Niblo studio with faltering steps. But no sooner did he pass out of the building than a broad grin broke over his face. Then followed a hearty peal of laughter as the aged actor sat upon the curb doubled up with mirth.

"That's the best yet," said the transformed old gentleman to himself. "And I never used to believe those stories about the studio gateman holding up the actor because he did not recognize him in his make-up."

And "Bill" Mong slapped his leg and resumed his laughter. For it was none other than the famous character actor who was sympathetically turned away by the casting director at the Niblo studio on he stopped at the casting office to pay his respects to those within, when he was greeted with a cheery, "Sorry, old man. Nothing doing today."

And be it known, this is not a modern version of the famous, though decrepit "gateman" story made popular in the text of the press agent's primer. It's facts—plain facts, says William V. Mong's honest and unblushing press agent.



Melrose avenue where Mong is essaying one of the leading roles in Louis B. Mayer's production, "Thy Name Is Woman."

Mong had no intention of perpetrating a joke on the casting office as he walked through the studio administration building in his costume for the production. Attired as an elderly old gentleman,

Uses Loud Speaker to Direct Crowds

A complete change in the system of direction of huge mob scenes in the big spectacular pictures is taking place, due to the success an idea, adopted as an experiment, met with in the production of "The Hunchback of Notre Dame."

The big scenes hereafter will be directed through the agency of a telephonic loudspeaker.

When Wallace Worsley who made "The Hunchback of Notre Dame," approached his big scenes he tried to handle them in the old way—that is by standing by the camera and signaling thoroughly posted assistant directors who were down with the mob. After running through several times and failing to get the action he wanted he hit on the idea of the loudspeaker.

The camera was on a huge stand seventy feet tall and a quarter of a mile from the center of the square in front of the Cathedral in which the mob was to mill around. Loudspeakers were concealed in the doorway of the cathedral and at three other points.

When the movement for action came, Worsley, speaking in a conversational tone into the microphone of the instrument, heard his own voice magnified to giant proportions bellowing out a quarter of a mile away. It came like the sharp crack of cavalry commands. Inspired by its boom, and held together by the fact that the one instruction reached every person at the same moment, the three thousand persons in the scene went through their parts, more perfectly than wouid have been possible by any other system.

Worsley, having the script read to him at the proper rate of speed and with binoculars glued to his eyes so that he could note details, was able to give specific instructions to limited groups within the crowd.

The scheme enabled him to hold the three thousand persons perfectly to the action he wanted, and because the mob scene sets a new standard in the technique of picture making, the Worsley system is being generally adopted.

Jackie Coogan has three more pictures to make on his present contract with Metro Pictures. The first, "Long Live the King," an adaptation of Mary Roberts Rinehart's novel of the same name, will be released in November. The story is a new departure for Jackie and he is seen in a role entirely at variance with those involving the ragged cap, the torn breeches and the all-enveloping sweater.

Six years with Edison; two years with Vitagraph; two years with Fox; two years with Paramount—five times abroad for pictures—this is a partial record of Marc MacDermott's career before the camera. MacDermott is now playing the character lead in Mabel Forrest's first starring picture, "The Satin Girl," a Ben Wilson production for Grand-Asher, directed by Arthur Rosson.

Cameramen To Hold Frolic At Biltmore

The American Society of Cinematographers will present the new Biltmore's premiere motion picture ball to be held Saturday night, October 27th, according to an announcement made by the Board of Governors of the cameramen's organization.

The A. S. C. function will not only be the premiere motion picture affair at Southern California's new hostelry but will be the opening cinema ball of the season in Los Angeles or Hollywood.

This will be the fourth annual ball of the organization since the American Society of Cinematographers was founded in 1919. The previous functions of the society ranked among the most successful ever given within the film profession; and the forthcoming ball, it is stated, will surpass its predecessors in brilliancy.

Where heretofore the A. S. C. functions have been virtually confined to members of the profession itself, the general public, for the first time, will be accorded the opportunity of attending the cinematographer's Biltmore affair.

General arrangements for the ball are in charge of John F. Seitz, first vice-president of the society.

SEASTROM'S FIRST

Victor Seastrom's first American production—a story by Sir Hall Caine, on which the director has worked for six months—will be released under the title, "Name the Man!"

Sir Hall Caine personally has approved the new title, and helped in its selection, Goldwyn announces.

The story was published under the name of "The Master of Man" but, to avoid confusion with pictures with similar names, was made under the temporary title of "The Judge and the Woman," while the permanent title was being decided.

A brilliant cast enacts the dramatic roles of "Name the Man!" with Mae Busch, Conrad Nagel, Creighton Hale, Hobart Bosworth and Patsy Ruth Miller.

The story revolves around the romance of two girls and a young judge, reaching its dramatic intensity in a girl's passionate fight for her life in the big courtroom scene.

Bryant Washburn, Grand-Asher star, claims to have written the shortest continuity on record. To prove his claim he submits the following:

Scene 1. Powder magazine. Man enters. Sits near keg of powder which has been opened. Man lights match.

The End.

This could be recommended for the use of anyone desiring to make a short reel subject.

Film Stars Form Unique Club For Girls

Virginia Brown Faire, under long term contract with First National as featured player, who will shortly be seen in "The Thundergate" put a big idea in operation Monday night at her Hollywood home, 1714 Garfield street, when the first meeting took place of the newly launched, "The Regulars." When Miss Faire, with other recent twinklers, took part in the Writers' Revue, she then conceived the plan of an organization of girls in pictures who took their work seriously, ambitious to develope their art, who would get together once a week, discussing the best plays and pictures and also worth while books. The plan is to see every good play and picture that comes to Los Angeles, to study them critically, even taking notes. As interesting things come up in the screen work of each girl, these will also be discussed.

"Back of all this in the first place was the consciousness that we girls are so busy that we see little of each other and that this was a great loss," explained Miss Faire. "We felt that with a club we could develope our minds and broaden our screen work through discussions. There is a lot of talent in the club and we plan to put on one-act plays, entertain at the hospitals, or any benefits. Also there is to be no gossip in the club and we are to uphold each other on all occasions. For "The Regulars" are regular girls!"

The girls present at the first meeting are all starlings and include in addition to Miss Faire, Priscilla and Marjorie Bonner, Maryon Aye, Kathleen Key. Pauline Curley, Menifee Johnston, Alberta Vaughan and Grace Gordon, while invitations have been sent to Colleen Moore, Bessie Love, Claire Windsor, Pauline Starke, Zazu Pitts, with a few more names to be added. Miss Faire was elected president but accepted the office only temporarily until a full meeting could be called and Miss Johnston, secretary. The club emblem is neither the conventional pin nor ring, but ear rings, for "The Regulars" decided they would be original!

CHRISTIE GOES CALLING

"Come out to the studio some time; just try to get in!"

The above has been a famous catch phrase around the Los Angeles studios for many years, but Al Christie found out the real truth of it last week when canvassing for Hollywood's second annual dog show.

Many hundreds of people have knocked at the front door of the well known comedy producer's studio in the past, but going around collecting trophies this year showed Mr. Christie just how tough it is for the outsider to "crash the gate" at the other fellow's studio.

Rapidly Gaining Recognition as Portrayer of Great Characters

The rapidity with which J. C. "Jack" Fowler successfully portrays character upon character, each of a vastly different nature, easily places him as king of the grease pots, and with a versatility second to none in the profession.

On his return to Hollywood this week after completing the role of the crook gambler and card shark in the ship scenes of "The Street of Painted Women," taken at sea between here and San Francisco, with director Bruce Mitchell and members of the cast on board including James Kirkwood, Lila Lee, Kate Price and others, he was at once snapped up to enact the role been scoured by the Renaud Hoffman Productions in their efforts to find a character actor with facial lines somewhat resembling the great poet, Whittier, and while Fowler bore no particular likeness until after he had finished with the old make-up box and a silver grey beard and then the resemblance was actually startling with every authentic detail.

of the poet, John Greenleaf Whittier, author of "Maude Muller,"

in the picture by the same name now being produced at the Hollywood Studios with Marjorie Daw in the title role of Maude Muller.

The whole of Hollywood had

Our Boy Scouts Are Movie Heroes

One thousand Boy Scouts in Los Angeles were invited to take part in the making of a motion picture, and every one of them accepted the invitation.

The picture was "The Good Bad Boy", which Bennie Zeidman made for Principal Pictures Corporation, and Joe Butterworth plays the featured juvenile role. Joe, in the story, is the bugler of his company, and in a thrilling episode wherein the villain is carrying off the beautiful heroine, Joe bugles his bugle and the thousand scouts respond. They dash to the rescue of the little girl, bind and gag the villain and take him on their shoulders to the police station.

This sequence of the story was taken on the corner of Hollywood Boulevard and Western Avenue, one of the busiest in this traffic-jammed community. But the Boy Scouts had no difficulty in making their dash after the speeding automobile of the villain, for a fifteen year old platoon—took his place at the center button and held up traffic while the khaki-clad youngsters raced across the street.

Edward F. Cline, who directed Buster Keaton's "Three Ages", "Circus Days" with Jackie Coogan, and will soon begin on Baby Peggy's first feature for Principal Pictures, directed the Zeidman production of "The Good Bad Boy". Forrest Robinson has the principal role in the story, with Lucy Beaumont, Richard Wayne, Mary Jane Irving, Arthur Hull and Edwards Davis in support.

Barrymore Makes His Western Debut

John Barrymore, a member of the famous Barrymore theatrical family, arrived in Los Angeles recently to play the star role in "Beau Brummel", which Harry Beaumont will direct for the Warner Brothers. This is said to be the first trip Barrymore has made to the coast in several years, the last one having been made as a pleasure jaunt. At the depot to greet the famous theatrical star were Harry M. Warner, Jack L. Warner, Director Beaumont, and a host of screen friends.

For the leading feminine role in support of Barrymore, the Warners, through an arrangement with Famous Players, have secured the services of Mary Astor. Other prominent players thus far engaged are Irene Rich, Carmel Myers, Richard Tucker, William Humphrey, Alec B. Francis, Andre de Beranger and Michael Dark.

"Beau Brummel", based on the historical facts and play by Clyde Fitch, has been adapted for the screen by Dorothy Farnum.

WELCOME MARIE

Marie Walcamp returns to the silver screen after an extended trip abroad, spending almost a year in Japan.

Miss Walcamp has long been recognized as a star and through the nature of the leads she played won the sobriquet of "dare devil."

Romeo and Juliet Norma's Next Offering

The truth of the old proverb that classics never die is again demonstrated with the news from Joseph M. Schenck that Norma Talmadge is going to do a screen version of Shakespeare's greatest love story, "Romeo and Juliet," already picturized seven times and produced on the stage by countless professional and amateur companies of thespians.

At the same time the rumor is current that Mary Pickford and Douglas Fairbanks are thinking of filming the play. It will be recalled that in 1916 two film productions of "Romeo and Juliet" appeared on the screens of America —one produced by Metro with Francis X. Bushman and Beverly Bayne, the other by Fox with Theda Bara—and both were successful. Then, only last year, Ethel Barrymore and Jane Cowl were rival Juliets in simultaneous Broadway productions of the play. It would be curious if history were to repeat itself on the screen.

However, whether or not the Pickford-Fairbanks combination does anything in the matter, Norma is going ahead with her plans to star in a more lavish and ambitious picturization of the Shakespearean play than has yet been attempted. She hopes to make it a triumph of her screen career.

Just who will play Romeo in the Talmadge-First National Picture, has not been settled, but it will probably be Joseph Schildkraut, a new meteor in the film firmament and star of the Viennese and New York dramatic stage. Young handsome and an exceptional actor, Schildkraut should make a particularly good Romeo.

That Norma Talmadge, who ranks as one of the screen's finest emotional actresses, will make an ideal Juliet is widely believed. Only recently she led all rivals by a large majority in a voting contest conducted by the New York Daily News, to select the most popular actress for the role in a screen production of "Romeo and Juliet." Conway Tearle, who plays opposite Miss Talmadge in her current First National release, "Ashes of Vengeance," won third place in the race for the role of Romeo.

The popularity of "Romeo and Juliet" as screen material dates back to 1913 when the first film production of the Shakespearean romance was turned out in two reels by Pathe. In 1914 the old Biograph made a 500-foot picture of it. After an interval of two years the big Metro and Fox productions came out, the former being 8,000 and the latter 5,000 feet. In 1917 Educational Film Company screened a "Romeo and Juliet"; in 1918 the Crystal Film Company turned out a two-reeler, and in 1920 Star-Universal offered a one reel version of the imperishable romance.

Who's Who and What's What in Filmland This Week

Injured In Auto Accident

While driving near Elsinor Fred Guiol, director, and Jimmie Parrot, who is known on the screen as Paul Parrot, both of the Hal Roach studios, were struck by a larger and heavier car than theirs and hurtled from the road. Guiol suffered a fracture of the arm and Parrot's nose was broken as a result of the crash. They were enroute to San Diego.

Ralph Lewis located the first United States mail wagon ever used by a carrier in California and used it in making additional scenes for his "Mail Man", in which he plays the stellar role. The vehicle is so small it couldn't carry the mail that is delivered in one square block in Hollywood today.

E. G. Patterson, business manager of the Standard Film Laboratories left Hollywood for a short business trip to New York City. Accompanying him is F. G. Conklin, who has been engaged to take charge of the Standard's New York offices. Patterson will return to the coast this month.

Severing his former connections, W. Irving has taken offices at the Standard Film Laboratories building on Seward Street, and announces that he will make a series of four I. W. Irving Productions for Selznick release. He will work with the Hollywood Studios.

Irving has just returned from the Big Bear country hunting locations for his first picture, "The Dawn of Love," a gripping romance of the mountains of Virginia. This first production will feature an all-star cast.

Peter Burke has been cast for leading man in "The Elk's Tooth," the first feature production of Realles, Inc.

Mr. Burke has just finished playing the male lead opposite Jane Novak in "The Lullaby." In the interim, Burke is vacationing in Santa Monica canyon where he is building a palatial cabin of which he is designer, architect, constructor, plumber, electrician, interior decorator, landscape gardener—and he says he will be sole occupant.

Apart from his ability to play hero parts, Mr. Burke is known on the Boulevard as the only actor who can tear a full pack of playing cards into eights with his bare hands.

Frank Borzage, who was recently signed by Producer Joseph M. Schenck to direct Norma Talmadge in her next film, "Secrets," is in Cleveland with his assistant, Bernard Dull, to view the stage production of "Secrets", which is now playing in the Ohio metropolis.

De Grasse To Direct "Flowing Gold"

The gods are kind! A Richard Walton Tully production of a Rex Beach novel, under the direction of Joseph De Grasse, for First National release! That is to be "Flowing Gold," Tully's next offering to the screen.

The Tully offices announce that De Grasse has signed to direct this epic of the oil fields of Texas. No better choice could have been made than this veteran who has been constantly in the harness since 1909, when he entered the Pathe ranks as actor-director. Some of his most notable successes have been "Heart of the Hills", "My Friend's Wife", "The Undertow", "The Girl I Loved", and "Thundergate", a current First National picture.

• Mr. De Grasse is at present enjoying a short vacation at Wellington, pending the return from New York of Tully, and actual production will start within a couple of weeks.

Chaplin and Schildkraut Laud Goldwyn Directors!

Erich von Stroheim and Victor Seastrom, famous Goldwyn directors, have received compliments from two of the best known men of the films.

In a recent article in a Los Angeles paper, Charles Chaplin said: "Seastrom distinguishes himself with a finer feeling and better taste than the rest of us."

From Joseph Schildkraut, star of "Liliom" and "Peer Gynt," comes this straightforward compliment to the genius of von Stroheim: "In my opinion, Erich von Stroheim is the greatest man in motion pictures."

Production is now in progress at the Hal Roach Studios on the new two reel Stan Laurel Comedy. The story has for its locale, Old Ireland Herself. There is to be a regular Irish "Wake" in it.

Among the supporting cast are: Mae Laurel, Ena Gregory, Jimmy Finlayson, Glen Tyron, Helen Gilmore, and Jack Ackroyd.

Len Powers, director for the Hal Roach "Dippy-Doo-Dads" comedies, is now deep in the mysteries of producing a picture that deals with the divorce question—from a monkey's view point. There will be a wedding scene and a trial at court.

Louise Fazenda already has been signed for a featured role and the supporting cast will be an all star affair. Del Andrews who directed the steeple chase for "The Hottentot" has been chosen to megaphone the production for which he has written the continuity. The story was adapted by Will Lambert from Frank R. Adam's story "Friend Wife."

JACK PICKFORD FINISHING FILM

Jack Pickford is placing the final touches on his second Allied Distributors and Producers Corporation release, "Valley of the Wolf", at the Pickford-Fairbanks Studio in Hollywood this week.

On completion of the filming, Jack will begin titling, cutting and editing it in order to have it ready for late Fall release.

When the first print is completely ready, Jack will stick it in his suitcase and catch the California Limited for New York City, where he will rejoin his wife, Marilyn Miller, now starring on Broadway in "Sally".

The young star and independent producer contemplates producing a picture while in the East. The title has not been announced.

BARKER'S LATEST

With Huntly Gordon as the father, Mary Alden as the mother and Norma Shearer and William Collier, Jr., as their two children, Reginald Barker has corralled a quartette of experts in the art of visualizing the American family spirit when at peace and at war. These four popular payers play the principal roles in Mr. Barker's latest production, "Pleasure Mad," which Louis B. Mayer will present through Metro. The thrilling adventures of a plain family in being lifted suddenly from poverty to opulence only to find happiness more elusive in the land of plenty than it is in the realm of want constitute what is said to be one of the best photoplays Mr. Barker has ever made.

Lesser Speaks in London

Sol Lesser, president of Principal Pictures Corporation, was invited to speak at a dinner given in his honor by the Author's League of England, in London. Ralph Pugh, London representative of Associated First National Pictures, made arrangements for the film chief to address the newspapermen's organization of that city as well.

Lesser has chosen as his subjects "The Screen and Proper Stories" and "A Firmer Film Bond between Europe and America."

After touring the European capitals where he expects to make foreign connections for Principal Pictures Corporation, Lesser will return to his studio in Hollywood where "The Winning of Barbara Worth" will go into production immediately upon his arrival there.

The Premium PiPcture Co., of Beaverton, Oregon, are shooting the closing scenes of the "Harbor Patrol" and will start their next production during the current week.

Frank Whitson is playing the featured Heanes in the production.

Robert McGowan, who directs the Hal Roach "Our Gang" comedies, is now busily engaged in getting costumes and sets ready for his next production, in which the "Gang" will appear as pirates bold.

A comedy special for First National release which he declares will "knock the spots" off the record hit scored by "The Hottentot" last year will be Thomas H. Ince's next production.

Ince today announced that he is casting "The Galloping Fish," a story for laughing purposes only. With "Anna Christie" in the cutting room, the producer has turned to an entirely different field and proposes to put out a comedy that will make the laugh specialists sit up and take notice.

A trained seal will be one of the star performers in this tale which is said to have some entirely "different" angles as original as they are humorous. There are numerous sequences built around spectacular water stunts that promise a laugh a minute. Camera work will start in ten days.

CAUSE AND EFFECT

On her return from location in San Francisco, Virginia Valli, featured in King Vidor's production for Goldwyn, "Wild Oranges", will find her wardrobe bereft of three new gowns recently purchased. And it is probable the following will be found in the papers:

"For Sale—or will give away—one playful bear cub. Perfect house pet if playful tendency toward exploring clothes closets can be curbed."

Wanda Gets Shiek's Outfit

Contrary to every time-honored tradition of the Bedouin race, a complete, typical shiek's outfit has been sent to Wanda Hawley as a memento of her stay in Egypt, during the making of one of her foreign starring vehicles on the Sahara desert. Sheykh—this is the correct spelling—Sid Achmed el Gabir, of Mena village, where the Pyramids of Ghizeh are situated, sent Miss Hawley the complete outfit, which is an exact duplicate of his own. It consists of a linen undergarment, high shoes of goatskin, a gaily striped tunic, a burnoose of real camel's hair, a square of silk for the head and the corded ribbon which binds it about the brow—god for all weather, impervious to rain and sun and seemingly indestructible.

Fortunately—since Wanda enjoys a reputation as one of our most modishly dressed stars—the same express wagon also brought her a consignment of Paris frocks, which she ordered at the French capitol enroute home.

Who's Who and What's What in Filmland This Week

THOSE TERRIBLE MOVIE PEOPLE!

"The hours these movie people keep are terrible!"

This is the remark overheard by Helene Chadwick, as she passed a tourist couple from Iowa in the lobby of her family hotel at three A.M. the other morning.

For five nights—or rather mornings, Miss Chadwick had been arriving home between three and four o'clock. Attired in evening dress on each occasion, Miss Chadwick apparently spent her evenings at parties.

Had the Iowans been acquainted with the fact that her early morning homecoming marked the end of a day's hard work in each instance and that Miss Chadwick has been working nights at the studio for nearly a week until the small hours of the day—but then this is only another misjudgment of movie folks.

CHANGES NAME

Marion Feducha, boy screen actor, didn't like his name.

So Maurice Tourneur has changed it for him.

From now on, he will be known as "Don Marion."

Marion Feducha is a poor screen name; people don't remember it, Tourneur decided, when he engaged the boy for an important part in "Jealous Fools." Marion has been in pictures for more than five years, working first with Mary Pickford and later with Charlie Chaplin and other celebrities.

The boy's mother agreed with Tourneur, so he grabbed a paper cup, filled it with water from a nearby cooler and sprinkled the lad.

"Now go, change your clothes and get to work, Don," he ordered.

BIGGEST GALAXY OF STARS IN HISTORY

The most notable galaxy of stars since the inception of the United Studios in Hollywood, "the home of the independent producer," is now evident.

Despite the cry of "wolf" and "slump" among some studios, the M. C. Levee plant, one of the largest in the world, is housing capacity activity. Among the celebrities appearing before the cameras there at present are Norma and Constance Talmadge, Colleen Moore, Buster Keaton, Jane Novak, Earle Williams, Conway Tearle, Corinne Griffith, Owen Moore, Lloyd Hughes, Anna Q. Nilsson, Sylvia Breamer, Joseph Schildkraut, Ben Alexander, "Bull" Montana, Holbrook Blinn, Harry Meyers, Jack Mulhall and many others of similar fame.

HER WISH GRANTED

For a number of years Mabel Forrest, who stars for Grand-Asher in "The Satin Girl," has been an ardent admirer of Marc McDermott's screen art.

"When I was a girl in Chicago," says Miss Forrest, "I used to see every picture he was in, even if I had to go to some suburban theatre to do so."

Now, by a strange chance, in her first stellar vehicle, Miss Forrest had the pleasure of working with Mr. MacDermott, who plays the part of Fargo, a very unusual character in the mystery picture she is making.

Norman Kerry plays opposite Miss Forrest in the role of Dr. Tauntbn, a scientist and criminologist. Clarence Burton is a detective; Florence Lawrence plays Sylvia Brown-Potter, and Kate Lester is Mrs. Brown-Potter, two society folk. The part of Silas Gregg is portrayed by Wm. H. Turner.

"It is a real joy to have such a marvelous cast," said Miss Forrest.

Bryant Washburn, starring for Grand-Asher, started his theatrical experience as an usher. But he didn't stay in "front of the house" long. His native talent took him to the realms behind the footlights, from which he graduated into the movies.

Elliott Dexter had an uncle who started out to become a circus clown. Instead he became a minister. Mr. Dexter, now making pictures for Grand-Asher, started out to be a minister and became a stage and screen star. "The best laid plans of mice and men aft gang agley."

Van LOAN ACTIVE AGAIN

For some time now, H. H. Van Loan, perhaps the most prolific scenario writer in the motion picture field, has been busy instructing would-be followers in his footsteps. He has recently returned to the fold and his trusty typewriter is busy as ever clicking out original stories and adaptations that are worthy successors to his "Virgin of Stamboul."

Van Loan has just completed the fillm version of that famous classic "Nellie, the Beautiful Cloak Model," for Goldwyn; "Flattery" for the Mission Film Company, "Some of Us," for C. B. C. and "Let's Get Married," Bryant Washburn's third for Grand-Ascher, have also recently come from him. In the near future, local screens will be showing his adaptation of "The Drivin' Fool," released to Pantages by Hodkinson, and "Upside Down," Herbert Rawlinson's latest Universal vehicle.

Van Loan's active return to the production of scenarios is a concrete indication of the active state of production on the West Coast.

TULLY COMPANY START

Phil Kroha, business manager for Richard Walton Tully, accompanied by L. R. Carpenter, camera man, left for Dallas, Texas, where they will secure atmospheric scenes and local color for the next Tully production, "Flowing Gold", from from the famous Rex Beach novel, which is scheduled for release by First National.

They will be joined in Dallas by Mr. Tully, who is at present in New York, and the party will visit Ranger, Burkburnett and other Texas oil fields before their return to Los Angeles. Actual production will start here immediately upon their arrival.

"Flowing Gold" gives rare promise as a photoplay production. The story is typical of the famous Beach style, and is a thrilling drama of the recent oil rush into Texas.

William de Mille is directing Agnes Ayres, Jack Holt, Nita Naldi and Theodore Kosloff in "Every Day Love," the picturization of Julian Street's "Rita Coventry," which Clara Beranger scenarized.

A lavish cafe setting furnished the opening scenes of this story.

Arriving in Hollywood from London, England, this week will be John Flinn, called from his successful opening of "The Covered Wagon" in London to prepare for the big New York premiere of "The Ten Commandments." He will go into immediate conference with Mr. De Mille on the handling of this big picture.

David Dunbar will play the part of Louis Ragout, a heavy lead, in Renalles, Inc., big out-door picture, the "Elk's Tooth."

John Herdman has been cast in Renalles, Inc. "The Elk's Tooth" for the part of Cy Joskins, the combination postmaster, undertaker, constable veterinary and information bureau.

Worden Bethel, the prominent artist, has been engaged by Renalles, Inc., to supervise the art department of that producing company. Mr. Bethel's crayons have elicited the praise of all California critics; his "Dory at Sea" is a remarkable impressionistic charcoal study.

Mr. Bethel's experience as a woodsman and as a cowboy, in combination with his artistry, led to his connection with Renalles, Inc., whose picture "The Elk's Tooth," largely an out-door production of the Elk country of the northwest, lends itself admirably to scenic effects and art-titles.

THE TULLY'S GO EAST

Mr. and Mrs. Richard Walton Tully have left on a flying trip to New York, where Mr. Tully will confer with his general manager, James G. Peede, regarding plans for the next Tully production, an adaptation of the Rex Beach novel, "Flowing Gold", which is to be released by First National.

Mrs. Tully will stop for a few days at her old home in Toronto before rejoining her husband in New York.

MEET THE WIFE!

Conway Tearle is the husband of Adele Rowland, famous musical comedy star and vaudeville headliner.

Lloyd Hughes is the husband of Gloria Hope, a screen artist noted for her ability to visualize pathos.

Marshall Neilan is the husband of Blanche Sweet, a great favorite of photoplay fans since the days of her priority as a D. W. Griffith star.

BELASCO TO START SOON

Belasco Productions, Inc., have purchased the World's Motion Picture rights to Aaron Hoffman's greatest ulay, "Welcome Stranger", which will be made on an elaborate scale. Cast and Production to be announced later.

BLACKMAIL IN HOLLYWOOD!

Officers, attention—King Baggot is about to do blackmail!

But you must spell it with a capital "B" and put quotation marks around it, for "Blackmail" is the name of the latest melodrama the former matinee idol is to direct at Universal City with an all-star cast.

The story was written by Rita Weiman, and it will star such well-known players as Ruth Clifford, Charles Clary, Herbert Fortier, Arthur Howard, Joseph North and William E. Lawrence.

Baggot's "Whose Baby Are You?" starring Baby Peggy, is soon to be released as a Universal Super Jewel production.

OLD TROUPE IS UNITED AT METRO

With the engagement of Che Lyons as chief cinematographer and Wyatt Bruster as assistant director for "The Man Whon Life Passed By," a new Metro all-star special which Victo Schertzinger is directing, a well known cinema triumvirate is re sumed after a separation of sev eral years.

Schertzinger, Lyons and Brus ter served in their present capaci ties in the production of many o Charles Ray's most successfu Ince pictures and also at Gold wyn's when Mabel Normand wa one of that company's stars.

Director Turns Inventor Of Machine

Drop a dime in the slot and have your own motion picture theatre.

That is what it is coming to, for the one man theatre is about to be placed on the market. It isn't exactly a one man theatre but actually is a projection machine—automatic in operation, to be used by one person at a time, to show the film he or she may select from a rack of a dozen or more.

George D. Baker, director, who is now guiding Viola Dana through "Revelation" for Metro is the sponsor of the machine. Work on it is being done in a Hollywood laboratory.

"Many of the people," said Baker," who have to wait in railroad stations, at ferry landings and other similar places will patronize the machines. You will recall that we used to have the old penny arcade type of machine, where one could drop a penny in the slot and see a stale and sometimes salacious picture.

"Then along came the movies. The arcade machine was not improved and it ceased to count commercially because it wasn't good enough. The little device on which I am working will show pictures just as clearly as they are shown on the big screen. Each will have a rack of about a dozen films. The patron will select the film he wishes to see, drop his coin in the slot and see it. Then he can catch his train. The films will have to be changed every twelve days at least. More frequently if the news reels are shown.

"We have experienced quite a few mechanical difficulties but have just about got them surmounted. The machine, in order to have value, will have to function perfectly, without adjustment of any sort, and believe me, if you think the making of such a machine is easy try it. We have had our machine a half dozen times and each time, after experimentation, a weakness was revealed. But we've about mastered them."

AS IT WERE

John Francis Dillon, directing a scene in "Flaming Youth," his First National picture, now completed, wished to characterize "Patricia Pentriss," the leading part played by Colleen Moore, as an ultra-sophisticated young woman. He put a copy of "Black Oxen," the present sensational best-seller, in her hand.

The scene opened, showing Patricia" intensely interested in this popular Gertrude Atherton story.

Frank Lloyd, producing "Black Oxen" for the screen, returned the compliment.

In one of his scenes, in which Clara Bow, portraying a modern "flapper," plays a prominent part, he characterized the young woman by showing her reading "Flaming Youth."

Griffith Starts Spectacular Production

Riding with a thousand horsemen along the hills of Putnam Co., N. Y., D. W. Griffith has begun the big outdoor scenes for his Revolutionary War picture, "America."

Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

At Somers, Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile.

A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back from one half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

The U. S. Army has established an encampment for about one thousand men under the direction of Col. G. P. Pond, Division Commander. The men are from the 18th Infantry from Forts Hamilton and Schuyler, and from the 16th Infantry at Governor's Island. A 33 piece band from Ft. Slocum accompanies the troops. A complete commissary department is in charge of Lieut. DeWitt; and a medical corps unit under the command of Capt. N. T. Davie. Major Arturo Mareno is in direct command of the troops.

With the technical advice of the Federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

The horsemen have been assembled from Reserve cavalry units under the command of Captain Love of the Reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside war manoeuvres, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The War Department is taking a keen interest in the manoeuvres as it is giving observers for the Department an opportunity to study from a military view-point the struggles of the American colonists with a precision never before made possible because of the expenses involved.

"The Wanters" To Have Early Release

Prominent among the First National releases for the early fall is John M. Stahl's new picture, "The Wanters" a scintillating comedy-drama of New York society life which is now undergoing the final touches of editing at the Louis B. Mayer Studio.

"The Wanters" is eagerly awaited by both the public and the trade in view of the great success of Mr. Stahl's last production, "The Dangerous Age", and according to all reports it is going to more than equal the high standard set for it.

Proof of the high box-office rating of this director's pictures is contained in the many wired requests for the privilege of prerelease showings on "The Wanters" which have been received by Mr. Mayer from big theatres all over the country. It is expected that the master-print and negative of the production will be ready for shipment East within a few days.

Presenting an unusually large cast of all-star callibre, "The Wanters" contains among its celebrities Marie Prevost, Huntly Gordon, Robert Ellis, Norma Shearer, Gertrude Astor, Harold Goodwin, Hank Munn, Richard Headrick, Louise Fazenda, Lillian Langdon, Lincoln Stedman, Lydia Yeamans Titus and William Buckley. J. G. Hawks and Paul Bern prepared the scenario from a story by Leila Burton Wells, the novelist.

William Junior Makes Early Start

William Beaudine Jr., two and a half year old son of the well-known director makes his debut in pictures—in part.

So far the only part of him that has been filmed is a lock of his hair, the remaining thirty-five pounds or so of babyhood is to be seen on the screen later, so his proud Daddy claims.

Junior's lock appears in "Misunderstood", a J. K. McDonald production, which Bill Sr. is directing for First National.

Bill Junior's hair and his baby book figure in a scene enacted by Henry B. Walthall. The screen veteran's wife (Irene Rich) and son (Ben Alexander) have left him. Remorseful and lonely he takes up his son's baby book, finds the lock of hair, sheds a tear or two and then he goes to his wife and son to bring them home.

The incident is one of the touching highlights of the picture, the theme of which is built around the father, too old or busy to appreciate his fun-loving son.

Reading the baby book the screen will show that he is affected by the mother's entry: "Sons first word 'Da Da,' spoken today, two days after his father's birthday."

This is a genuine entry in Bill Junior's book.

Ralph Lewis has received an offer to go to England to play the title role in a film version of Peer Gynt.

Half Century Is Reached By Tourneur

"Jealous Husbands," soon to be released by First National, is the fiftieth picture Maurice Tourneur has directed since his arrival in this country from France in 1914. Before that he had directed many pictures for the famous French producing pioneer, "Eclair." He picked up the magaphone after dropping the make-up box for he was a motion picture actor before becoming a director and before that an actor on the legitimate stage, traveling with Rejane and other French actresses.

His first American picture was "Mother" with Emma Dunn in the leading role. This was followed by "The Man of the Hour," "The Wishing Ring" and "The Pit"—the latter with Wilton Lackaye. Then came "Alias Jimmy Valentine" and "Trilby," with Clara Kimball Young in the title role of the latter.

He directed Mary Pickford in "The Pride of the Clan" and "The Poor Little Rich Girl." Petrova and Elsie Ferguson made their best pictures under his direction.

"Blue Bird," "Prunella" and "Treasure Island" are the pictures he directed which he likes most. "The Christian," "The Isle of Lost Ships" and "The Brass Bottle" are his most recent releases.

ACROBATIC TALK

"When anyone tells me," says Jackie Vernon, former featured athlete in the east, "that it is easy to get into the moving picture game, I tell that person that he is crazy! I was featured in the east in a series of two-reel athletic stunt pictures and when I came down here I thought that all I had to do was to show my credentials and I would get big parts, if not a feature, immediately.

Instead I have had to wait my turn for the big things to come. It was "Billy" West who urged me to come to California where I would have more of an opportunity to display my ability. In the time I have been here I have practically had to start all over again, performing stunts, playing small parts and doing bits the same manner in which I started in Chicago. So when anyone tells me, or I happen to be nearby when some person makes the remark that it is easy to break into the moving picture game I merely throw up my hands in rage and claw the air." Jackie hails from Charleroi, Pennsylvania. He was considered the best athlete developed in that town's preparatory school in ten years, upon graduating. His latest part was with Herb Rawlinson, in "The Noblest Roman," where he adds a little comedy as a bell-hop with acrobatic ambitions.

Pulse of the Studios

For Week Starting Monday, Oct. 8, 1923

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Rosson	All-Star	Linden Stevens	Geo. Carter	Staff	"The Satin Girl"	Editing
Dearholt Productions.						
Francis Ford	Edmund Cobb	Al. Gosden	W. McGaugh	Blodgett	5-Reel Western	Editing
Neva Gerber Productions						
Dick Hatton	Neva Gerber	Nobles	La Mece		"The 7th Sheriff"	6th Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						Drexel 1900
H. & B. Film Co.						
Tenny Wright	All-Star	Bill Beckway			"Tango Trails"	Preparing
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						59357
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						Holly 009
Century Comedies (Universal release).						
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 407**
CHOICE STUDIO. 6044 Sunset Blvd.						439-76
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 310**
Al Christie	Bobbie Vernon	Nagy	Hagerman	Frank Conklin	2-Reel Comedy	4th Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						Drexel 211
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.						Culver City 54
Renalles, Inc. Clarke Renalle, Director General. Frederick Bond, Asst. Managing Director						
Frederick Bond	All-Star		Staff		"The Elk's Tooth"	Preparing
			Harry A. Swart		"Purple Bath Tub"	Preparing
DARRELL-MOUNIER STUDIO. J. F. Mounier, Gen. Mg						Washington and Ince Blvds., Culver City
Darrell-Mounier Productions						
Darrell	Robt. Ramsey	Allen Davie	Chas. Kerr		Feature	Preparing
H. Davey	Edna May Cooper		Sturtevant	Staff	2 Reel Comedy	Preparing
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						598-16
Jack White Corp. (Educational Release) (Mermaid Comedies)						
Taurog	Neely Edwards	Meehan	Cullen	Staff	Special	7th Week e
Hibbard	Lige Conley	Corby	Sharpless	Staff	Comedy	5th Week
Jack White Corp. (Educational Release) (Novelty Juveniles)						
Montgomery	All-Star	Stengler	Linkoff	Staff	Novelty	Editing
Lloyd Hamilton Corp. (Educational Release)						
Pratt	Lloyd Hamilton	McGill	Dewar	Staff	Special	1st Week
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 300**
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Jim Summerville	Stock	J. A. Schmidt	Arthur Cohn	Staff	Comedies	Schedule
Roland V. Lee	All-Star	D. Keefe	Geo. Post	Don Lee	"Gentle Julia"	5th Week
Noel Smith	Earl Rodney	Byrn Hauck		Staff	Comedies	Schedule
Tom Buckingham	All-Star	Sid Wagner	Kingling	Staff	Comedies	Schedule
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Lambert Hillyer	Tom Mix	Van Clark	Manter		"Eyes of the Forest"	2nd Week
Edmund Mortimer	John Gilbert	J. Short	W. Mayo	Harrison Jacobs	"The Beast"	2nd Week
David Soloman	Shirley Mason	Schneiderman	Birnoudi	Fannie & Fred Hatton	"With the Tide"	2nd Week
Wm. Wellman	Chas. Jones	Joe August	Horace Hough		"Andy McGee's Chorus Girl"	1st Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 263**
GARSON STUDIOS. 1845 Glendale Blvd.						Drexel 005
GOLD SEAL PRODUCTIONS. A. Rosetti, Studio Mgr.						7405 Roseberry Ave
Greville Hughes	Leavens	Hale	R. C. Hughes	Emile Greville	"The Man From Thunder Gap"	Preparing
GOLDSTONE STUDIO. 1426 Beechwood Dr.						Holly 269
Phil Goldstone Productions. (State Rights release).						
Duke Worne	Wm. Fairbanks	Rolland Price	A. Tenbrook		"The Doctor"	3rd Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						Holly 016
Monte Banks Productions, Inc.						
Sid Smith Productions, Inc.						
Joe Rock Productions.						
Bryant Washburn Productions.						
Elliott Dexter in R. Wm. Neil Production.						
Thornby-Newman Productions.						
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**76171**
Von Stroheim	All-Star	Ben Reynolds	Eddie Sowders	Mathis-VonStroheim	"Greed"	Editing
King Vidor	All-Star	John Boyle	James Dugan	King Vidor	"Wild Oranges"	31st Week
Emmett Flynn	All-Star	Lucien Audriot	Ray Flynn	Carey-Wilson	"Nellie, the Cloak Model"	2nd Week
Alan Crosland	All-Star	Jory Mescall	Lynn Shores	Carey Wilson	"Three Weeks"	2nd Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 1431**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Bud Golden		"The Girl Expert"	8th Week
Creative Productions.						
Jack O'Brien	All-Star	D. Jennings	Cy Clegg	Frank Beresford	"Supersition"	Editing
J. K. McDonald Productions.						
Wm. Beaudine	All-Star	H. Thorpe	Geo. Webster		"Misunderstood"	5th Week
Renand Hoffman Productions.						
Renaud Hoffman	All-Star	Mackenzie	Glen Belt		"Maud Muller"	3rd Week
Cosmopolitan Productions.						
Beverley Productions.						
J. P. McGowan	All-Star	Walter Griffin	J. E. MacDonald	Phillip Hurn	"The Whipping Boss"	Editing
Irving Productions. Jas. Dent, Prod. Mgr.						
Dallas Fitzgerald	All-Star			Harold Shumate	"Dawn of Love"	1st Week
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive.						**438-740**
Bob Horner	Geo. Chesebro	Elmer Dyer			"The Isles of Paradise"	5th Week
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Chas. R. Seeling	Larkin	Walker		Jeanne Poe	"Stop at Nothing"	Editing
ROY HUGHES PRODUCTIONS. 840 S. Olive.						
Roy Hughes	Leavens Hale	J. MacFarland			"Ashes of Waste"	Arizona Location
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Gene Stratton Porter Productions.						
J. Leo Meehan	All-Star	Howard Anderson	Jeanett Porter	Gene S. Porter	"The Girl of the Limberlost"	1st Week
Assoc. Authors, Inc.						
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharpe	Edw. Benshaw	Bradley King	"Anna Christie"	Editing
Del Andrews	All-Star			Will Lambert	"The Galloping Fish"	Preparing
Bruce Mitchell Productions.						
Mitchell	Kirkwood Lee	Steve Norton	Erickson	Elliott Clawson	"Painted Women"	2nd Week
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Herb Brennon	Pola Negri	Jos. Howe	H. Schwartz		"My Man"	3rd Week
Wm. DeMille	All-Star	Guy Wilky	Geo. Hippard	Clara Berangee	"Every Day Love"	3rd Week
Geo. Melford	All-Star	Chas. Clark	Fred Robertson	Jack Cunningham	"Flaming Barriers"	4th Week
Zane Grey Productions.						
Victor Fleming	Dix-Wilson	James Howe	Gilroy	Doris Schroeder	"The Call of the Canyon"	9th Wek
James Cruze Productions						
James Cruze	All-Star	Vernon Keays	Karl Brown	Walter Woods	"To the Ladies"	4th Week
Irvin Willat Productions.						
Irvin Willat	All-Star	Chas. Schoenbaum	Otto Brower	Albert S. LeVine	"The Heritage of the Desert"	1st Week
McNAMARA STUDIOS. 4011 Lankershim Blvd.						**Lankershim 132-J**
L. B. MAYER STUDIO. 5360 Melrose Ave.						**431-171**
Fred Niblo Productions.						
Fred Niblo	All-Star	V. Milner	Dorian Cox	Bess Meredith	"Thy Names Woman"	Preparing
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 2120**
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	J. G. Hawks	"Cape Cod Folks"	7th Week
John M. Stahl	All-Star		Sidney Algier	A. G. Younger	"Why Men Leave Home"	6th Week
Fred Niblo	All-Star	Victor Milner	Doran Cox	B. Meredyth	"Thy Name Is Woman"	2nd Week
B. P. Schulberg Productions (Preferred Pictures Release)						
Vic Schertzinger	All-Star	Karl Struss	George Yohalem	Eve Unsell	"The Boomerang"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	All-Star	Georges Rizard	Nat Watts	Thos. Hopkins	"The Living Past"	4th Week
Victor Schertzinger	All-Star	Chet Lyon		V. Schertzinger	"Man Whom Life Passed By"	5th Week
Oscar Apfel	Viola Dana	J. Arnold			"Angel Face Molly"	5th Week
Rex Ingram Productions. (Metro release)						
Jackie Coogan Productions, Inc.						
Allen Holubar Productions.						
Allen Holubar	All-Star	Haskins			"The Human Mill"	4th Week
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	17th Week
Geo. Hill	Jack Pickford		Held	Staff	"Valley of the Wolf"	11th Week
Marshall Neilan	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	Preparing
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Benny Zeidman Productions.						
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santel	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Comedy of Terrors"	Schedule
Chester Bennett Productions.						
Douglas MacLean Productions						
Jimmy Horne	Douglas MacLean	Max DuPont	Art Flaven		"The Yankee Consul"	Editing
JEAN RILEY STUDIO. E. G. Walker, Mgr. 6701 Santa Monica Blvd.						**579-440**
Ryneerson	All-Star	Bill Severin		Riley	"Light of the World"	Casting
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Hal Roach Comedies (Pathe release).						
Jackman	All-Star	Floyd Jackman	W. L. Guthrie	Staff	Feature	Schedule
P. Pembrooke	Will Rogers	Robt. Doran	Ross Letterman	Staff	2-Reel Comedy	Schedule
Geo. Jeske	Harry Pollard	J. Roach	Clark Hennecke	Staff	1-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Greeland	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
J. Howe	Stan Laurel	Frank Young	Cruze	Staff	2-Reel Comedy	Schedule
James Parrot	Chas. Parrot	Ed Willatt	Leon McCarrie	Staff	1-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						Holly 2176
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945
Al. Nietz	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
Logan-Baynham Productions.						
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Murphy Miller	Walker Cooper		Bob Dillon	"The Deer Slayer"	Preparing
Hercules Film Prods., Inc.						
Jack Nelson	Jack Pollo	McManigal	Joe Kane	Staff	"Pals"	Casting
H. J. Brown Productions						
Al. Rogell	Fred Thompson	Ross Fisher	Curley Dresden		"North of Nevada"	2nd Week
Maloford Productions.						
Granada Productions.						
Howard Davies Productions.						
Milton Lattey	Howard Davies	Carl Weyden			"The Battle of Conscience"	Editing
SENNETT STUDIO. 1712 Glendale Blvd.						Drexel 1550
Mack Sennett Comedies. (First National Release).						
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
Reaves Eason	J. B. Warner	Longenecker	Ernest Van Pelt	Jefferson	"Treasure Canyon"	4th Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Edwin Carewe Productions. (First National release).						
Joseph M. Schenck Productions. (First National release)						
Marion-Franklin	Norma Talmadge	Tony Gaudio	David Fisher	Mack-Sullivan	"Rose of All the World"	11th Week
Victor Heerman	Constance Talmadge	Glen McWilliams	Edw. Brophy	Mace Sullivan	"The Mirage"	Preparing
F. Borzage	Norma Talmadge	Tony Gaudio	O. O. Dull		"Secrets"	Preparing
Sam E. Rork Productions.						
First National Productions.						
McDermott Chaplin	All-Star		James Chapin	Wm. Dowlin	"Temporary Marriage"	Editing
C. Badger	Coleen Moore	Berquist	O'Brien	Montagne	"The Swamp Angel"	Preparing
Maurice Tourneur Productions.						
Frank Lloyd Productions (First National Release)						
Frank Lloyd	Griffith-Tearle	Norbert Brodin	Billy Reiter	Fred Myton	"Black Oxen"	7th Week
UNIVERSAL STUDIO. Fred Datig, Casting.						433-131
Universal Film Manufacturing Co. (Universal Release.)						
Wm. Craft	Desmond-Sedgwick		McDonough Koehner		"Beasts of Paradise"	Schedule
Jay Marchant	Morrison Morris		Ray Taylor		"The Ghost City"	3rd Week
Robt. N. Bradbury	Jack Hoxie		V. Nordlinger		"Wyoming"	Editing
King Baggott	All-Star		Joe Berry		"Blackmail"	4th Week
Harry Pollard	Reginald Denny		F. Messinger		"The Spice of Life"	7th Week
Irving Cummings	Mary Philbin		Woolstenhume		"My Mamie Rose"	6th Week
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	2nd Week
Ed. Sedgwick	Hoot Gibson	Miller	Wm. Tummel	Sedgwick	"The Hook and Ladder"	2nd Week
C. Brown	All-Star		Ernest Laemmle		"Signal Tower"	Preparing
Jess Robbins	Baby Peggy		J. Sullivan		"Right To Love"	6th Week
Hobart Henley	All-Star		A. Smith		"The Turmoil"	7th Week
Robt. Hill	Herbert Rawlison		I. Asher		"His Mystery Girl"	Editing
Jimmie Aubrey Productions						
W. Hayes	Aubrey	Lyons	Zimmerman	Staff	Comedy	Schedule
Laval Photoplay, Ltd., of Montreal, Canada. L. Ernest Ouimet, Pres and Mgr.						
P. Cazeneoye	Andre Lafayette	Gene Benoit	Harry Webb		"The Vital Question"	6th Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						598-131
Dave Smith Productions.						
Larry Semon Productions.						
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Hines-Griffin	Johnny Hines	Chas. Gilson	Sandy Roth		"Conductor 1492"	Editing
Wm. A. Seiter	Marsh-Gillingwater	John Stumar	Tenny Wright		"Daddies"	2nd Week
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	1st Week
Sidney Franklin Productions.						
Ernest Lubitsch Productions.						
Ernst Lubitsch	All-Star	Chas. Van Enger	Flood Blanke		"The Marriage Circle"	8th Week
Harry Rapf Productions.						
	All-Star				"Broadway After Dark"	Preparing
WALDORF STUDIOS. 6070 Sunset Blvd. Harry Cohn, Mgr.						Holly 7940
E. J. Le Saint	All-Star		Geo. H. Reehm		"Innocence"	2nd Week
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Alton Brown

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Holly 6988

Charlotte DuPuis

Ingenue-Characters

439-869

J. C. (Jack) Fowler

Characters

438-501

Kenneth Gibson

Juvenile Leads

578-311

Mary Ruby

Ingenue

594-774

Donna Hale

Leads

Dunkirk 3153

Bert Sprotte

Characters

741-64

BOB REEL
McKEE

Hollywood 9780

POSSIBLY ABOUT U

Hughes Leaves For Location

Miles A. Leavens and Donna Hale who are starring in "Ashes of Waste" the latest Roy Hughes Production are scheduled to leave this week with the company to shoot exterior scenes in Arizona and Mexico.

The company will headquarter in Phoenix and will spend about six weeks on scenes laid in the south. Hughes will start his next production about December 1st in Los Angeles.

Four completed Goldwyn pictures are now in the cutting room for final editing. They are: Rupert Hughes' own story, which he himself directed, "Law Against Law"; "Name the Man". Victor Seastrom's picturization of Hall Caine's novel, "The Master of Man;" Tod Browning's first Goldwyn picture, "The Day of Faith," and "Slave of Desire," which George D. Baker filmed from Balzac's famous novel, "The Magic Skin."

Emmett Flynn, directing "Nellie, the Beautiful Cloak Model," with Claire Windsor, Lew Cody, Mae Busch, Edmond Lowe and Raymond Griffith, will return from New York October 8, where exterior scenes for the film version of the spectacular stage play have been made. Another month will be spent on interiors at the studio.

The "Wild Oranges' company, headed by King Vidor, returned from San Francisco where they filmed scenes on a large, private yacht. Frank Mayo, Virginia Valli, and Ford Sterling head the cast.

Work has begun on "Three Weeks," which Alan Crosland is directing from Elinor Glyn's famous novel, and more than two months will be spent in making the production. Aileen Pringle and Conrad Nagel are playing the leading parts.

Two Tiffany productions are also in the making at Goldwyn, one starring Mae Murray, under the direction of Robert Leonard, and the other starring Elaine Hammerstein, with Edward Dillon directing.

According to Syd Chaplin, who has now returned to screen acting "for good," the present task of the film comedian has changed from his function in bygone days. And surely he should know, for he enjoyed a high standing in London as a comedian and his own pictures and film characterizations made here demonstrate beyond a doubt that he was—as one commentator put it—"The clever brother of a clever brother."

Ben Wilson is making extensive alterations at the Berwilla Studio, where he is producing features for Grand-Asher. His plant will be one of the best equipped in Hollywood, when completed.

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FROM U TO YOU

(Continued from Page 5)

in comedies—has been selected by Edward Sedgwick, director of Hoot Gibson, for the leading feminine role opposite Hoot in the new Universal-Gibson special production, "Hook and Ladder." The story is that of a fireman's life, a subject which allows of thrills, humor and human interest of a natural sort.

"Hook and Ladder" is well into production and will succeed "Blinky," "Out of Luck," "The Ramblin' Kid" and "The Extra Man" in the schedule of Universal-Gibson specials.

"Wyoming" is the name of the story and "Wyoming" is where they'll go to make the motion picture.

That's the latest news about the Jack Hoxie unit at Universal City, of which Robert North Bradbury is the director and Isadore Bernstein the scenarist. The leading woman in "Wyoming" is Lillian Rich.

Medicine Bow, Wyoming, or rather, territory near it which has never been recorded on the screen, will be filmed for backgrounds of the new Hoxie picture. Part of the story is laid in Wyoming, and it is the policy of the Universal Pictures corporation to get the authentic atmosphere wherever the conditions allow.

Already there has been two weeks' shooting on the picture, mostly in and around Lone Pine, California, but for the big stuff on sheep ranches the actual locale in Wyoming will provide the only perfect atmosphere. The company will leave very soon.

Clover Field, important aviation center in Los Angeles, was the location for many days of the unit from Universal City which is filming "The Ghost City," a chapterplay of adventure co-starring Margaret Morris and Pete Morrison. Jay Marchant is directing.

The sets built at Universal City, the mountain sets constructed by Nature at Kean's Camp, the hills a few miles from Universal City and the open lands where aeroplanes may be landed, have been the principal locations.

Following nineteen strenuous weeks among lions, alligators, an elephant and a few other perils, Ruth Royce will leave Universal City shortly for a vacation in New York. Miss Royce has appeared through five consecutive chapterplays at Universal City, and this is her first vacation in three years.

New York's famous elevated railways are being built in California now. An exact reproduction of the "L" is under construction at Universal City, on the New York streets being reproduced for "My Mamie Rose." Mary Philbin is the star.

King Baggot has started work on "The Co-Respondent," a mystery story based on the play by Rita Weiman, author of "The Acquittal." An elaborate newspaper office and hotel set have been constructed for the large scenes of the new play.

Lola Todd is Universal City's latest "discovery" in heavy roles. Miss Todd, the daughter of one of the veteran employes of the New York office, was sent to Universal City for a "tryout." Her beauty won her recognition, and she is cast for an important role in "The Ghost City," Pete Morrison's new Western chapterplay.

Lon Chaney admits he had stage-fright in New York. It's peculiar, too; he's played in New York many times while he was on the stage; but the crowd that viewed the premiere of "The Hunchback of Notre Dame" was too much for him. The truth about it only came to light with his return to Universal City following his trip to New York to see the picture presented at the Astor Theatre.

After the performance the crowds clogged the sidewalks before the theatre until midnight, calling for Chaney, who had been in the theatre during the screening of the picture. They shouted and cheered, and the police finally had to clear the streets. But no Chaney.

"What happened? Where were you?" Julius Bernheim, general manager at Universal City asked him on his return.

"As a matter of fact, I got cold feet!" admitted the actor. "I guess it was stage-fright, but I just couldn't go out and face that crowd out there. So—I sneaked out by the stage door and grabbed a taxi, and sneaked back to the hotel. I told the clerk to say 'hadn't come in—and he did it."

Every day is Saturday on Bill Desmond's set at Universal City. For a whole week Desmond, Eileen Sedgwick, and the rest of the cast in "Beasts of Paradise," the new chapterplay, did "water stuff." Desmond fought a shark under water, with a knife, for two days, then did several under-water swims, escaped from a subterannean cave, rescuing Miss Sedgwick from a flood, and there are several more water scenes to be done. He and Miss Sedgwick were in the water several hours a day for five days.

"When I'm not in the water they make me fight lions, alligators, and elephants," complains Desmond. "In these chapterplays it's a case of fight or swim, all right."

Among the other things they did a scene with "John L. Sullivan," a big elephant borrowed by William Craft, the director, from the Ringling circus. This is the first time in history that a circus elephant has been rented, taken away from his circus, and used for several days in a picture studio. The big brute chased Eileen Sedgwick up a tree, then tore up the tree, and Desmond rescued her from the pursuing pachyderm. Also—he fed said pachyderm about six pounds of peanuts between scenes, and it's hard to tell who got the biggest kick out of it—Desmond or John L. Sullivan.

Three members of the cast of the remarkable "Merry-Go-Round" are finding new and bigger opportunities at Universal City today, where "Merry-Go-Round" was made.

Mary Philbin, the heroine, is working in her first Universal-Jewel starring vehicle under the direction of Irving Cummings. It is "My Mamie Rose," Owen Kildare's old novel of 1895, and a remarkable cast supports her.

Norman Kerry, leading man, just recently completed the leading masculine characterization in "The Acquittal," a mystery drama directed by Clarence L. Brown, which has been previewed successfully with fine criticism. He is now awaiting another featured role in a new special.

George Hackathorne, the pathetic hunchback character of "Merry-Go-Round," has doffed the makeup artifices of character and is playing a role that has great character in it but is not dependent on any devices of makeup. It is Bibbes Sheridan of Booth Tarkington's, "The Turmoil," which is being filmed as a Hobart Henley production.

All three have materially benefited from the publicity and critical comments about "Merry-Go-Round," and for Miss Philbin particularly, it has opened the door to unusual success.

Hallam Cooley has played in so many Universal pictures in the past that regular patrons of theaters where Universal pictures are shown know him pretty well, but they'll see him as a figure not entirely to their liking in Reginald Denny's new starring vehicle, a Byron Morgan racing story directed by Harry A. Pollard. It has borne two working titles, "The Spice of Life" and "There He Goes."

Cooley plays a young rich fellow who wants to keep the chauffeur hero from winning "the girl"—and he follows his purpose in anything but gentlemanly fashion. It's not a terribly villainous "heavy" but just a human sort that Cooley plays so well.

POSSIBLY ABOUT U

With the return of Lloyd Hamilton from a two months absence in New York, where he was featured in a D. W. Griffith production, there is much activity at the Fine Arts studio, now devoted solely to the use of Jack White and Lloyd Hamilton productions.

Gil Pratt has been entrusted with the direction of the Hamilton picture, the second of the 1924 Educational series, to follow "The Optimist" which will shortly have its first-run at a down-town theatre. No supporting cast or title has yet been chosen for the new production, on which work will start within a few days:

Norman Taurog, having finished production of the first Jack White Special comedy, is now directing the second Cameo comedy, with Ruth Hiatt, Cliff Bowes and George Ovey.

A friend of Edward Martindel met him on the street the other day.

"Remember the bootlegger who used to sit in the parlor of my little home and who sold me all my liguor?" he asked?

"Yes, I remember him," returned Martindel.

"He still sits in that parlor," groaned the friend.

"Why be so long-faced about that?" questioned the actor.

"I used to own the house," wept the friend. "Now he owns it."

Bryant Washburn, starring in his own productions for Grand-Asher, likes to golf and also to fish. "If," he says, "Someone would just invent a combination golf-club and fishing rod, wouldn't it be great?"

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POSSIBLY ABOUT U

NIECE SAMMY—NOT UNCLE

When most of us hear the name of Sam or Sammy, we immediately see the picture of the be-whiskered gentleman originally made famous by a high beaver hat. Such was Priscilla Moran's idea, too—Priscilla is the little girl who spent several months as Jackie Coogan's foster sister, but is now reunited with her father and bids fair to win considerable screen fame on her own merit.

Priscilla has ben engaged for the role of Sammy in the Warner Brothers' production of "Daddies." She had expected to wear the familiar Uncle Sam costume, but she learned that this Sammy was a little girl orphan in rather destitute circumstances. Whereupon she promptly christened this one "Niece Sammy."

After several other young women had turned down an offer to ride a goat in Fred Caldwell's recent comedy drama Muriel Reynolds expressed her willingness to tackle the Billy. She was given the part and proved so satisfactory that Caldwell requested J. Stewart Woodhouse who was writing his stories, to provide a part for Miss Reynolds in the following scripts. Woodhouse wrote a characterization for Miss Reynolds in two stories that were subsequently filmed. Fred Caldwell has just returned from New York City where he secured a contract with the Selznick Distributing Organization to handle these features and to distribute his entire output for the coming year.

JACK WHITE HAS VACATION

Jack White, comedy producer, and Fred Hibbard, director, have returned from a three-day vacation in the mountains, by which they celebrate the completion of the seventh Mermaid comedy, in which Lige Conley is featured, and Olive Borden, a Jack White "find", has her first leading role.

Mr. White will immediately start work on the next Mermaid two-reeler, for which no director has yet been selected.

Hollywood has a screen player who doesn't dare use makeup.

She is Joan Standing, and, like the other Standings of historic fame, is a capable performer. Joan Standing is the daughter of Herbert Standing, well known English actor. She first attracted attention through her work in "Win the Man You Love," a Choice Productions Inc., Special. The reason Miss Standing cannot use paint or powder is because the slightest bit of makeup would hide her chief stock in trade and her most cherished possession—her freckles.

Miss Standing has a major role in "Greed" and has been cast for "Three Weeks," to be produced by Goldwyn.

Hughes, Seastrom, Browning and Baker all are considering material for their next pictures.

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POSSIBLY ABOUT U

With the return of three directors and their companies from location trips, the Goldwyn studios will be bustling with activity this week when six units will be working on interiors.

After nearly seven straight months of work, Erich von Stroheim and his company, filming "Greed," returned from Colfax, in the Northern mining districts.

Lytell's Parts Taking Him on World Tour

Bert Lytell's roles in the movies are taking him on a "see-the-world" tour. Following the completion of "The Meanest Man in the World" at Los Angeles, he left for Italy to play the leading part in "The Eternal City," a Sam Goldwyn—First National picturization of Hall Caine's famous novel. He returned from Rome less than two weeks ago and now it is announced that he is to go to Algiers to appear in the leading role in "A Son of the Sahara." This picture is to be made by Edwin Carewe for First National. Lytell plans to leave for the dark continent with the remainder of the cast late in October. Producer Director Carewe leaves to make "shooting" arrangements this week.

Frank Norcross having just finished a very important Judge for Director Eddie Mortimer in the "Exile," has been engaged to play Uncle Charlie Paterson with Director Roland Lee in "Gentle Julia," at Fox's Studios.

POSSIBLY ABOUT U

Spottiswoode Aitken, who dies in almost every picture in which he appears, passes out as the result of being poisoned in "Superstition," which is being directed by John B. O'Brien.

Sublime to Ridiculous

Ralph Lewis, sometime ago, endorsed a certain brand of dress suit and since his success of the engineer in "Westbound Limited," he has now been asked to pose in and recommend a certain style of overalls.

Martha Marshall, the young society woman of Chicago, playing in John B. O'Brien's production, "Superstition," for the Creative Productions, wears her grandmother's wedding gown in the picture.

William S. Hart is putting the finishing touches on the cutting and titling of "Wild Bill Hickok," his initial Paramount Picture since his return to the screen.

Sam Wood has returned to Paramount's West Coast studio after an extended stay at the Eastern production headquarters where he directed several pictures. including "His Children's Children," which re completed just before returning to California.

After a diligent search Ernst Lubitsch selected Monte Blue to play one of the leads in "The Marriage Circle", which the famous European director is making for the Warner Brothers.

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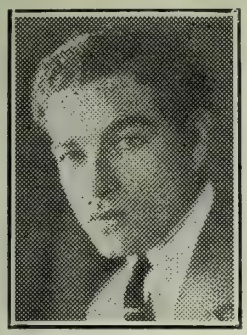

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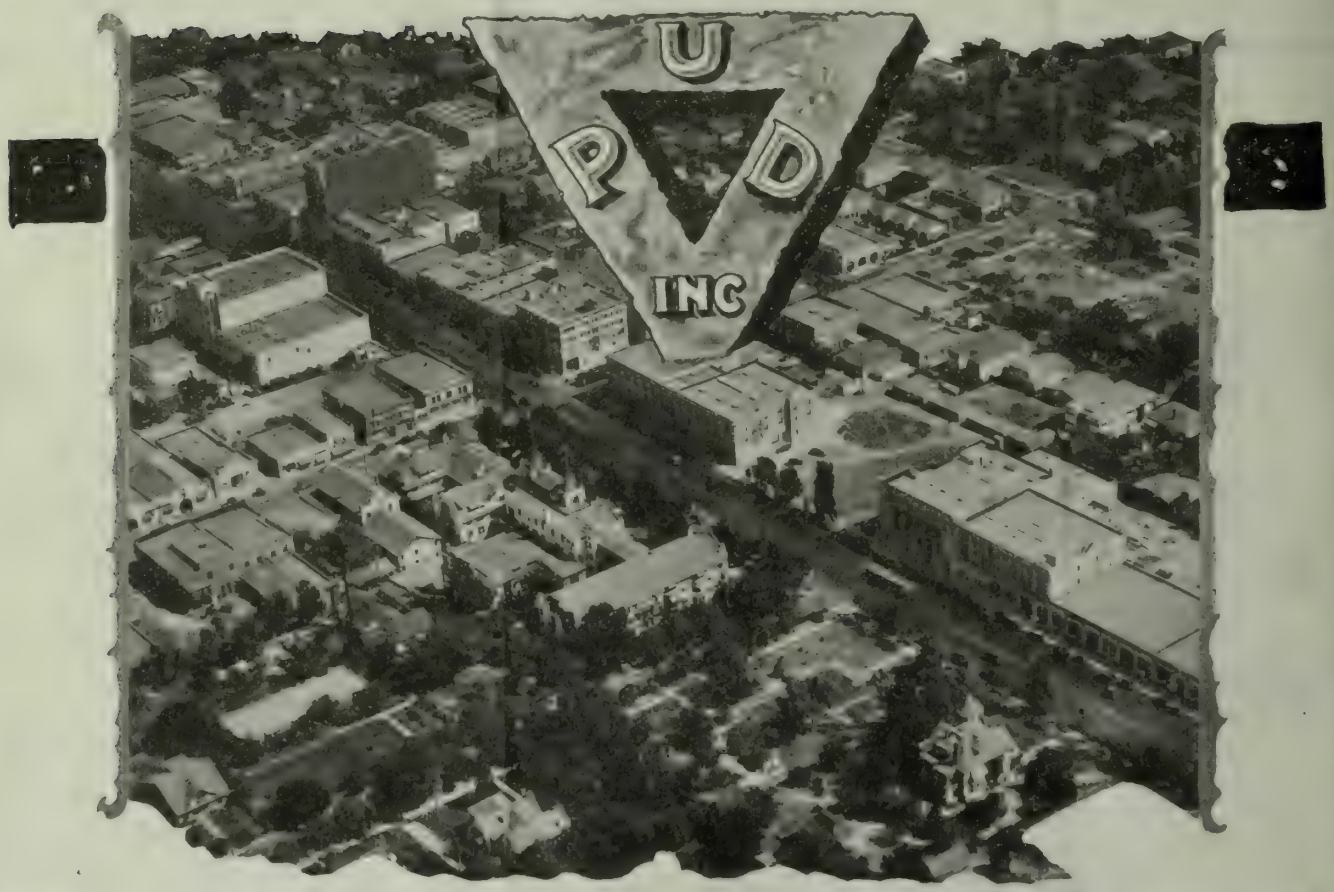

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"Camera!"

[The Digest of the Motion Picture Industry]

Los Angeles, Calif. Saturday, Oct. 13, 1923 Price 10 Cents

Photo by Witzel

BERT LYTELL
In "The Meanest Man in the World," at Loew's

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Recent Engagements
. . . in "Ponjola," direction of Donald Crisp.
. . . in Ben Wilson's production, "Other Men's Daughters."
Hollywood 10103

"Camera!"
[The Digest of the Motion Picture Industry]

ESTABLISHED 1918

A Film Magazine and a Film Newspaper in One

6318 Hollywood Boulevard
Hollywood : California

Vol. VI. SATURDAY, OCTOBER 13, 1922 No. 26

BUILT ON ROCK

BY DONALD H CLARKE

Passengers who craned their necks from the top of a Fifth Avenue bus in New York the other day saw a not unusual sight. A gang of men were delving beneath the asphalt. They were down about six feet, and they weren't using spades; they were blasting through the solid rock.

Persons are inclined to forget that New York is built on rock. New York's greatness does not rest upon this solid foundation. But it is comforting to those who live in that city, and who take the time to think about it when other places are being tossed about by earthquakes and demonstrations of nature like that, that their abiding place is so firmly planted.

A good foundation is the best starting platform for anything known to man—man himself, man's career, man's cities, man's accomplishments. Business, to be successful, and to attract investors, must be solidly held in solid rock.

The motion picture industry, still a toddler among the enterprises of the world, is settled already on the rock of support. When every one that lives wants salt, for instance, there is no doubt at all that there always will be a demand for salt.

It is a comfort for motion picture goers—if they stop to think of it—that there is such a universal demand, and need, for motion pictures, that they will go on forever.

But, just as New York's greatness does not depend upon its rock foundation, so the real greatness of motion pictures does not rest upon the unlimited demand for them. There is a certain comfort, but comfort isn't everything. If it were, probably, the larvae of the locust during its seventeen year meditation underground, would be the most successful being in the world.

The great thing about motion pictures really, is that, given their rock foundation of demand, they have been, and are being inspired, by the greatest and most forward looking geniuses of the world in every line of endeavor.

The great inventors, the great writers and actors, the great financiers—all are engaged in upbuilding this great form of world instruction and amusement. It is a tremendous enterprise, demanding great ability, large capital, and unceasing endeavor.

There is no doubt that motion pictures are built on a rock, so far as the demand for them is concerned. There is no more doubt that they are unusually blesssed by the genius and untiring industry that is being applied to make them expand and grow more wonderful every year—like flowers in the sun.

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Morosco
744 So. Broadway

"The Gold Diggers"

Mason
127 So. Broadway

"So this is London"

Egans
Pico and Figueroa

"Getting Gertie's Garter"

Hippodrome
320 So. Main

Barbara Castleton
in
"The Streets of New York"

Orpheum
630 So. Broadway

Vaudeville

Pantages
Hill at Seventh

Viola Dana
in
"Crinoline and Romance"

Hillstreet
Hill at Eighth

Charles Ray
in
"The Deuce of Spades"

Burbank
Main near Sixth

Musical Comedy

Majestic
845 So. Broadway

Marjorie Rambeau
in
"The Road Together"

Tally's Broadway
833 So. Broadway

"If Winter Comes"

Symphony
Broadway near Sixth

Harry Carey
in
"The Miracle Baby"

This Week's Theatre Notes

There appears to be no diminution of interest in "Getting Gertion of interest in "Getting Gertie's Garter," which is about to go into the 17th week at the Egan Theatre, where capacity audiences have been the rule during the entire engagement.

"Getting Gertie's Garter" is the work of two of the most famous writers on the American stage today. Avery Hopwood, who wrote "The "Bat," "Fair and Warmer" and other big successes, and Wilson Collison who wrote "Up in Mabel's Room" and a number of other big Broadway hits. The two men have combined and in "Getting Gertie's Garter," have produced as great a laugh provoking vehicle as Los Angeles has ever seen.

"Getting Gertie's Garter" has been termed the prince of funmakers and Frank Egan is to be congratulated upon the fact that he was able to secure this famous vehicle for the entertainment of local theatergoers.

The cast includes William Burress, Marjorie Bennett, Robert Ober, Florence Printy, Brady Kline, Owen Burroughs, Fred Cumming and Hazel Bruckham.

A novel attraction heads the Hillstreet theatre bill. It will be the famous stage and screen star Louise Lovely, supported by Wilton Welch, in a motion picture production act called "A Day at the Studio." At each show Miss Lovely will direct a scene before her own camera on the stage using people picked from the audience as hte actors. Children will be photographed at the matinees and adults at the evening performance. She will also turn her camera on the audience. The week following her engagement the complete photoplay will be shown at the Hillstreet. Other features will include Dolly Kay, whose records for the phonograph have been heard throughout the world. Also on the bill will be William Ebs, in his act, "Always Something New." Dennie O'Neil and "Cy" Plunkett in their comedy offering "The Young 'Un." Incas and Inez will present "An Art Classic," also their novelty "The Slow Motion Camera." Completing the vaudeville bill will be Princess Radjah in her "Dance of Cleopatra." An extraordinary photoplay is promised in the presentation of Charles Ray in "The Deuce of Spades."

George M. Cohan's famous stage success, "The Meanest Man in the World," will be seen at Loew's State Theater all this week with Bert Lytell in the title role and Blanche Sweet playing opposite him. This is Sol Lesser's picturization of the famous comedy-drama that has entertained audiences throughout the world. "The Meanest Man in the World" deals with a lovable, unbusinesslike young lawyer who tried to be stern, but could not get away with it. The business of being somewhat of a bounder when the natural instincts were only lovable and gentle provokes the mainspring of comedy in this Principal Pictures release. Bert Lytell achieves a distinct triumph in the part of Richard Clarke, the young lawyer, while Blanche Sweet, returning to the screen in the leading feminine role, is seen in a part which fits her like the proverbial glove.

Richard Barthelmess is at the Alhambra Theater this week in a nine-reel production, "The Fighting Blade." In this First National picture, Barthelmess essays the role of a swashbuckling soldier of forttune in the days of Oliver Cromwell. "The Fighting Blade" is a story of hearts and swords given a brilliant and massive production.

The power of the press and its ability to make or break reputation is vividly portrayed in the current offering at Grauman's Metropolitan, Thomas H. Ince's special, "Her Reputation," with May McAvoy, Lloyd Hughes and a feature cast. The picture is replete with drama of the most stirring sort and includes some thrilling episodes such as a big Mississippi Flood scene, a forest fire, etc.

The magnitude of Charles Ray's production of "The Courtship of Myles Standish" has warranted the holding of this super-feature a third week at Grauman's Million Dollar Theater. "The Days of the Mayflower" the atmospheric prologue which has caused considerable favorable comment will also be retained, as also will the special musical program.

Marking a new departure in almost every element that goes to make up a motion picture, "A Woman of Paris" continues its showing to sold out houses at the Criterion Theater. Charles Chaplin's first screen drama, in which he does not himself appear, has taken the lead as the most sensational production of the cinema. Edna Purviance is the featured member of the cast. She plays the role of Marie St. Clair, the toy of Pierre Revel, wealthy Paris bachelor, and acted by Adolphe Menjou. The third member of the triangle, John Millet, is played by Carl Miller. Others in the cast are Lydia Knott, Charles French, Clarence Geldert, Betty Morrissey and Malvina Polo.

California
Main at Eighth

Marion Davies
in
"Little Old New York"

Miller's
Main at Ninth

Corinne Griffith-
Frank Mayo, in
"Six Days"

Metropolitan
Sixth at Hill

May McAvoy-Lloyd Hugl
in
"Her Reputation "

Loew's State
Seventh at Broadway

Bert Lytell-Blanche Swee
"The Meanest Man in th
World"

Rialto
Broadway near Eighth

Pola Negri
in
"The Spanish Dancer"

Criterion

Charles Chaplin's
"A Woman of Paris"

Million Dollar
Third and Broadway

Charles Ray
in "The Courtship
of Myles Standish"

Alhambra
731 South Hill

Richard Barthelmess
in
"The Fighting Blade"

Hollywood Egyptia
Hollywood Blvd. and McCadden
"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Mabel Normand
in
"The Extra Girl"

Clune's Broadway
Broadway near Fifth

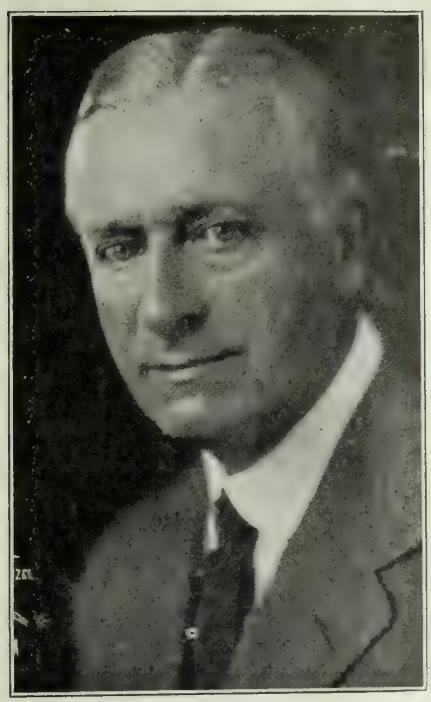
"The Fog"

Star of Stage and Screen Continues to Triumph

With the casting of H. Reeves-Smith in the forthcoming Goldwyn production of Elinor Glyn's famous story, "Three Weeks," the screen world is enriched with the acquisition of this excellent dramatic artist who will be seen for the first time on the silver sheet.

In creating the role of Sir Charles, the father of the hero in this popular novel, it is safe to say that there hardly could have been made a better selection for the role not merely because Reeves-Smith is a perfect type for the part, but because of his natural inherent ability to portray the role as the authoress intended it should be played. In view of the fact that he was born and educated in England it can be readily understood that he is particularly well-fitted for the part.

Both Mrs. Glyn and Alan Crosland, who directed the picture, have expressed their delight with Mr. Reeves-Smith's efforts and predict a unusual future for him in the motion picture field. Already he has been made several flattering offers for his services, but Al H. Woods, the New York theatrical producer, has induced him to sign a contract for the New York production of "The Road Together" in which he is now appearing at the Majestic theatre with Marjorie Rambeau in the stellar role.



On the legitimate stage Reeves-Smith has created a record that is unique in itself. For the past twenty years he has never appeared in a failure and his record of successes is a part of the stage history of this country. His more recent successes include "Green Stockings;" more recent success include "Green Stockings;" "Divorcons;" "Polly With a Past;" "Peg O' My Heart;" "The Gold Diggers," and "The Road Together." He has played the lead to such stars as Ethel Barrymore, Margaret Anglin, Marjorie Rambeau, Grace George, Cissie Loftus, Alla Nazimova, Fanny Ward, Ina Clairs, Emily Stevens and Laurette Taylor.

Reeves-Smith's acting method is particularly suited to the screen being of the thoughtful kind which ndicates what he is about to explain by language. This is so perfect that the lines are superfluous at times—a method unique in its way on the speaking stage.

At the close of his New York engagement he intends to return to Hollywood and have a serious try in the films.

Resume of a Week at Universal

By WILL C. MURPHEY

Announcement of the next ten of the big special Jewel productions to be made by Universal will be made in the near future, following the return from Europe of Carl Laemmle. The head of Universal Pictures arrived in New York after tours of England, France and Germany, and will arrive at Universal City late in October.

His European trip was extensive, and he made a close study of dramatic affairs and economic conditions while there. The economic investigations have been embodied in a series of articles which have been widely printed in America; the film magnate's dramatic activities will be announced on his return to the studio, for it is understood that several important acquisitions from abroad will follow his return.

Mr. Laemmle will pass most of the coming winter at Universal City, activity at the studio, not yet at its peak, will reach its top notch with his arrival, and many important plays, already scheduled, will be started. Mr. Laemmle will personally handle the details of the purchase and production of a number of others, several famous novels and noted plays being under consideration.

The new "Big Ten" to be announced follow the first "Big Ten" which included such notable productions as "The Hunchback of Notre Dame," "A Lady of Quality," "The Acquittal" and other famous features.

Isadore Bernstein is completing the screen adaptation of "Two Men of Sandy Bar," Bret Harte's famous story of old Western mining days, which will be presented by an all star cast at Universal City. The story was purchased some time ago. Bernstein, who is well-known as an adaptor and scenarist, will handle several story features for Universal on completion of the Harte feature.

"I would rather be a boy than a girl, (anyhow on the screen), for dresses don't have any pockets." So says petite, Bernice Lillian Feld, four years old, who has recently been engaged in "Scaramouche," "Trilby," and "The New Mail Man." "She's cute as the deuce too" say we, "and mighty promising. May become a star some day."

Announcement of several important new stories to be produced as pictures has been made at Universal City. Raymond L. Schrock, scenario editor, announces the purchase of "Court and Calamity," the Saturday Evening Post story by William Dudley Pelley, which is being adapted as an all star production.

Work on the adaptation of "The Tornado," Lincoln Carter's celebrated melodrama, is also under way. George W. Ogden's story "Claim Number One," is in process of scenarization for Jack Hoxie, as is William McLeod Raine's "Ridgway of Montana."

"Souls that Pass in the Night," the remarkable mystery story written by former chief William Flynn, of the United States Secret Service, has also been purchased by Universal and is being adapted for an all star to be produced in the near future.

Harvey Gates has been assigned the task of preparing the continuity for "Wine," soon to be filmed at Universal City as a Jewel multi-reel feature, according to an announcement by Bernard McConville, supervising editor of Jewel features.

Rex Taylor is now working on the continuity of "Love Insurance," the Earl Deer Biggers story which will be Reginald Denny's next Jewel feature. Edward Kline, famed director of comedies and comedy-dramas, will guide the filming of the Denny feature.

Work will start immediately at Universal City on "Jack of Clubs," Herbert Rawlinson's new play. Robert Hill will direct. In the new story, adapted from the tale by Gerald Beaumont, Rawlinson will play a policeman walking a "beat" in a neighborhood crowded with pugilists and toughs. Thru this heterogenous

(Continued on Page 20)

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, Cal., Oct. 8th, 1923.—The chief excitement of the movies in San Francisco last week was the arrival of the Mary Pickford Company to begin the making of her much talked of picture "Dorothy Vernon Of Haddon Hall." Colonel Ford, the production manager, and his assistant, Captain Wing arrived a week ago, and have been hard at work securing locations and making preparations for work, which will probably take about ten days. A large part of the sequences to be done in San Francisco will be made amid the beauties of Golden Gate Park, with some scenes also on the famous Kole estate at Burlingame. Marshall Neilan who is directing Miss Pickford, arrived on Friday, with about one hundred and fifty people, which includes the cast, camera men, electricians, and the staff members. Mary Pickford, her Mother Charlotte Pickford and Douglas Fairbanks, who left his own picture "The Thief of Bagdad" to help Mary get started, arrived Sunday morning. So far the weather has been perfect, and most satisfactory progress has been made. Within a day or two they expect to shoot scenes of the procession where Queen Elizabeth goes to Haddon Hall with all her retinue, servants, furniture, and belongings. In this sequence some five-hundred local extra people, as well as all the cast and regular extras, two hundred horses, and many props will be used.

Ray, and Al Rockett of the Rockett Productions are in San Francisco, having brought up last week the recently completed film.

"Life of Abraham Lincoln," which is acclaimed the largest and finest historical film ever made. The picture was given its first public showing at Burlingame, before an audience so large and enthusiastic, that it was necessary to run the film twice, and in spite of the fact that the second run didn not finish until after one in the morning everybody remained, and were unstinted in their praise of the most artistic and unusual picture.

The West Coast Productions, who have recently changed their name to the Conquest Films, are still at work under the direction of Norbert Myles, on their production "Nobody's Child," at the Pacific Studios at San Mateo. The latest addition to the cast is little Philip DeLacy well-known child actor.

The Gerson Pictures Corporation have started work on the third of their series of six five-reel melodramas, starring Ora Carew. Camera work began at the company's Page Street studios on Monday morning, under the direction of Tom Gibson, with George Crocker at the camera. Jay Morley, Hal Stephens, and Tiny Sandford still head Miss Carew's supporting cast, with some local actors in some of the smaller roles. The second picture of the series, a tale of the lumber camps, is being titled and cut and will be ready for release to the state right market about the end of the month.

Mae Murray arrived in San Francisco last week to make personal appearances at the Warfield Theatre in connection with the showing of "The French Doll" her latest starring vehicle.

A very large and most enthusiastic audience welcomed the Western Premier of "The Hunchback of Notre Dame" at the Capitol Theatre. The picture is one of the most outstanding ever given to the world on the silver sheet, not on the masterly and remarkable performance Lon Chaney as the hunchback, but the re drama of the action, and the wonderful han ling of the huge mob scenes, make it a pictu long to be remembered by even the blase fil patron. Every part is remarkably well playe but Ernest Torrence, who wins new laurels the chief of the beggars, and Patsy Ruth Mi ler as the little Gypsy girl deserve special me tion. The opening of this film also marks t opening of the Capitol Theatre under the Rot schild banner, under which in future will devoted to feature pictures coming in for lon runs

---

Bessie Barriscale, long a favorite of the sile drama opened as the headliner at the Orpheu Theatre in a little comedy called "Pickin Peaches." The playlet was written for her b her husband Howard Hickman, who is also h leading man. This marks Miss Barriscale first appearance here in more than two years.

His many friends in the picture world a mourning the death on October 26th, of Je ome Patrick, well-known leading man of bo the stage and screen. He passed away at t Neurological Institute in New York City, aft a short illness. The funeral services took pla on Saturday morning Sept 29th, at Campbell Funeral Church and were attended by mar friends prominent in the dramatic life of th country. Jerome Patrick was born in 190 since which time he has been leading man wit many of the successes of the stage and scree His latest engagement was as the hero Alice Brady's great hit of the past seas "Zander The Great."

CASTS OF THE WEEK

Goldwyn Studios
present
"NELLIE, THE BEAUTIFUL CLOAK MODEL"
Directed by Emmett Flynn
Photographed by Lucien Andriot
Story by H. H. Van Loan
CAST:

Claire Windsor	Lew Cody
Mae Bush	Edmund Lowe
Raymond Griffith	

Waldorf Productions
present
"INNOCENCE"
Directed by Edward J. Le Saint
Photographed by King Grey
CAST:

Anna Q. Nilsson	Wilfred Lucas
Freeman Wood	Earl Foxe
Vera Lewis	William Scott
Kate Lester	Marion Harlon
Jessie Arnold	

Goldwyn Studios
present
"THREE WEEKS"
Directed by Alan Crosland
Photographed by J. Mescall
Story by Elinor Glynn
CAST:

Aileen Pringle	Conrad Nagel
Stuart Holmes	Mitchell Lewis
John Sainpolis	Robert Cain
Joan Standing	Claire de Lorez
Nigel de Brulier	Dale Fuller
H. Reeves-Smith	Helen Dunbar
Charles Green	William Haines

Hitting the High Spots

By Buster Keaton

Wisconsin wheat crops damaged by frost, wires tell us. Argentine heavyweight crop ruined by fists, we say.

Couple married fifty years get their pictures in the paper. Is that sufficient compensation?

San Francisco woman says a man can get married if he is making twenty-five dollars a week. It isn't the initial cost; it's the upkeep, as the auto salesmen say.

Marriage licenses on the increase in Southern California, statistics show. Wonder if that's why the authorities created another divorce court?

An unmarried Los Angeles woman says husbands should have a night out every week. "Yes," says the married women, "but let them try to get back in!"

San Diego chief of police starts clean-up. States that any bandit who walks into the station and gives himself up will be immediately arrested.

LETTERS
In Our P. O. For You.

Vera White	Crane Wilbur
Louise Lovely	Niles Welch
Henry Walthall	Lionel Belmore
Phillipe De Lacy	Raymond McKee
Philo McCullough	Charles Hyland
Forest Stanley	Lon Chaney

CASTS OF THE WEEK

Goldwyn Studios
present
"WILD ORANGES"
Directed by King Vidor
Photographed by John Boyle
Story by Jos. Hegesheimer
CAST:

Frank Mayo	Virginia Valli
Ford Sterling	Chas. A. Post
Nigel de Brulier	

Warner Brothers
present
"BEAU BRUMMEL"
Directed by Harry Beaumont
Photographed by Dave Abel
CAST:

John Barrymore	Mary Astor
Irene Rich	Carmel Meyers
Alec. B. Francis	Richard Tucker
Willard Louis	Clarissa Selwyn
Andre de Beranger	

Louis B. Mayer Productions
present
"WHY MEN LEAVE HOME"
Directed by John M. Stahl
Story by A. P. Younger
CAST:

Lewis Stone	Helene Chadwick
William V. Mong	Mary Carr
Hedda Hopper	Alma Bennett
Lila Leslie	Sidney Bracy
E. H. Calvert	

Years of Endeavor Result in High Position

rederick Bond, actor, author, director — f Hollywood—This is indeed a fit- ti title to this artist of the legitimate a silent drama who, born in Brooklyn, N w York, has traveled the globe as a p fessional man, only to return to the c ma capital to become a permanent r dent. Bond's career as an actor dates b k to the time when "The Christian" p yed by William Hodge, was at the h ght of its run in New York and in v ch offering Bond was playing the j enile lead. Under a long term con- t t he went to London, joining the M ther Goose Pantomime Co., under the d ction of Fred Graham. Bond played H r Majesty's Theatres throughout Eng- l d, Australia and New Zealand, return- i to the United States, upon comple- t n of his contract. Going to Honolu- l he played in stock at the Opera House r three consecutive seasons. Tiring c foreign clime, he again returned to t States, joined the Metropolitan Stock C for two years, and later went with t Auditorium Stock Co. of Kansas City, f a season, later opening at the Willis W od Theatre of the same city where l remained another season. After two s cessful years at the Princess Theatre, l s Moines, Bond was again engaged l William Hodge to play the leading n e in "Fixing Sister," which established : record run in Chicago. Ronald & C fford then contracted for his services : the 63rd and Halstead Street Theatre, h ere he portrayed the part of Horace

Worth in "Sinners." Tiring of stock, Bond jumped into vaudeville for two years in his own act on the Orpheum circuit. Coming west he joined the forces of D. W. Griffith as an actor on the now Fine Arts lot. He was loaned to Douglas Fairbanks for a part in "He Comes Up Smiling." Fox engaged him for Theda Bara's, "The She Devil," and later with David Butler, he was prominently cast in "Sitting on the World." Eager to go into the directorial field Bond joined William Aldrick and journeyed to Honolulu as his assistant. It was there he met A. K. Mozumdar. and after many conferences they returned to the States to prepare the production of "Beyond the Veil," a picture dealing with the philosophy of the Hindu Masters.

Bond directed the American sequence of this picture of 720 scenes without the aid of a script, which was made possible by the great co-operation of the staff which included the master cinematographer, Joe Walker, whose arrangement of lighting effects is said to lend great value to this wonderful production. Bond has firmly established himself in the directorial field and has recently been engaged by the Renalles, Inc., to handle the megaphone for their forthcoming production, "The Elks Tooth."

His family who have recently arrived from the east are elated over the fact that the globe trotting days are over and that they are at last to have a bungalow in Hollywood.

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"Meet Danny Our Chef" Says Heerman

Danny Mulholland, prop man for Constance Talmadge's company, made a salad for her latest Joseph M. Schenck-First National comedy-drama, "The Dangerous Maid," which is destined to become as historic as the book from which the film was adapted.

Victor Heerman, the director, ordered the salad for six of King James II's soldiers. Now, Danny is a "prop" man and not a chef. He found some lettuce, but when it came to the dressing he was stumped. In a sudden inspiration he sallied forth to the carpenter shop, gathered up a handful of red and white sawdust, and sprinkled it on as a garnish.

"That's a beautiful salad, I'd like to eat it myself," said Heerman when Danny dished it around the table. Danny said nothing. But to his dismay Heerman directed the soldiers to eat. Glen MacWilliams started cranking his camera. The extras bit hungrily into the decoction. After one mouthful; they all stopped, bravely gulping down what they had bitten into.

"Go on and eat, you'll spoil the scene," Heerman shouted. Like brave soldiers they attempted another mouthful. Again they stopped. Heerman stormed. Then one of the men timidly suggested that Heerman taste it. Scornfully the director shoveled a generous forkful palateward. One bite and out it came.

Heerman looked around for Danny with a murderous eye.

But Danny at that instant was passing through the studio gate and going strong.

Vera Steadman and Teddy Sampson, prominent comediennes, have worked together in many of the latest Christie productions and are now playing together during their belated vacations. Between scenes in their most recent production, Vera would seek a quiet corner to plan on how to "vacation" in New York. Teddy would be in another corner doing exactly the same thing—neither aware of the other's plans.

At the completion of the picture the girls rushed to their homes, packed and rushed to the depot. Vera then jumped into a phone booth to say "good bye" to her pal, Teddy entered the adjoining booth to phone Vera. No answer; tears.

Meeting in front of the booths they enacted one of the most humorous scenes of their careers as in mutual recognition they stared at each other in wet-eyed and open-mouthed astonishment.

"Where in the world are you going?" they both questioned.

"New York!" shouted the girls in feminine enthusiasm.

So they departed in the happiest spirits that comediennes have ever enjoyed and the tall buildings will be viewed in joint bewilderment.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, OCTOBER 13, 1923

Law Confiscates Movie Cameras Griffith Set

Galleries may be invited to the king of all big scenes in motion ctures according to an under-anding recently reached by lead-g producers of the east.

The purpose of inviting the pub-c is to combat the prevalent impres-on of "faking" in production. So uch discredit has been cast upon e reality of scenes by various riters that theater owners com-ained their patrons did not be-ve any scene in a film was legiti-ately photographed without "doc-ring."

So the producers have partially cided to invite the public at all enes where their presence does ot interfere with the work, and is policy is being first put into ffect with the larger spectacular enes for D. W. Griffith's next roduction, "America." For this riffith is reproducing all the more nportant battles of the Revolu-ionary War. Unusual efforts have en made that all details of this ction be made with absolute fidel-y to history.

The first test of inviting the pub-c, has been unusually impressive, s galleries varying from a thou-and to fifteen thousand have fol-owed the action day by day. The illside near Somers, where the enes are being staged offer a per-ect stadium for the gallery to iew the thousands of soldiers and layers in action.

The privilege, however, is being lightly abused by pirate photog-aphers who take the action with mall motion picture cameras, and awk it to smaller companies for ig scenes in minor productions. aturday afternoon, the State Po-ice confiscated seven small motion icture cameras. Capt. French, of he State Police made no arrests t Griffith's request, the film and amera being held in the custody f the police until, "America" is eleased.

FIDLER HOME

The name of the producing com-any has come to mean more to he motion picture fans than ever efore in the history of the indus-ry, according to a report brought ack to Hollywood by James M. Fidler, member of the Famous Players-Lasky publicity depart-ment, who has returned from a our of the United States. Trav-elling for the interests of William de Mille and that producer's pic-tures, Fidler visited nearly thirty cities, stopping at the branch of-fices of the company and meeting the leading theater and newspaper men everywhere.

Meet Edna Wallace Hopper, Just 63

Can a star of "Floradora" enter a 1923 beauty contest? Yes.

Can old faces be made new? Yes.

The questions are natural ones. The answers are those of Miss Edna Wallace Hopper, famous 63 year-old actress-flapper, who has the face and figure of a nineteen-year-old girl, and the mental attitude of a twenty-six-year-old woman.

Miss Hopper is famed for other reasons than her striking beauty. She was a member of the cast of the original Floradora which stirred New York twenty-three years ago. She took the principal part in the stage production "Whang," which followed soon afterward. She was one of the early David Belasco favorites, and was the fourth wife of De Wolf Hopper.

After such a career she went overseas during the war, to serve as a nurse, and after seven years of service, found herself looking old in the eyes of the world. She was nearing sixty. But she didn't feel old. She wanted to look like she felt.

In Paris she placed herself in the hands of a noted plastic surgeon. She entered his establishment an old woman in looks. She left it a young girl. She had a face and a figure of a youthful beauty, curly bobbed hair and a springy step, and a smile.

Back in New York, Miss Hopper created a furore. Stage door Johnnies who had waited for her after the performances of Floradora were faded and grey. Everything had changed.

L. B. Mayer Home Plans Busy Season

With several new plays and books in his possession and plans perfected for one of the busiest production seasons in the history of his studio, Louis B. Mayer has returned from New York after several weeks spent in important conferences with his sales organization and officials of the Metro and First National distributing organizations.

Accompanying the producer on the journey westward were Robert W. Frazer, popular leading man, and Percy Hilburn, cinematographer, who have spent the past three months filming thrills for Reginald Barker's next picture, "Cape Cod Folks"' along the rugged New England coast where they had the advantage of thousands of fishing schooners as background for their scenes. Production of "Cape Cod Folks" will be resumed in California, San Francisco and its environs having been selected as the locale for the balance of the action.

Helene Chadwick, who has been characterizing the "Home," and not the "Why" in the John M. Stahl production for Mayer, entitled "Why Men Leave Home," completes her engagement this week and returned to the Goldwyn studio where she is under contract.

During the filming of the Stahl picture, which has taken six weeks to photograph, Miss Chadwick has been married twice to the same man, Lewis Stone, and has gone on as many cinematic honeymoons.

According to the rule that "The first shall be last," their first wedding scenes were the last shots taken for the picture.

Lesser Returns From France Shortly

Sol Lesser, visiting European capitals in the interests of Principal Pictures Corporation, will leave France this month. He will spend only a day or two in the New York offices of the company.

Immediately upon his arrival at the studio here, final selection of Baby Peggy's first vehicle for this company will be made, and the scenario department will go to work on the story, which Edward F. Cline will direct.

Lesser will also supervise such changes in the editing and titling of Principal Pictures' film version of Harold Bell Wright's "When a Man's a Man," as are deemed necessary to make it the worthwhile drama that it is bound to be. Associated First National Pictures will release. "When a Man's a Man" some time in December.

The trip East via Santa Fe of Elliott Dexter, Bryant Washburn, Mabel Forrest, together with Samuel V. Grand, president of Grand-Asher, through which their pictures will be distributed, and others, was one long triumphal procession, according to wires received at the Grand Studio.

At every city or town where they stopped for any length of time at all, such as Albuquerque, Chicago, Kansas City, etc., reporters from local papers met them at the train and a throng of admirers strove to shake hands with their favorites.

Besides those mentioned, Ben Wilson, producer; R. William Neill, who made the Dexter picture, Mrs. Dexter, Mrs. Grand, Mr. and Mrs. Samuel Bishoff, Jo Sternberg and others were in the party.

Allen Holubar Has Nashville Up In Arms

Motion pictures have caused Nashville, Tennessee to rise up in arms. All the soldiers that middle Tennessee can muster, from hoariest rebel to youngest Guardsman are preparing for bloody conflict. Not since the days of '61 has there been such an atmosphere of tense excitement.

For Allen Holubar is in Nashville at the present time filming a number of big scenes for "The Human Mill," his first production for Metro. And Nashville is turning out en masse to witness and assist in the taking of the first motion picures ever made in that fair Southern city.

"The Human Mill" is a screen version of "The Bishop of Cottontown" by John Trotwood Moore. This story is hailed as a leaf from Tennessee's song and story. In order that an authentic historical as well as pictorial background might be obtained, Metro dispatched Mr. Holubar and his entire staff to Nashville for a period of film making on the exact locale of the story.

Among the important scenes to be filmed in the South are the Battle of Franklin, which will be staged on the actual scenes of that fateful and bloody conflict, with half the population of Franklin assisting.

An old sulky race will be filmed at a long-deserted race track at Murfressboro, which has been rejuvenated for the purpose.

Throughout the making of those southern scenes Mr. Holubar will have the assistance of the author, who is one of Tennessee's most famous historians.

HOW LONG IS A SCENARIO

There may be those who think that writing a scenario means merely sitting down at a typewriter and dashing off a few palpitating pages. With such persons Waldemar Young, who prepared the script for Mary Pickford's "Dorothy Vernon of Haddon Hall," desires to pick a quarrel.

"I wonder," said he, "If most folks realize that about the same number of words are required for a scenario as are included in the average novel. By that I mean for both the detailed synopsis and the continuity. Oh, yes, you must have both. You first do the synopsis to get the story properly arranged from a dramatic standpoint. Then you break the story into scenes for the camera. This means a continuity. And believe me, much midnight oil is burned in the process. About 75,000 words are pounded out before the job is complete."

Fate Altered His Ambitions For The Better

Rockliffe Fellowes, leading and character man of stage and screen, always wanted to be a soldier.

He comes from a family of soldiers and statesmen on both sides of the house.

And the only reason Rockliffe wasn't a general, or a corporal, or something, was because he flunked on his exams for the Royal Military Academy in his home country—Canada.

"But," consoled his father, "It's time somebody in the family got into a profession that makes pay day an event—not an occurrence."

Consequently young Fellowes was sent to college. The first time it was "St. John the Evangelist's School" at Montreal. What did he study? "Nothing," in "Rocky own words.

The next school tackled—Bishop's College, Lenoxville, Canada. What course did he study? "Of course," says Fellowes, "nothing."

Then he took up "acting" as a profession. "I got by so well acting like I was studying in school that I knew I must have a natural bent toward the profession," says this well-known artist.

During eleven years on the legitimate stage he played the leads in Bernard Shaw's "Man and Super Man," Mrs. Fisk's "Erstwhile Susan" and for two years had the leading role in "Within the Law." He was playing the principal role in "Under Cover," when he was enticed into the films.

"They wanted somebody who looked like a gangster to play the lead in "The Regeneration" says Fellowes," and I took it. I've been in films ever since and I never expect to return to the stage unless conditions change."

Fred Thomson known as 'a man's man', because of his big all-American type is now being starred in "Running Wild", which is being produced by the H. J. Brown Productions, and is one of those big stories of the great romantic west. Thomson while a perfect horseman and a natural son of the west is not a two gun hero, but the skillful athletic type loved and feared for his bigness. Playing opposite Thomson is Hazel Keener, international beauty, represent a unique combination of Brawn and Beauty. Miss Keener was recently proclaimed the most beautiful girl by the International Society of Photographers at London, and more recently was victor in the challenge contest.

Other well known players in the cast are Frank Hagany, David (Red) Kirby, Wilfred Lucas, Dot Farley, Dick Southerland, Bob Reeve, Peewee Holmes and Silver the thorobred trick horse owned by Mr. Thomson.

"Running Wild", is the first of a series of twelve features scheduled for production this year. The series will be relleased through the Monogram PiPctures Corp., of New York, a new independent organization

Passes Through Catastrophies

Mary Pickford's field publicity representative, John D. Howard, who has just returned to Hollywood from an 8500 mile trip through the states west of the Mississippi in the interest of Miss Pickford's newest release, "Rosita," tells a glowing story of the thrills along the way.

More than half the journey was made via auto over roads which ranged from paved highways to desert trails and through an assortment of weather which included sunshine, snow and torrential rainstorms.

An accurate check on the auto licenses along the way showed that he encountered cars from every state in the union except Rhode Island and Vermont.

In addition to the variety of weather and roads, Howard also came in contact with other kinds of excitement. He was in Tulsa, Okla., during the recent riots when both city and state were put under martial law. He was in St. Joseph, Mo., when the re-enacted Pony Express ride started. While passing through Utah, he encountered the washout and cloudburst at Brigham, being fortunate to escape injury. Then on the Nevada desert, he witnessed the recent eclipse of the sun. And to cap the climax, he dropped into Berkeley, Calif., just in time to see 10,000,000, worth of houses, covering 50 blocks, go up in smoke.

"Which is about as much excitement as I ever expect to witness in six weeks," said Howard.

Goldwyn Co. Returns From Gotham City

In the past few months, Helen Ferguson has accomplished a remarkable number of things. She has played so many roles that she has stacked up three unreleased performances ahead of her—"The Right of the Strongest," "The Unknown Purple," and "The Vital Question," the latter a story by William Conselman just finished by the Laval Photoplay company at Universal City.

Beside this, she has managed to keep up pretty well with her writing for which she is noted, in addition to her histrionic ability. After writing interviews, features, articles, verse and general newspaper material, she is now making a determined attack on the field of the short story.

But most important of all to a woman's viewpoint, perhaps, is the fact that she has had her hair bobbed. It takes a girl weeks of hard thinking to make up her mind to do a thing like that.

Al St. John, whose muscular dexterity has been proved on the beach as a life guard, on the top deck of an airplane as a stunt man and in gymnastic comedy before the camera, burst into the strong man class with a bang on the Fox lot where he is doing preliminary work in a new two reel comedy.

The script called for St. John to tumble from a merry-go-round, strike a wall, and instead of falling to the floor, to stick in the air, straight out from the wall with only his hands touching. The first scheme was to break the fillm, and then catch St. John in his aerial suspension, after he had been fixed there with wires that wouldn't photograph.

Al had a couple of handholds put put in the wall, and in his tumble from the merry-go-round, caught them and held his body perpendicular from the wall. It is a stunt that only a very few of the world's professional strong men try.

Helen Undergoes Operation And Recovers

Emmett Flynn, Goldwyn director, and his film company, which includes Claire Windsor, Lew Cody, Mae Busch, Edmund Lowe, and Raymond Griffith, have returned to the studios after an extended location trip to New York City.

Flynn is filming "Nellie, the Beautiful Cloak Model," from the famous stage success by Owen Davis.

Traffic on the New York Elevated lines was held up for several hours recently by Flynn during the filming of sensational scenes. Fifth avenue, Broadway and the tenement districts also served as settings.

In one spectacular episode, the director became his own "stunt man" and drove an automobile travelling thirty-five miles an hour into a taxicab. Both cars were completely wrecked, but neither Flynn, Edmund Lowe, who was riding with him, or the driver of the other car were injured.

Mae Busch was slightly injured in the filming of another automobile wreck, but her injuries did not hold up work on the picture.

Hobard Bosworth, Will Walling, Lillian Tashman, Dorothy Cummings and several other players will join the cast of the picture.

ENGAGED BY NIBLO

Ben Carre, one of the world's best known film art directors has been signed by Fred Niblo.

He has been busy for several weeks designing sets and properties for the colorful Spanish story Fred Niblo will produce with Barbara La Marr and Ramon Navarro in the leading roles.

A Frenchman by birth, Carre is thoroughly familiar with the Spanish Pyrennes which play an important part in the background of "Thy Name Is Woman."

East Newspaper Strike Hits Movieland

The recent Gotham newspaper strike has hit the movies. Not because the strike has caused a curtailing of the publication of stories about plays and players but because eight New York papers combined their editions and printed them all in one plant. Making exterior scenes for "Black Oxen" in front of a theatre, Frank Lloyd employed a newspaper boy to stand on the curb and sell papers to the crowd which poured out of the theatre at the conclusion of a supposed first night performance. As the scene was to be laid in New York, New York morning newspapers were a necessity and J. W. Delfino, master of properties went out to fill Mr. Lloyd's order for "eight or ten New York morning papers." At most of the newspaper stands the supply of New York editions was exhausted, but finally at a street stand, Mr. Delfino asked for eight New York papers and received one paper. "Say" shouted Delfino at the proprietor, as he rang up the price of the edition "I said I wanted eight New York morning papers, didn't I?" "Well," replied the news vender, "you've got eight New York papers. Take a look at the heading; you've got all the papers combined in one. I think you're pretty lucky to get so many for the price of one." So Delfino had to go to the public library and get a bundle of New York papers a month old to make the showing Mr. Lloyd demanded. And, that's a fact.

COLLEEN MOORE SCREEN'S POPULAR "TOMBOY"

Rodolph Valentino can claim the title—"The screen's greatest lover."

Norma Talmadge is accorded the distinction of being the greatest of all emotional actresses.

To William S. Hart goes the title—"The screen's greatest portrayer of Western roles."

But to Colleen Moore must go the title—"The screen's one and only tomboy."

Miss Moore stands so far ahead of her competitors for this distinction that there is really no competition at all.

She has been "tomboy" representative of almost every nationality

She was "tomboy" Irish in "Come on Over", an Indian "tomboy" in First National's "The Huntress"; a typical society "tomboy" in "Flaming Youth", and in her next picture "The Swamp Angel", she is again to portray an American "tomboy" but one essentially different from her "Flaming Youth" characterization.

In this picture, to go into production soon under the direction of Clarence Badger, she will play the leading role, that of a hoydenish girl of the poorer sections of a typical American town, the ring leader of all the scalleywaggery of the neighborhood and the best baseball player of the district.

ilm Chiefs Have Busy Season Ahead

One of the fastest growing pro-ction organizations of the mo-n picture industry is Associated ctures Corporation, sponsored by erbert Lubin, Arthur H. Sawyer d Marcus Jacobowsky, respec-ely Secretary, General Manag- and President. Organized less an one year ago by Sawyer and ubin, producers of S-L pictures r Metro Pictures Corporation, ssociated has rapidly established elf in the foremost ranks of portant film organizations, hav-g been responsible for one of e most successful "specials" of e past year, "Quincy Adams awyer."

Following several months of anning on the part of the three ecutives mentioned above, Her-rt Lubin is authority for the tement that Associated Pictures rporation will considerably ex-nd its activities, as per the fol-wing:—"In view of the amazing ogress made by Associated dur-g the past ten months, we have cided to enlarge our producing ope. In addition to the series special features which we are w making for Metro Pictures rporation, we will also produce other series of four special pic-res each year, Due to the phen-nenal success of Clarence Bad-r, director of "Quincy Adams awyer" and "Potash and Perl-utter," and whose services we ntrol exclusively, we also con-mplate a series of Clarence Bad-r Productions. Badger has es-blished himself with the exhibit-s of the country as a director surefire film successes and I be-ve showmen everywhere will elcome a series of pictures car-ing the guarantee of "Badger erit" with them. In keeping with e increased scope of our activi-es in the field of production, Ar-ur H. Sawyer, supervising direc-r of Associated, has enlarged ir headquarters in Hollywood, nd has surrounded himself with complete staff of production ex-rts.

IDOR FINISHES "WILD ORANGES"

King Vidor, youthful Goldwyn rector, has completed the final enes for his picturization of Jo-ph Hergesheimer's popular nov-, "Wild Oranges."

Although he encountered many fficulties in making the picture, idor lost only ten days on the me scheduled. The majority of e scenes for the picture were lmed in the actual locale described y the author in the story. Vidor ent six weeks in the swamp nds of Florida.

The cast, which consisted of only ve players, was dismissed with a Wild Orange" party given by ing Vidor in the Goldwyn cafe-ria. Orange juice, orange salad, range pie and candied orange peel-gs were listed on the menu.

The players were Frank Mayo, irginia Valli, Ford Sterling, Ni-el de Brulier and Charles A. Post.

Syd Chaplin Gives Producers Idea

One school of critics of the screen holds that the producer is ever alert for innovation and new thought, the other side claims that he is wont to follow in the paths others have successfully trod before him. Whichever faction has the truth on its side, it is now conceded throughout the industry that Syd Chaplin—in his present return to active work before the camera has given producers food for thought.

Said premise is the need for comedy relief in dramatic pictures.

At first glance, this doesn't sound revolutionary; it isn't, for all the older plays and pictures were so constructed. The recent trend, however, has been toward less intensely emotional appeal in the dramatic fare offered to theater-goers; hence, the need for comedy relief has not been so strong. We got our laughs from straight farces and slapstick, with an occasional thriller comedy from Harold Lloyd.

Comedy relief for dramatic films, according to Syd Chaplin, is one of the most important thoughts for the producer to-day. Our "serious" pictures require it now; and it's a great boon to the comedian, also, for it gives him more logical and reasonable wedge for his work.

Such was Syd's recently completed role in Marshall Neilan's morbid Russian story, "The Rendezvous" and his delineation has been the talk of the film colony among the favored few who have seen this picture.

Fitzgerald Will Direct Irving Production

Dallas M. Fitzgerald, one of the best known directors in the business, has been engaged by I. W. Irving to handle the megaphone on "The Dawn of Love," a picturization of a novel by the same name, written by Irving himself. This is the first of a series of four Irving Productions which will be made at the Hollywood Studios for Selznick release. Fitzgerald and Irving are now casting for this romance of the Southern mountain country, and the company will work in the mountains near San Diego when doing their exteriors.

POPULARITY OF DEXTER PROVED

Testifying to the popularity of Elliott Dexter, now making his own pictures for Grand-Asher release, thousands of letters and shoals of manuscripts have poured in upon him since the first published annnouncements of his new organization.

Naturally, being very busy he hasn't had time to answer many of the letters or read all the manuscripts. Ultimately the latter will be attended to and as many as possible of the letters cared for.

But a picture star is a busy individual, especially when he is also head of his own company. He is in much the same fix as the actor-manager of a stock theater.

Mr. Dexter appreciates the evidences of esteem, however, and is gratified by the kindly tone of every letter—without exception; congratulations in many cases for his success in finally achieving his ambition—to be able to make pictures the way he wants to make them.

"The Way Men Love," his first, produced by R. William Neill, is a very good example, he says, of what his pictures are to be. It is intensely dramatic and carries a message that will be an inspiration, it is believed, and furthermore, it is declared, there is entertainment in every foot of the film.

Niblo-La Marr Production Gets Under Way

Barbara La Marr is appearing for the third time under the direction of Fred Niblo. She has started work in the leading role, that of Guerita, a Spanish girl in the Louis B. Mayer feature, "Thy Name Is Woman" which is to be released through Metro.

Miss La Marr first worked in "The Three Musketeers," which Mr.. Niblo directed and in which Douglas Fairbanks was starred. Just recently, in fact in the last production Mr. Niblo directed for Mayer, Miss La Marr played the part of a wicked Russian dancer. The picture was "Strangers of the Night," adapted from the stage play "Captain Applejack."

In "Thy Name is Woman," Miss La Marr will be given the most exotic—the most dramatic, the most colorful part she has ever portrayed in her interesting picture career.

"Mr. Niblo was wonderfully kind and gave me a chance before anyone else," Miss La Marr says. "He is my favorite director and I would rather work in a production of his than in any other."

Miss La Marr reached Hollywood just in time to start work, after a journey to Rome and New York where she appeared in the leading role in the film version of "The Eternal City."

Virginia Brown Faire, featured First National player, will shortly be seen in her first picture under her new contract, "The Thundergate," work in which was completed a few weeks ago. Miss Faire has the role of the white girl who was brought up by Chinese parents, so the atmosphere and setting is most intriguing for the scenes that have plenty of heart throbs as well as delightful comedy. Especially becoming to her style of beauty are the lovely Chinese costumes, of which there is a great variety including a lovely wedding robe.

Keaton To Sell His Railway Interests

Buster Keaton is retiring from the train running business, and has a road consisting of one engine, a tender, baggage car and three coaches, with almost a mile of rails thrown in—all of which will go under the hammer at a great sacrifice.

This announcement should be of more interest to a museum or circus side-show than any of the big traction corporations, as Buster's road is a trifle antiquated. Figuratively speaking it is 100 years old, as it is a replica of the "Rocket," the first railroad train ever built, now on exhibition at Darlington, England.

Buster's replica was built for use in "Hospitality," his new six-reel travesty on early 19th century American life, which Jack Blystone is directing for Joseph M. Schenck-Metro release this winter. At the present-day price of materials Buster's "Rocket" cost more than its prototype by several thousands of dollars, but its value as junk is estimated by the president of the B. K. & J. M. S. at about $4.97. Unless some historic organization with an appreciation of the greater-than-dollars value of its sentimental significance comes to the rescue, the "Rocket" which "Hospitality" will soon make famous to the American public will pass into limbo with nothing but scrap-iron dealers at the obsequies to bid for its metal carcass.

BUSY BEES

Bess Meredyth who so cleverly adapted "Strangers of the Night" to the screen is again working with Fred Niblo on "Thy Name is Woman." She not only is responsible for the script on this newest Niblo feature, but during the filming of the aforesaid play is searching for material for the next production.

Most scenario writers find their work ended when a successful script has been written. Not so with Miss Meredyth. She follows through the entire production—offering valuable suggestions as to interpretations and costumes. Then when the actual "Shooting" has been completed she follows the picture into the projection room and goes with it through the cutting and editing process.

Carl Miller, romantic male lead in Chaplin's "A Woman of Paris" whose work has won interesting laudations, has just signed for the leading male role in a Ben Wilson production for Grand-Asher and will begin his work Tuesday at the Berwilla Studios. Arthur Rosson, who will direct the picture, is now conferring with Mr. Miller on the role which will be invested with certain screen values that will make it a big characterization and a departure from the ordinary male leads. Mr. Miller plays opposite Mildred Davis and is cast as a rich philanthropist.

Pickford Train Arrives With Company

Mary Pickford and 115 members of her company are back in Los Angeles, having returned by special train from San Francisco where they went to make scenes for "Dorothy Vernon of Haddon Hall," which will be the star's next feature.

The work in the Bay City was the first production activity in connection with this picture, and incidentally the most extensive location work Mary Pickford has ever done. The "Dorothy Vernon Special," as the train was called, consisted of ten cars, four of them loaded with properties and equipment. Several horses specially trained for the picture were taken along, and amongst the properties were 250 saddles, 850 Elizabethan costumes, 20 carriages and wagons, and 50 fuse-type rifles, each valued at $100.

In addition to the special train, a motor caravan consisting of seven trucks was called into service.

The scenes taken in San Francisco represent one of Queen Elizabeth's "progresses," as her travels were called. It was customary in those days for travelers to take along all their servants, household goods, and chattels.

To supplement players taken from Hollywood, 500 extras with enough horses to mount them were engaged in San Franciso by Marshall Neilan, director, thus making the largest movie contingent ever to invade that city.

HISTORY REPEATS .....

Psychologists will doubtless watch with interest an experiment that will take place within the next few weeks. The outcome of the demonstration,, it is anticipated, will answer the question—"Does a human being's outlook on life change within a period of eight years?"

George D. Baker, who directed Madame Nazimova in a screen version of "Revelation,' 'eight years ago, is to film the same picture now, with Viola Dana in the stellar role. The well-known director will "shoot" the production without the aid of a script. So well does he know the story, its action and sequences, that he will depend entirely upon his memory to transcribe the play to the silversheet.

Just what effect eight years of additional experience will make in Baker's treatment of an old story, is the question that psychologists are anxiously awaiting the answer to.

"Revelation" will be produced at the Metro Studios.

FIRST NATIONAL GETS "JEALLOUS HUSBANDS"

Negative of Maurice Tourneur's latest picture, "Jealous Husbands" has been shipped from Hollywood to the First National offices in New York and will soon be ready for distribution.

Fate Deals Kindly with Mary Alden

Mary Alden, one of the screen's leading portrayers of sympathetic roles, of toil worn mothers, neglected wives and enslaved servants, has never had a hardship in real life.

Miss Alden, in addition to being one of the best character actresses, is one of the youngest.

Hardships of the material kind have passed Miss Alden by. Having reached the decision early in life that she wanted to be an actress she studied at the American Academy of Dramatic Arts in New York and completed her education in Paris. Returning to New York she secured a fairly good part in a stock production without difficulty. She was promoted rapidly until she entered motion pictures with Biograph as one of the highest salaried leading women of that time.

She has never wanted for the comforts of life, never known the feeling of having to postpone meals, experiences gone through by a majority of successful screen artists. Yet she admittedly gives some of the finest and most sincere characterizations.

One of the recognized definitions of genius is "the infinite capacity for taking pains" and it is this that is responsible for Miss Alden's success in delineating characters. She studies people constantly. She analyzes the character of each person she meets. According to Miss Alden, she fell into the habit as a girl and has found it not only fascinating but a negotiable asset.

"Motion picture cameras register thoughts as well as gestures and facial expressions," she said. "For that matter, thoughts control a person's every movement. 'As a man thinks, so is he.' If you don't play a role from within as well as from without you're just a manikin in greasepaint and costume. If you don't know how all manner of people think and act under all manner of conditions in real life, you can't portray those people on the screen. That's all there is to it."

Miss Alden is adding to her list of portrayals as Myra, maid to Enid Bennett in "The Living Past," Tom J. Hopkins' adaptation of William J. Locke's novel, "The Tale of Triona," which Harold Shaw is directing for Metro.

Pretty Jane May Join the Ranks Of "Bobs"

The lovely blonde tresses which form a halo for Jane Novak's delicate beauty are doomed to an early encounter with the shears!

No, the fair Jane is not going to assume a masculine role—by no stretch of imagination could she be cast for such a part. It is a matter of expediency and not of art that prompts her to consider such a sacrifice.

The disadvantages of long hair were forcibly brought home to Miss Novak during the filming of one of the most dramatic scenes of "The Man Whom Life Passed By."

The action called for Hobart Bosworth, as her father, to crush her to him, and in his intense paternal affection, to cuddle her much as he did when she was a little child. The scene was immensely effective—both as to dramatics and as a means of wrecking her carefully arranged coiffure.

Two rehearsals and four "takes' were necessary before the director was completely satisfied. After each time, Miss Novak was forced to spend some thirty-five minutes with a hairdresser on the set before the action could be repeated.

It it any wonder that she threatens to bob her hair?

B. McGill, who photographed "The Optimist," Lloyd Hamilton's first comedy of the 1924 series, is doing the camera work on Hamilton's second two-reeler, directed by Gil Pratt. Ruth Hiatt is again leading woman.

Now Casting For New Tourneur Production

M. C. Levee has purchased the motion picture rights to William Dudley Pelley's story, "Torment," as the next production to be staged by Maurice Tourneur for First National release.

The story will be brought up to the minute by the producers and will present a stirring melodrama of timely interest, it is announced. The adaptation by Fred Myton will offer various spectacular scenes in which hundreds of players will participate. These scenes will be taken in Northern California, where arrangements for the building of several immense sets are to be made immediately.

Casting for this picturization has started at the United Studios where the opening scenes will be taken within the next week. Negotiations for the services of various players whose recent work on the screen has made them the leading favorites, are now under way.

What does grace mean before a motion picture camera?

Everything, answers Lela Sue Campbell,, beautiful young ingenue whose name and face have become familiar in Hollywood in less than one year.

"The ability to walk, to handle one's hand gracefully, is an absolute essential," says Miss Campbell. "Since I was a child I studied dancing and learned to walk and handle my body smoothly and gracefully. That knowledge has helped me a great deal in my motion picture career."

Clamor For Big Cast Names By Producers

"In the craze for big names," says J. K. McDonald, producer of "Penrod and Sam," for First National and who is now producing "Misunderstood" also a Booth Tarkington story, many producers and directors have gone wild.

"The result has been a lot of big names but not always a lot of big pictures. It is very difficult to place a lot of film celebrities in the same picture without permitting the cast to sag in the middle or at one end—or both. A miscast is less valuable than a well-cast player of much less fame.

"In 'Misunderstood,' which I am now producing for First National release, I have succeeded in obtaining a perfectly balanced cast. The number of principals is very small—in fact, only four. These are Henry B. Walthall, considered by many the world's greatest screen actor; Irene Rich, who has so largely contributed to many big screen successes; Rockliffe Fellowes, whose fame as the father in 'Penrod and Sam' has won favorable criticism where the film has been shown and Ben Alexander who so artistically interpreted the role of Penrod in the same production.

"This cast maintains a perfect balance and each principal plays a role so important that without him the magic of Booth Tarkington's wonderful story would be entirely lost. The smaller parts are interpreted by players chosen in utter disregard of famous names but with great care for fitness and dramatic ability.

"William Beaudine, whose directorial ability so largely contributed to the success of 'Penrod and Sam,' is responsible for bringing out the very best interpretative ability of the cast of 'Misunderstood.'"

LOIS ZELLNER WRITES UNIVERSAL PLAY

Lois Zellner, clever scenarist, who built up an enviable reputation writing for Charles Ray, Dorothy Gish and Mae Marsh, is responsible for the script of "The Right to Love," Baby Peggy's last production under her Universal contract.

Miss Zellner, who has written several of the recent Peggy features as well as other Universal plays "broke into" the scenario field in the days of "two reel productions" and has followed pictures through their various vogues inevitably making a success of every type of photoplay. Several years as head of the scenario department at the American was followed by a long association with Metro Many Ince productions, such as "Bill Henry" and "Happy Though Married," have borne the Zellner label; and Goldwyn has presented "Money Mad," "Friend Husband' and "As Men Love," by the same brilliant authoress.

Who's Who and What's What in Filmland This Week

WILL WORK ABROAD

Andree Lafayette, whose work the title role of Richard Walton ully's "Trilby," sent the critics rambling for new adjectives, has mpleted work on her next pro- uction, and is planning to leave r Paris to make a picture there r American producers. She will turn to Hollywood in about three onths.

An interesting coincidence ap- ears in the fact that the illustra- ons for the Rex Beach novel, Flowing Gold," which is Richard Valton Tully's next production for he First National program, were one by W. H. D. Koerner, a rother of Chas. Koerner, mana- er of the First National exchange n Portland, Ore.

Following an absence of almost hree years, Earl Kenton, who ormerly directed several very good Mack Sennett comedies, particular- y "A Small Town Idol," in which Ben Turpin was the featured play- r, is again on the pay roll of the ig comedy organization.

While making scenes at Big Bear Lake, in the high Sierras, nembers of Frank Lloyd's produc- ion company making "Black Ox- n," featuring Corinne Griffith and Conway Tearle, enjoyed the mar- vels of radio. As guests of A. J. Burke, noted radio wizard at his mountain top sending and receiving station, a symphony concert in Antwerp was first heard, and then a military band in Honolulu was brought into the program via the air. Also while at Mr. Burke's large radio station Mr. Lloyd, un- able to send a message by telegraph due to the early closing of the tel- egraph station, broadcasted a re- quest to Harry E. Weil, his gen- eral manager, in Los Angeles via the Los Angeles Examiner station, and obtained a much needed sup- ply of negative stock by automo- bile the first thing next morning.

POOR JOHN!

John Jay Grey—better known, unfortunately, as John Grey—wants the whole wide world to know that he is not responsible for bills incurred by the John M's or John W's Grey.

John Jay Grey, be it known, is a member of the scenario depart- ment of Principal Pictures Cor- poration, 7250 Santa Monica Boul- evard; he writes stories and titles and—checks. He owes no man, he says! Before joining Sol Les- ser he was with Mack Sennett for a long time, and these two af- filiations constitute his motion pic- ture history.

For the last three or four weeks he has been annoyed with bill col- lectors, and his middle name not being Job, his patience has finally given out and he has caused this notice to be published.

WHO WILL LEAD?

What will the picture colony have as a subject for conversation after the leading roles for "Ben Hur" and Richard Walton Tully's "Bird of Paradise" have finally been decided upon? Mr. Tully is already deep in preparation for the filming of "The Bird of Paradise," his famous international stage suc- cess.

It has been rumored that one of the most interesting missions which took this producer to New York recently was a desire for confer- ences with some of the ladies who became famous through their por- trayals of the role of *Luana*. Le- nore Ulric, Charlotte Monterey, Laurette Taylor, and Bessie Bar- riscale all scored triumphs in the part on the stage. Will one of these actresses secure the plum, or will Tully, with his character- istic keen showmanship discover some obscure performer and ele- vate her to stardom, as he recent- ly did so successfully in the case of Andree Lafayette in "Trilby"?

Paul Johnston, head of the paint department at the United Studios, has compounded a house paint, that will dry to sandpaper in five min- utes instead of the usual fifteen allowed on motion picture sets. It takes from 24 to 48 hours for or- dinary commercial house paint to dry. "Of course, our paint will not stand the weather, but it looks as well for a short time, as the bet- ter wearing paint," Mr. Johnston explained.

Fred Caldwell announces the re- engagement of Chas W. Mack, who recently severed his connec- tions with the "Principal Pictures Corp. as production manager. Mr. Mack will again don the grease paint for the forthcoming produc- tions, under the direction of Mr. Caldwell.

"Heads Up," is the title given to the second Cameo comedy. It was directed by Norman Taurog, and the cast includes Cliff Bowes, Ruth Hiatt, George Ovey and Mark Jones.

The current Mermaid produc- tion, supervised by Jack White, is a comedy of errors in aviation. Fred Hibbard directing, with a cast including Lige Conley, Olive Bor- den and Peg O'Neill.

Finis Fox has just wired from New York that he had arranged for the release and distribution of his production "Bag and Baggage," featuring Gloria Grey and will soon return to Hollywood.

The world's largest portable elec- trical sub-station, made by West- inghouse for the United Studios was first used on the Algerian street scene for Norma Talmadge's "Dust of Desire." It is the most complete station ever constructed for motion picture work, and cost over $12,000 to build.

HOME TOWN BOY MAKES GOOD

These famous old lines above a small town newspaper story have gladdened the heart of many a suc- cessful actor.

But they shall never be for Lar- ry Fisher, one of the members of the cast in Victor Schertzinger's "The Man Whom Life Passed By," a new Metro special.

You see, Larry hails from New York City!

Jack Richardson accompanied by his wife Florence Stone has re- cently returned to Hollywood af- ter an absence of two years and are again active in Cinema circles.

Jack while in New York work- ed for Famous Players and Fox with the exception of the last four months which was spent on the spoken stage of the Ambassador Theatre.

Looking none the worse for hav- ing gone through two cold winters Jack exclaims:—"The boys were right, there is only one place to live after all—I'm glad I'm home."

An interested observer of the premiere of "The Courtship of Myles Standish" was Al Ray, cousin of the star. Mr. Ray, who is now Jack White's scenario chief, wrote the screen version of John Alden's love story.

Viola Vale has twelve changes of wardrobe in her role with Baby Peggy in "The Right to Love."

Spottiswoode Aitken will play one of the big roles in Fred C. Kusse's next production to follow "Superstition" with Martha Mar- shall.

Chester Bennett has received a cable from a big British producing organization wanting to star Jane Novak in three productions to be made in England.

P. A. Powers has wired Ralph Lewis, suggesting that he appear in the starring role of a baseball player for the next commercial hero production to follow "The Mail Man."

DIRECTOR BROADCASTS "PERSONAL"

"DOLLIE: Please come home. The children are hungry and cry- ing for you. Give up the movies and come back to EARLE."

This is the message which Earle Montgomery, director for Jack White, would like to get to his beautiful collie, who deserted her five babies, only a month old, and disappeared from the Fine Arts studio last Saturday night. As Dollie has just finished work in her first comedy there is a strong suspicion that, like many another young mother, she has tired of domesticity, and decided to look for another engagement in pictures.

HAS LONG HAIR

Time was when Malcolm Mc- Gregor was one of the most famil- iar faces at the Cocoanut Grove, the Montmartre and other of Hol- lywood's exclusive dance rendez- vous.

But of late he has been notice- able by his absence.

The reason?

For two months, this Metro fea- tured player has been letting his hair and beard grow their worst for the role he will portray in "The Human Mill," Allen Holubar's first Metro production.

And "Mac" is as sensitive as he is good looking.

So figure it out for yourself.

INHERITED ABILITY

There are three young players in the cast of "The Man Whom Life Passed By," a new Metro all- star special which Victor Schertz- inger is directing, who undoubted- ly inherit their talent.

Ralph E. Bushman is the son of Francis X. Bushman.

Lincoln Steadman is the son of Myrtle Steadman.

And Gertrude Short comes from a family of stage folk, two of her brothers being Antrim Short, the comedian, and Hazzard Short, the playwright.

Victor Schertzinger, director, author and composer, who is now directing his own story for Metro, wrote the first music score ever used in connection with a motion picture. The picture which enjoy- ed this distinction was "Civiliza- tion," one of Thomas H. Ince's greatest productons.

Hobart Bosworth comes from a race of sailors. His father was a naval officer during the Civil War. He is a first-class seaman himself.

Ralph E. Bushman is giving ev- ery promise of achieving the lead- ing man build of his famous fath- er. At the age of 20 he stands six feet two and one-half inches in his stocking feet and weighs slightly over 200 pounds. At the present time he is appearing in a Metro all-star special.

Cullen Landis is an excellent ex- ample of how to become a movie star. Starting as a property boy at the old Balboa Studios, he took his career as a serious undertaking instead of the overnight success the usual screen aspirant conceilves.

Victor Schertzinger has one of the finest private music libraries in America. "Just An Old Love Song" and "Marcheta," two of his compositions which have earned his small fortunes in royalties, hold positions of special honor in the collection.

Lige Conley, comedian for Jack White, has bought a cottage at La- guna Beach, and expects to spend most of his winter week-ends there.

Who's Who and What's What in Filmland This Week

"THREE WEEKS" CAST COMPLETE

With the addition of John Sainpolis, Robert Kain and Claire de Lorez, the cast of "Three Weeks," the famous Elinor Glyn novel which Alan Crosland is filming for Goldwyn is complete.

The complete cast is: Aileen Pringle, Conrad Nagel, Stuart Holmes, Mitchel Lewis, Joan Standing, Nigel de Brulier, Dale Fuller, H. Reeves-Smith, Helen Dunbar, Charles Green, William Haines, and the last three additions.

Work on the picture is now entering the fourth week, and four complete sequences have been filmed, two with a locale of the English home of Paul, one of "The Queen's" suite in Lucerne, and the last, a huge interior setting of a Lucerne cafe.

More than a dozen sets, after the impressionistic designs by Cedric Gibbons, are being constructed.

John McDermott has finished "Her Temporary Husband" for First National. Exterior scenes for the comedy were taken in Long Beach, Calif.

Lila Leslie, Sidney Bracey and E. H. Calvert have been added to the cast of "Why Men Leave Home." John M. Stahl is directing this picture at the Mayer studios. Sol Polito is grinding the camera.

Bradley King has finished her adaptation of Vaughan Kester's "The Just and the Unjust," for Thomas H. Ince and has left for New York. She will spend a few weeks in the Metropolis and then set sail for Europe.

Russell Simpson and Charlie Murray are the newest additions to Clarence Badger's company interpreting "The Swamp Angel." Colleen Moore is featured in this First National picture.

John Francis Dillon is to direct Its title has not yet been announced.

John M. Stahl's "The Wanters," his latest feature for First National release, has made the journey across continent.

Cutting and editing the film was another picture for First National. completed at the Louis B. Mayer studios. At an unannounced preview at a Los Angeles theater the film was accorded a tremendous ovation. Indications point to a success for the picture, paralleling Stahl's recent notable feature "The Dangerous Age."

"The Wanters," a delightful comedy with a New York society background. is released by First National. Its cast included Marie Prevost, Norma Schearer, Robert Ellis, Gertrude Astor, Lincoln Stedman,. Hank Mann and several other favorites.

HEDDY BUSY

Hedda Nova the noted Russian artiste, has been doubling in brass, as it were, playing in the series of animal pictures Col. W. N. Selig is making at Selig's zoo, and in the Indian stories with John Fox, Jr., which Paul Hurst is directing at the National Studios.

Carl Anderson, president of the Anderson Pictures Corporation and chairman of the advisory committee of the Theatre Owners Distributing Corporation, has returned to New York, leaving William Alexander as his personal representative on the Pacific Coast.

POLICE

Not content with his own knowledge of what situations should be, King Baggot, who is directing "Blackmail" out at Universal City, has called on the city of Los Angeles to help him make the production absolutely true.

Baggot has invited Captain of Detectives George Home to witness the making of the picture. If Home, or any of the experienced officers he has been invited to bring with him, detect any unfaithfulness to life in the crook scenes, Baggot will embody their criticisms in the producton. He feels that a thoroughly experienced detective, more than any other man, should know just how the several characters in the big crook situations would act.

MONG MAY PLAY FAMOUS ROLE

"Dr. Jekyll and Mr. Hyde," twice adapted to the screen from the great story of Robert Louis Stevenson, is to be done again.

An independent producing company has been sounding out William V. Mong on his willingness to take the title role. Mong can't make an answer just yet, as he is already working in two pictures, and the matter of renewal of contract for an extended term will come up in the near future.

The success of the film from the Stevenson story of dual personality, depends on the title role. In Mong, the new producers feel they would have an actor who could interpret the two parts with a faithfulness that would make the film version in which he stars, an outstanding success, even against the background of two previous and entirely artistic productions.

Reginald Barker is one of the best known directors in moviedom and yet he is one of the most modest and reticent of them all. He positively refuses to discuss himself or his work with anyone outside of the Louis B. Mayer Studios and he at no time seeks publicity of any sort. His latest Mayer-Metro release. "Pleasure Mad," is described as a brilliant adaptation of Blanche Upright's novel, "The Valley of Content."

That an evolution of policy in the motion picture industry has been forced through the avalanche of big productions which will divide the army of screen patrons throughout the country into two distinct classes before the end of the current season, is the assertion of Conway Tearle.

"The motion picture industry is rapidly adopting the 'big time' and 'small time' policy of vaudeville and the end of the present season will see a distinct division of two classes of film patrons in this country," says Mr. Teorle.

Lillian Rich has fallen victim of the painful studio malady, "Kleig-eyes" again. This time while playing the feminine lead in the current Jack Hoxie feature, "Wyoming," at Universal. Recently Miss Rich suffered with her eyes while working on "The Love Master," the latest Strongheart feature, directed by Laurence Trimble.

Arthur Jell, leader of the orchestra playing for Mae Murray's latest Metro film, "Fashion Row," gathered a number of well-known local musicians and entertained the old soldiers at their Sawtelle home.

Has Written 111 *Scenarios*

Thirty-six produced photoplays and seventy-five scenario continuities have been accomplished by Lois Zellner, one of filmdom's foremost writers, over a period of seven years in the studios. Miss Zellner is particularly noted for her cleverly handled human interest stories.

Clark Murray, promising juvenile, has signed a contract with the Mary Pickford company to play in "Dorothy Vernon of Haddon Hall."

CHAMPION LOVER

That William Haines, new screen discovery is the "greatest lover" of the screen, is the declaration of Peggy Hopkins Joyce, professed connoisseur of the art in the recent interview.

Says Miss Joyce:

"The most marvellous kiss I've ever seen, the most marvelous kiss I ever hope to see, is the one delivered by Bill Haines in "Three Wise Fools." He puts Rudie in the amateur try-outs. That kid just grabbed the girl (Eleanor Boardman) and kissed her..... kissed her as any flapper longs to be kissed. Yes, even as I would like to be kissed."

The picture, by the way, is one of the few in which Haines ever has appeared, and the first in which he has played a leading part. He is under a long-term contract with the Goldwyn studios.

A new kind of night photography invented by Tony Gaudio, cameraman for Norma Talmadge, was tried out during the filming of Miss Talmadge's latest photoplay, "Dust of Desire," and proved successful.

"An infallible test for a perfect make-up," says Cecil Holland, noted character actor now under contract with Goldwyn, "is to try it out on a child." If the youngster is deceived, and believes the characterization real, then the make-up is O. K. But if the child says "Aw gee, I know you," then something is wrong.

MOTHER HERE

Lloyd Hamilton's mother has come down from Oakland for a stay of a month or longer with her screen-famous son, following his return from several months in New York, to make a picture which, by the way, had as a working title "Mammy's Boy."

Although Lloyd has just taken a large place in Laurel Canyon, he didn't feel that this was quite near enough to the center of things for "Mother," so she is occupying a comfortable apartment in Hollywood, not too far from the Fine Arts studio, where she can run in and see Lloyd at work on his current comedy, directed by Gil Pratt.

Jean Riley who has just cut her blonde hair says, "Bobbing the hair is as bad as getting married. Before you try it you're crazy to, and after its done you're always sorry, and it takes about as long for hair to grow in, as it does to get a divorce."

Julanne Johnston, leading lady for Douglas Fairbanks' new film, "The Thief of Bagdad," is seriously ill, having been confined to her bed for eleven days. This illness, however, has not interfered with the making of the picture, according to Raoul Walsh, director, due to the fact that it is a malady called for by the script.

NOT SO BAD!

"To what one thing do you attribute the spirit of harmony which seems to pervade your entire studio?" asked a visitor of Douglas Fairbanks the other day.

Doug replied: "I always try to make friends of my business associates, but not business associates of my friends."

Something to think about, eh?

TEARLE VACATIONS

Conway Tearle has finished his last scene in "Black Oxen" at the United Studios, signed a new contract at the Lasky Studio and has left for a week's vacation at Arrowhead Lake.

Mr. Tearle will return to the Lasky Studio shortly to appear at the head of a prominent cast of players in "The Next Corner," a Sam Woods production adapted from the novel by Kate Jordan.

"Shooting" on this picturization, to be one of the big Paramount specials of the year, will be started shortly and in the meantime Mr. Tearle will take a well earned rest. Accompanied by his wife, Adele Rowland, of vaudeville fame, he will endeavor to hook some of the elusive rainbow at Arrowhead.

Niblo To Direct Actors' Fund Benefit

Fred Niblo, well-known motion picture director, will direct the staging of the monster benefit performance to be given by the Motion Picture Branch of the Actors' Fund of America on the night of October 29 at the Philharmonic Auditorium. He will be assisted by Miss Winifred Kingston and Miss Marian Fairfax.

The entertainment is to be in the form of an extravaganza combining both vaudeville and dramatic features made-up entirely of the most prominent stars of stage and screen. An imposing array of players is already lined and the benefit promises to be the outstanding theatrical event of the season. Names of various stage, screen and operatic luminaries who will participate in the big show are to be announced within a few days.

A number of exchange tickets have been printed and will soon be placed on sale by a special committee. These tickets will be exchangable for the regular coupon tickets at the Auditorium box-office on and after Monday, October 22, when the tickets may be purchased at the box-office. This committee on seat reservations consists of Mrs. Abraham Lehr, Mrs. Jesse L. Lasky and Mrs. Antonio Moreno.

The forthcoming benefit performance is the first of a series of annual events to be held by the motion picture branch of the Actors' Fund. The entire industry is rallying to the benefit and it is expected to be a huge success and 100 per cent benefit.

HE'S PROUD TO BE CALLED "CRY BABY"

It happened recently in a local studio. In the center of a group of serious-faced men and women was a golden haired baby boy about two years old crying as tho' his little heart would break, great gobs of tears running down his cheeks. Not a hand was stretched forth to comfort him.

An elderly little English woman, an extra, viewing the scene from the outskirts of the crowd, wondered in a rather confused state of mind why "Scotland Yard" was not notified. At that moment, however, Irving Cummings, directing the scene in "My Mamie Rose," at the Universal Studio, gave the high-sign to Edythe Ingraham, mother of the child, Little Paul Ingraham, Jr. She in turn looked around the side of the camera and gave Paul, Jr. a nod and a smile and the little face was all sunshine and roses in the twinkling of an eye. That is Paul, Jr.'s forte; from tears to laughter without the loss of a turn of the crank.

By an odd coincidence he has been called upon to perform similarly in his last four pictures, "Ponjola," "Jealous Husbands," "My Mamie Rose" and "Oh Baby," the latter one, a Jack White comedy, filmed at the Fine Arts Studio, featuring Neeley Edwards and directed by Norman Taurog.

Slow But Sure---His Motto

Gifted with the essential requisites which go to make the greatest of success in the film world. Lewis Dayton, noted English actor of the stage and screen is rapidly climbing to stardom in the drama of the silent art.

He has been a member of the theatrical profession since the age of sixteen when he played the waif in the English stage production of "Lost in London." His successes on the speaking stage include the most noted of English plays wherein he became London's favorite leading man.

Dayton made his debut in motion picture endeavor with the beginning of the industry, but was lured back to the footlights, and returned to the silversheet with Famous Players in the first picture they made in England, chosen from 40 players to portray the role of Lord Medway in "The Great Day." Subsequently he appeared in pictures in Europe, Egypt and India.

Nature has been generous to Lewis Dayton. He is a distinguished appearing six-footer with clean-cut features and dark good-looks. Added to this, he is a regular fellow making friends wherever he goes and these facts together with his dramatic experience has placed him from the first, in filmdom's leading roles.

Since his arrival in Hollywood, Dayton has portrayed leading roles in five film productions, the latest being the judge in "Maud Muller" which has just been completed.

Local Merchant Returns From Trip East

William Hepner, head of the well established firm of Hepner, Inc., of this city has just returned from a two months business trip in the east where he closed a contract with D. W. Griffith to furnish all the wigs for his new production, "America," now in the making. Between two and three thousand wigs will be used and it is estimated the production will be nine months in the making. Mr. Hepner who is well known along the New York Rialto furnishes about eighty per cent of all the large eastern shows with hair goods, some of them being Sam Bernard, Willie Collier, Florence Reed, the Fellies of 1923 and others.

While in New York he was present at the opening of the "Hunchback of Notre Dame," at the Astor Theatre and was also present at the premiere of "Scaramouche" at the Shubert-Belasco Theatre in Washington. "Business activities in eastern professional circles are very brisk," states Mr. Hepner, "and my visit was quite enjoyable, especially while with the Griffith organization.

"D. W. Griffith is the 'Tiffany of Cinema Men.'"

Fred Cavens has been selected by the Mary Pickford organization as the fencing master to instruct the various members of the cast in the use of the dagger and the rapier for Miss Pickford's forthcoming production "Dorothy Vernor of Haddon Hall."

Film Star Seeks Revenge On Comrade

Revenge!

That is what Frank Mayo seeks in a new wager he made last night with Lew Cody.

The two actors made a freak bet on the recent Dempsey-Firpo bout, the looser to act as the winner's chauffeur for one week. Mayo lost, and has been driving about town in livery with Cody reclining in the back seat of the car.

"I have been terribly humiliated, Lew," said Frank, "And just for this little trick I'll make you another wager. The world series starts today. I'll bet that the New York Giants win the series. If I lose I'll act as your valet for one week—press your trousers, sew on buttons, darn your socks and do anything along that line. BUT, if the Giants win, you'll be my valet for one whole week."

"Great!" exclaimed Lew. "You're a handy man to have about the house. I just returned from New York, and I have the low down on Babe Ruth and the whole Yankee team. I'll take that bet.

"Frank!" Cody shouted to his chauffeur, "You owe me $100. You know our agreement stipulated that any unchauffeurly act would cost the loser that amount, and you have become altogether too familiar with your master."

Mayo dug deep in his pocket and produced a $100 bill.

"Thanks. Now wash the car and call for me at eight."

Metro Mechanics Hold Building Record

Speed, a malady to which carpenters, painters and plasterers are supposed to be immune, was displayed in large quantities by a force of these men at the Metro studio when they constructed a huge interior setting covering all of one of the large enclosed stages in 26 hours. This work under ordinary good working conditions would extend over a week's time and might last two weeks.

The setting included a library, entrance hall, stairway, den and dining room done in old English for "The Living Past," which Harold Shaw is directing. Illness of one of the principal players made it impossible for him to work in settings already constructed and to avoid costly delay speed was emphasized in the construction of the new setting.

Despite the haste with which the work was done no detail was slighted. The drawing of the plans and making of the blue prints took half a day. That night the mill began turning out the material and at six o'clock the following morning the first nail was driven. Just as many workmen as could find elbow room on the stage were put to work. There were three shifts and at six o'clock the next morning, construction, painting and papering had been completed.

The dressers and electricians were ready to do their part and in two hours drapes had been hung, carpets laid and furniture put in place. The electricians had placed the overhead and side lights and spotlights. At eight o'clock, Mr. Shaw and his players took possession.

William Clifford, popular stage and screen luminary who recently returned from New York, and who was prominent in the cast of "Ashes of Vengeance," featuring Norma Talmadge, has just completed a week's engagement in his new sensational melodrama playlet "The Intruder," written especially for him by Garrison Force and shown as a try-out at the Dome Theatre in Ocean Park.

Mr. Clifford the featured player, was supported by the well-known cinema stars, Grace Cunard and Sherman Bainbridge.

The play was received by tremendous applause and should be a headliner over a two-a-day circuit.

Mr. Clifford recently managed the eminent actor Henry D. Walthal in his last road show.

Frank Freytag, Jr., has recently resigned his position as editor of a well-known California newspaper, to join the farces of the Roy Hughes Productions, who are leaving this week for Arizona to film "Ashes of Waste."

Freytag is well-known nationally in newspaper circles, and his combined knowledge of publicity and advertising will add greatly to the welfare of the Production Co. Co-Starring in the picture are Miles A. Leavens and Donna Hale.

Pulse of the Studios

For Week Starting Monday, Oct. 15, 1923

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 3130**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Rosson	Mildred Davis	Linden-Stevens	McGaugh	Jules Furthman	Feature	1st Week
Dearholt Productions.						
Neva Gerber Productions						
Dick Hatton	Neva Gerber	Nobles	La Mece		"The 7th Sheriff"	Editing
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-146**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Drexel 1900**
H. & B. Film Co.						
Tenny Wright	All-Star	Bill Beckway			"Tango Trails"	Preparing
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593576**
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 0096**
Century Comedies (Universal release).						
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 4070**
CHOICE STUDIO. 6044 Sunset Blvd.						**439-764**
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3100**
Al Christie	Bobbie Vernon	Nagy	Hagerman	Frank Conklin	2-Reel Comedy	5th Week
Scott Sidney	Dorothy Devore	Peterson-Garnett	Clemens	Robt. Hall	2-Reel Comedy	1st Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Drexel 2115**
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.						**Culver City 546**
Renalles, Inc. Clarke Renalle, Director General. Frederick Bond, Asst. Managing Director						
Frederick Bond	All-Star			Staff	"The Elk's Tooth"	Preparing
				Harry A. Swart	"Purple Bath Tub"	Preparing
DARRELL-MOUNIER STUDIO. J. F. Mounier, Gen. Mg						**Washington and Ince Blvds., Culver City**
Darrell-Mounier Productions						
Darrell	Robt. Ramsey	Allen Davie	Chas. Kerr		Feature	Preparing
H. Davey	Edna Mae Cooper		Sturtevant	Staff	2-Reel Comedy	Preparing
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-165**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
Taurog	Neely Edwards	Meehan	Cullen	Staff	Special	Editing
Hibbard	Lige Conley	Corby	Sharpless	Staff	Comedy	6th Week
Jack White Corp. (Educational Release) (Novelty Juveniles)						
Lloyd Hamilton Corp. (Educational Release)						
Pratt	Lloyd Hamilton	McGill	Dewar	Staff	Special	2nd Week
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3000**
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Jim Summerville	Stock	J. A. Schmidt	Arthur Cohn	Staff	Comedies	Schedule
Roland V. Lee	All-Star	D. Keefe	Geo. Post	Don Lee	"Gentle Julia"	6th Week
Noel Smith	Earl Rodney	Byrn Hauck		Staff	Comedies	Schedule
Tom Buckingham	All-Star	Sid Wagner	Kingling	Staff	Comedies	Schedule
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Lambert Hillyer	Tom Mix	Van Clark	Manter		"Eyes of the Forest"	3rd Week
Edmund Mortimer	John Gilbert	J. Short	W. Mayo	Harrison Jacobs	"The Beast"	3rd Week
David Soloman	Shirley Mason	Schneiderman	Birnoudi	Fannie & Fred Hatton	"With the Tide"	3rd Week
Wm. Wellman	Chas. Jones	Joe August	Horace Hough		"Andy McGee's Chorus Girl"	2nd Week
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead	Fannie & Fred Hatton	"The Shadow of the East"	1st Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 2632**
GARSON STUDIOS. 1845 Glendale Blvd.						**Drexel 0051**
GOLD SEAL PRODUCTIONS. A. Rosetti, Studio Mgr.						**7405 Roseberry Ave**
Greville Hughes	Leavens	Hale	R. C. Hughes	Emile Greville	"The Man From Thunder Gap"	Preparing
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 269**
Phil Goldstone Productions. (State Rights release).						
Duke Worne	Wm. Fairbanks	Rolland Price	A. Tenbrook		"The Doctor"	Editing
Duke Worne	Wm. Fairbanks	Rolland Price	A. Tenbrook		"Thicker Than Water"	1st Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 016**
Monte Banks Productions, Inc.						
Sid Smith Productions, Inc.						
Joe Rock Productions.						
Bryant Washburn Productions.						
Elliott Dexter in R. Wm. Neil Production.						
Thornby-Newman Productions.						
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**76171**
King Vidor	All-Star	John Boyle	James Dugan	King Vidor	"Wild Oranges"	Editing
Emmett Flynn	All-Star	Lucien Audriot	Ray Flynn	Carey-Wilson	"Nellie, the Cloak Model"	3rd Week
Alan Crosland	All-Star	Jory Mescall	Lynn Shores	Carey Wilson	"Three Weeks"	3rd Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 1431**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Bud Golden		"The Girl Expert"	9th Week
Creative Productions. Wm. H. Carr, Production Mgr.						
J. K. McDonald Productions.						
Wm. Beaudine	All-Star	H. Thorpe	Geo. Webster		"Misunderstood"	6th Week
Lenand Hoffman Productions.						
Renaud Hoffman	All-Star	Mackenzie	Glen Belt		"Maud Muller"	4th Week
Cosmopolitan Productions.						
Beverley Productions.						
Irving Productions. Jas. Dent, Prod. Mgr.						
Dallas Fitzgerald	All-Star			Harold Shumate	"Dawn of Love"	2nd Week
Halpern Productions.						
[illegible] Wallace				Halperin	"Souvenir"	Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive.						**438-740**
Bob Horner	Geo. Chesebro	Elmer Dyer			"The Isles of Paradise"	Editing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Sanford Productions.						
Mattison	Mattison—V. Rich	E. Dyer	R. Sanford	Staff	"The Lone Wagon"	Editing
Mattison	Mattison-V. Rich	E. Dyer	R. Sanford	Staff	"The Ragged Robin"	Preparing
The KINEMART PRODUCTIONS. B. Schrader, Casting.						**439-561**
Byron Schrader	AllStar	Jim Clansey			Playlets	Schedule
ROY HUGHES PRODUCTIONS. 840 S. Olive. SHADOWLAND RELEASE.						
Roy Hughes	Leavens Hale	J. MacFarland			"Ashes of Waste"	Arizona Location
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Gene Stratton Porter Productions.						
J. Leo Meehan	All-Star	Howard Anderson	Jeanett Porter	Gene S. Porter	"The Girl of the Limberlost"	2nd Week
Assoc. Authors, Inc.						
Thomas H. Ince Corporation.						
Del Andrews	All-Star			Will Lambert	"The Galloping Fish"	Preparing
Bruce Mitchell Productions.						
Mitchell	Kirkwood Lee	Steve Norton	Erickson	Elliott Clawson	"Painted Women"	3rd Week
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Herb Brennon	Pola Negri	Jos. Howe	H. Schwartz		"My Man"	4th Week
Wm. DeMille	All-Star	Guy Wilky	Geo. Hippard	Clara Berangee	"Every Day Love"	4th Week
Geo. Melford	All-Star	Chas. Clark	Fred Robertson	Jack Cunningham	"Flaming Barriers"	5th Week
Clifford S. Smith	W. S. Hart	Warren Reeves	Dick Rush	J. G. Hawks	"Singer Jim McKee"	1st Week
Zane Grey Productions.						
Victor Fleming	Dix-Wilson	James Howe	Gilroy	Doris Schroeder	"The Call of the Canyon"	10th Week
James Cruze Productions						
James Cruze	All-Star	Vernon Keays	Karl Brown	Walter Woods	"To the Ladies"	Editing
Irvin Willat Productions.						
Irvin Willat	All-Star	Chas. Schoenbaum	Otto Brower	Albert S. LeVine	"The Heritage of the Desert"	2nd Week
McNAMARA STUDIOS. 4011 Lankershim Blvd.						**Lankershim 132-J**
L. B. MAYER STUDIO. 5360 Melrose Ave.						**431-171**
Fred Niblo Productions.						
Fred Niblo	All-Star	V. Milner	Dorian Cox	Bess Meredith	"Thy Names Woman"	3rd Week
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 2120**
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star		Harry Schenck	J. G. Hawks	"Cape Cod Folks"	8th Week
John M. Stahl	All-Star	Percy Hilburn	Sidney Algier	A. G. Younger	"Why Men Leave Home"	7th Week
B. P. Schulberg Productions (Preferred Pictures Release)						
Vic Schertzinger	All-Star	Karl Struss	George Yohalem	Eve Unsell	"The Boomerang"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	All-Star	Georges Rizard	Nat Watts	Thos. Hopkins	"The Living Past"	5th Week
Victor Schertzinger	All-Star	Chet Lyon		V. Schertzinger	"Man Whom Life Passed By"	6th Week
Oscar Apfel	Viola Dana	J. Arnold			"Angel Face Molly"	Editing
Rex Ingram Productions. (Metro release)						
Jackie Coogan Productions, Inc.						
Allen Holubar Productions.						
Allen Holubar	All-Star	Haskins			"The Human Mill"	5th Week
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	18th Week
Geo. Hill	Jack Pickford		Helm	Staff	"Valley of the Wolf"	12th Week
Marshall Neilan	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	1st Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Benny Zeidman Productions.						
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santel	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"The Merchant of Menace"	Schedule
Chester Bennett Productions.						
Douglas MacLean Productions						
JEAN RILEY STUDIO. E. G. Walker, Mgr. 6701 Santa Monica Blvd.						**579-440**
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-721
Hal Roach Comedies (Pathe release).						
Jackman	All-Star	Floyd Jackman	W. L. Guthrie	Staff	Feature	Schedule
P. Pembrooke	Will Rogers	Robt. Doran	Ross Letterman	Staff	2-Reel Comedy	Schedule
Geo. Jeske	Harry Pollard	J. Roach	Clark Hennecke	Staff	1-Reel Comedy	Editing
Len Powers	Animals	B. Currigan	Greeland	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
J. Howe	Stan Laurel	Frank Young	Cruze	Staff	2-Reel Comedy	Editing
James Parrot	Chas. Parrot	Ed Willatt	Leon McCarrie	Staff	1-Reel Comedy	Schedule
ROCKETT-LINCOLN COMPANY. R. R. Rockett, Pres. Chas. Huber, Casting.						Holly 2176
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945
Al. Nietz	Franklin Farnum	Al Mohr	Fred Allen	Hively	Feature	Preparing
Logan-Baynham Productions.						
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Murphy Miller	Walker Cooper		Bob Dillon	"The Deer Slayer"	1st Week
Hercules Film Prods., Inc.						
Jack Nelson	Jack Pollo	McManigal	Joe Kane	Staff	"Pals"	Casting
H. J. Brown Productions						
Al. Rogell	Fred Thompson	Ross Fisher	Curley Dresden		"North of Nevada"	3rd Week
Maloford Productions.						
Granada Productions.						
Howard Davies Productions.						
Leo Maloney	Leo Maloney	Bataracca	Robin Williamson	Ford Beebe		Preparing
SENNETT STUDIO. 1712 Glendale Blvd.						Drexel 1550
Mack Sennett Comedies. (First National Release).						
Roy Delruth	All-Star			Staff	"Look Pleasant"	2nd Week
Earl Kenton	All-Star			Staff	"The Lighthouse"	2nd Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
Reaves Eason	J. B. Warner	Longenecker	Ernest Van Pelt	Jefferson	"Treasure Canyon"	Editing
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.						Holly 4080
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Edwin Carewe Productions. (First National release).						
Joseph M. Schenck Productions. (First National release)						
Marion-Franklin	Norma Talmadge	Tony Gaudio	David Fisher	Mack-Sullivan	"Dust of Desire"	11th Week
F. Borzage	Norma Talmadge	Tony Gaudio	O. O. Dull		"Secrets"	Preparing
Sam E. Rork Productions.						
First National Productions.						
C. Badger	Coleen Moore	Berquist	O'Brien	Montagne	"The Swamp Angel"	2nd Week
Maurice Tourneur Productions.						
Frank Lloyd Productions (First National Release)						
Frank Lloyd	Griffith-Tearle	Norbert Brodin	Billy Retter	Fred Myton	"Black Oxen"	Editing
UNIVERSAL STUDIO. Fred Datig, Casting.						433-131
Universal Film Manufacturing Co. (Universal Release.)						
Wm. Craft	Desmond-Sedgwick		McDonough Koehner		"Beasts of Paradise"	Schedule
Jay Marchant	Morrison Morris		Ray Taylor		"The Ghost City"	4th Week
King Baggott	All-Star		Joe Berry		"Blackmail"	Editing
Harry Pollard	Reginald Denny		F. Messinger		"The Spice of Life"	8th Week
Irving Cummings	Mary Philbin		Woolstenhume		"My Mamie Rose"	7th Week
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	3rd Week
Ed. Sedgwick	Hoot Gibson	Miller	Wm. Tummel	Sedgwick	"The Hook and Ladder"	3rd Week
C. Brown	All-Star		Ernest Laemmle		"Signal Tower"	Preparing
Jess Robbins	Baby Peggy		J. Sullivan		"Right To Love"	7th Week
Hobart Henley	All-Star		A. Smith		"The Turmoil"	8th Week
Eddie Cline	Reginald Denny				"Love Insurance"	Preparing
Perley P. Sheehan	All-Star				"Innocent"	Preparing
H. Blache					"The Thrill Girl"	Preparing
Robt. Hill	Herbert Rawlinson		I. Ashey		"Jack O'Clubs"	Preparing
Robt. B. Bradbury	Jack Hoxie		V. Nordlinger		"Hard Rock"	Preparing
Laval Photoplay, Ltd., of Montreal, Canada. L. Ernest Ouimet, Pres and Mgr.						
P. Cazeneoye	Andre Lafayette	Gene Benoit	Harry Webb		"The Vital Question"	Editing
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						598-131
Dave Smith Productions.						
Larry Semon Productions.						
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Wm. A. Seiter	Marsh-Gillingwater	John Stumar	Tenny Wright		"Daddies"	3rd Week
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	2nd Week
Sidney Franklin Productions.						
Ernest Lubitsch Productions.						
Ernst Lubitsch	All-Star	Chas. Van Enger	Flood Blanke		"The Marriage Circle"	9th Week
Harry Rapf Productions.						
	All-Star				"Broadway After Dark"	Preparing
WALDORF STUDIOS. 6070 Sunset Blvd. Harry Cohn, Mgr.						Holly 7940
E. J. Le Saint	All-Star		Geo. H. Reehm		"Innocence"	3rd Week
WORLD EDUCATIONAL FILMS CINEMATOUR. Box 818, Station "C," Los Angeles						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	26 1-Reel Globe Trots	Preparing

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All Stations	2.50	Center of Los Angeles	2.00
		Plantation	3.00

578-307 **1720 Hudson Ave.** **430-258**

"Phon-O-Grams"

Edited by Gene Woolway

Alton Brown

Juvenile Leads

Holly 6988

Charlotte DuPuis

Ingenue-Characters

439-869

J. C. (Jack) Fowler

Characters

438-501

Kenneth Gibson

Juvenile Leads

578-311

Mary Ruby

Ingenue

594-774

Donna Hale

Starring in

Roy Hughes Prod.

Bert Sprotte

Characters

741-64

BOB REEL
McKEE

Hollywood 9780

POSSIBLY ABOUT U

Jimmy Aubrey wants to take part in a prize-fight picture ever since he read the returns of the Firpo-Dempsey scrap, and is trying with the aid of his scenario writers to hit upon a good idea along these lines, so that he can take part in a fistic-fun-film, for a two-reel comedy. "Joimes" has just completed his third of a series of twenty-four subjects he is signed to make in two years.

PARLOR FIGHT ENDS DISASTROUSLY

For four years Jack Perrin, featured screen player, fought all kinds of villainous "heavies" through countless serials without ever sustaining even a scratch. But his first "parlor fight," which occurred in a drawing room set in the Laval Photoplays' production of "The Vital Question," netted him a nasty gash on the forehead, which sent him to the hospital. In "The Vital Question," Perrin's antagonist was Barney Randall, and they went through one of the toughest rough and tumble battles that was ever staged for a picure. Both had succeeded in escaping without hurting one another when Perrin slipped and fell against a heavy table, cutting his forehead so severely that several stitches were required to repair the damage. "The great outdoors for me after this when I am fighting before the camera, "'resolved Perrin as the surgeon stitched up his wound.

Pity the poor comedian!

Here is the way Hank Mann, now appearing in support of Lloyd Hamilton, describes his plight!

"The comic finishes a hard day's work at the studio. Maybe he's been falling downstairs all day in order to get a fall that looks painful enough for the directors. They're perfect gluttons for punishment, those directors.

"The comedian has dinner and drives to the club, or gets a taxi if he's too bruised to drive, and settles down in a corner for a nice quiet evening. He barely gets his breath, when along comes a gang of fellows he knows, looking for entertainment. Our comic tries to hide, but it's no go. They drag him, protesting, to his feet and shout, gleefully:

"Attaboy, Hank, here's an audience for you! Show something! DO A FALL!"

Marjorie Daw whose illness held up the Renaud Hoffman Company at the Hollywood Studios for a short time, is again at work and excellent progress is reported on the picturization of "Maud Muller." This story was adapted to the screen by Harry Bucquet. Miss Daw, who has the title role, is supported by an excellent cast.

Buster Keaton's latest comedy, "Hospitality," which was directed by Jack Blystone for Joseph M. Schenck—Metro release, is the only feature length comedy to date without a foot of trick photography.

It is also an interesting fact to note that Buster used no "doubles" for the most dangerous of scenes.

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FROM U TO YOU

(Continued from Page 5)

mass he battles his way, breaks up a gang, and finally wins out over his crowd of enemies.

The story, a recent magazine feature, is laid around the famous old Howard Street gangs of San Francisco. Much comedy enlivens the sequences.

Adapting a novel to motion picture needs is a common feat in picturedom—and adapting a motion picture for a novel has been done—but to hold up producing on a motion picture until the novel is on the bookstore stands is something new in the picture industry.

This is the situation in the case of "Pony Express," a novel purchased for picture rights before it was off the publisher's presses. Edward Sedgwick, Hoot Gibson's director, is the author of the book, which will be on the market in a few weeks.

Following completion of his novel, Universal negotiated the rights for the picture, and it has been prepared for the screen. Plans were made to produce the picture at once, but on the author's suggestion the work was delayed to allow the novel to appear first, that the picture might have the benefit of the popularity the book would give it.

"Pony Express" will be produced as one of the big features of the year. A virile story of the West, it will have a huge cast, headed by Gibson, and will rank as one of the important releases on the studio schedule. Sedgwick is the author of several Gibson plays, as well as magazine stories. The new story is his first long novel. Eastern publishers who have taken over the novel rights predict that the book will be one of the big sellers of the year.

I is a common thing for popular motion picture stars to have dresses, perfumes, hats and such things named in their honor. But, for the first time on record, clubs have been established in nearly two hundred American cities in honor of a favorite cinema twinkler.

The young and accomplished star who has been accorded this distinction is Baby Peggy, whose name shines forth under the Universal and Century Comedies banner. This wee young lady has won the hearts of countless youngsters with her remarkable ability. Children, ever sensitive to realism, at once sensed the absolute naturalness of her acting and clambered for admission wherever her pictures were shown.

Some wise parents in a large southern city decided that it would be a good idea to form a Baby Peggy club for their admiring youngsters. Membership cards were printed accordingly and distributed. Weekly dues of one cent were decided upon, the money to go to a worthy local charity. It was not long before children in other communities heard of the happy rollicking Baby Peggy club that met every week under the guidance of a chaperone and listened to her stories; or if a picture of Baby Peggy was being shown, enjoyed the droll comedy of the dark-eyed infant star. These children, too, wanted a club of their own. Every day new clubs of enthusiastic children are formed and before long it is expected that practically every important city and town in the country will have a Baby Peggy Club. All the members wear a button with Baby Peggy's picture.

Turning night into day with three bits of glass is the striking feat in photography perfected by Virgil Miller, cameraman at Universal City and inventor of a number of important effects in camera technique. Miller has perfected a "panchromatic filter" which, by reversing rays of light entering a camera lens, can turn noonday sunshine into a moonlight, on the film, so real that the effect is uncanny.

Primitive "night photography' was made by aiming the camera against the sunlight, and then staining the film blue. From this trick night photography under lights developed, but it never duplicated moonlight; for years photographers studied the problem. Miller finally solved it.

The new invention is a series of glass ray-filters which break up light into its component parts. When it is applied, strange tricks occur. For instance, red, which photographs as black in the ordinary film, comes out as white; blue, which appears as white in ordinary photography, tends to black. The blue sky becomes black, but without "reversing the colors of actors in the foreground, this resulting in a perfect moonlight effect.

Miller is the first man to use the actual moon in motion picture photography, and is also the inventor of a color-filter by which absolute color values may be transformed into light and shadows on the screen with accuracy. This device has done much to remove the necessity of make-up for actors.

Nervy Ned, the comical hobo first invented by James Montgomery Flagg, the celebrated artist, is again doing his comical tricks before the camera.

All of which means the return of Neely Edwards, the comedian, to Universal City, following an absence of some weeks to play a feature part in another studio. The comedian who varies his "Nervy Nat" pictures with straight roles in features, has resumed comedies under the direction of William Watson. Tommy Gray is supervising the new pictures.

Edwards, famous in vaudeville for years as one of the team of Flanagan and Edwards, entered pictures a number of years ago, and leaped into fame as a comedian through his "Nervy Ned" pictures, the idea being based on a series of comic cartoons which appeared for a time in a national comic magazine.

Besides playing in Universal comedies, his regular calling, Edwards has appeared in straight and character roles with Mary Miles Minter, in Jack White educational features, and other feature pictures.

"Wyoming" has been completed.

The William McLeod Raine novel, adapted to the screen by Isadore Bernstein, has reached the completion of its film transcription under Robert North Bradbury's direction. It is a starring vehicle for Jack Hoxie.

Lillian Rich, leading woman of many Universal pictures of a year or more ago, William Welsh, Claude Payton, Lon Poff, Emmett Corrigan, Ben Corbett and George Kuwa have the supporting roles. The edge of Death Valley and ranch country near there were the chief locales of the filming.

Joseph Dowling, famous as "The Miracle Man" of picturedom and one of the best known character men in the business, has joined forces with the screen's most youthful ingenue.

He has been cast by Fred Datig, Universal casting director, to play the role of Judge in Baby Peggy's newest Jewel production, "The Right to Love," now being filmed at Universal City under the direction of Jess Robbins.

The picture, adapted by Lois Zellner from an original story by Bernard McConville, is the third of a series of multi-reel features starring Baby Peggy under the Universal banner. The pictures are produced jointly by Universal and Abe and Julius Stern of the Century Film Company.

Dowling started his dramatic career in grand opera and after spending many years on the operatic and legitimate stages entered the motion picture field. He has had prominent roles in some of the biggest screen plays of the past few years.

Others in the Baby Peggy picture are Winifred Bryson, Robert Ellis, Eleanor Faire, James Corrigan, Anna Hernandez, Ned Sparks, William E. Lawrence, Eva Thatcher, Victor Potel and Buddy Messinger.

POSSIBLY ABOUT U

SWEET'S WORK PRAISED

Before returning to the cast, Richard Rowland, General Manager of Associated First National Pictures, viewed the completed reels of "Anna Christie," Thomas H. Ince's picturization of Eugene O'Neill's big stage success which will be released by First National. Both Mr. Rowland and John McCormick, First National's Western representative, expressed the greatest enthusiasm over the new production which they believe will score one of the big dramatic successes of the screen season. The work of Blanche Sweet in the title role and of George Marion as "Chris," the father, was said to be exceptionally fine.

CALDWELL PREPARING

Director Fred Caldwell and staff are collaborating with James Dent, Myron Selznick's newly appointed West Coast representative, on stories for Caldwell's forthcoming Hollywood pictures to be given international distribution by Selznick Distributing Corporation.

Theodore Von Eltz is now well established in the new role he is creating in "The Turmoil" for Universal, the introductory scenes taking place in his office where he directs his big business undertakings. As "Jim Sheridan" in this Booth Tarkington story, Mr. Von Eltz is a young captain of industry and the pride of his father who laid the foundation of the business. The actor will shortly be seen in his biggest role, that of male lead opposite Lenore Ulric in "Tiger Rose," Warner Brothers, for Sidney Franklin who directed the picture announced that he has just finished cutting the picture and that it will be shown in preview for the first time this week. In this picture Mr. Von Eltz plays a young engineer.

Creighton Hale has begun the delicious love making scenes in Warner Brothers "The Marriage Circle," which Ernst Lubitsch is directing and since the comedy element in the situation was highly enjoyable to Mr. Lubitsch as he posed for the lady in the case, a marvelous time was had by all. Mr. Lubitsch, with kind forethought allowed the lady the entire osculatory rehearsals — and they were a-plenty, so Mr. Hale wasn't heard registering any complaint. Creighton is playing a young society surgeon, mistaken for the lady's husband in the above chronicled scenes!

Harry Gribbon, the "Man of a Hundred Expressions," who is being featured in Mack Sennet comedies, has been given a new title, that of "The Big Fool," for he is always up to some sort of a tom-foolery on and off the screen.

John R. Ralesco has deserted comedies for a dip into the more serious line of acting, he has gone to work at the Douglas Fairbanks studios, in "The Thief of Bagdad" and is getting quite a kick out of his work, which is a great deal different than being a comic actor.

POSSIBLY ABOUT U

DOUBLE DUTY

Edwin Carewe will film some of the exterior scenes of a second story during his stay in Algiers. In addition to making "A Son of the Sahara," the producer-director is to film some atmospheric scenes for "Snake Bite." This latter story will be finished when Carewe returns to Los Angeles.

Preparation of the scenario of "Snake Bite" is in the hands of Madge Tyrone, who has written several scripts in collaboration with the director. This is the first time that Carewe has entrusted the preparing to anyone without his help.

RECEIVES FOREIGN FILM OFFER

Edward Burns, one of the best known juveniles of the screen, has just received an offer from Henrik Ottoman, the famous German film director, to go to Germany and appear in the leading masculine role opposite Liane Haid, in a series of six productions.

The offer would necessitate Burns' absence from the local film colony for at least a year, and as Burns' programme contains several forthcoming productions to be made here, it will, of course, be impossible for him to accept this unusual offer.

Charlie Murray has been in the land of the flickering pictures for twelve years and yet has only held five jobs.

The average screen player does a regular job jumping set, trotting from -one lot to another. But Charlie Murray is content to stay put for a while.

Starting his film career in the dim distant past of the one-reeler, Charlie held his first job with Griffith's Biograph for two years. Then he went with Sennett and for eight years he was as necessary to a Keystone comedy as were the bathing girls.

A year ago he left Sennett and went to New York where he appeared in a series of 13 two-reel comedies. Then, returning to the Pacific coast he played the father to Mary Philbin, in her first Universal starring vehicle "Mamie Rose."

His most recent job is with First National. He has another father part. This time as Colleen Moore's father in "The Swamp Angel."

Billy Sullivan has been taking a dip in the ocean these days and swimming away out, just to get his wind in proper shape for some trying scenes in the water that he is to do in his next vehicle in which will make his second starring picture on the Big U. lot in a H. C. Witwer story of the Leather Pushers series.

Norma Talmadge's next photoplay, "Secrets," which will be directed by Frank Borzage, is a romantic story of the same period of "Smilin' Through," one of Miss Talmadge's greatest successes.

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POSSIBLY ABOUT U

Remember the "Collapsible" automobile that was "hendled" by Abie Kabibble in the comic strips of several years ago?

Well, it has come to life again, with some up-to-date improvements, in the current Jack White comedy which Fred Hibbard is directing, with Lige Conley, Peg O'Neill and Olive Borden.

Yes, it has the "lines" that made Detroit famous—and the rest of the world nervous.

Peg O'Neill, character comedienne for Jack White, who had an important role in the Pilgrimage Play, season before last, is now appearing with Lige Conley in "Neck and Neck." directed by Fred Hibbard.

Mattie Peters, "colored mammy" of the screen, is working in the current Jack White production, directed by Fred Hibbard.

HAS UNLUCKY FALL

Wallace MacDonald thought himself lucky when his fall from a wrecked automobile during the filming of "Angel Face Molly," Viola Dana's newest Metro picture was broken by a thick clump of bushes. And his onlv injury was a deep but not serious cut in his right leg.

The following day McDonald's leg was swollen so badly he was unable to go to the studio. Examining the injured member he suspected the truth but refused to believe it until he called a doctor and was informed that he had a thriving young case of poison oak.

POSSIBLY ABOUT U

PREMIER SUCCESS

The world's premier showing of Harold Bell Wright's "When a Man's a Man," was given last week in Tucson, Arizona, the author's home. According to telegraphic reports from Walter Anthony, who is in Tucson in the interests of Principal Pictures Corporation, the opening was an immense success.

Ripples of applause were drawn from the crowded house as the familiar Arizona scenes flashed by on the screen. The shots of the Prescott Frontier Dav called forth exclamations of recognition from many in the audience. The picture was filmed in the exact locale of the story in Arizona, and the actual Fourth of July Rodeo Celebration was photographed.

A pre-release showing is also scheduled for Prescott, Arizona, in hte near future, as a mark of appreciation to the people of that vicinity to whom Principal Pictures Corporation are indebted for cheerful and valuable cooperation given the company while on location there.

"When a Man's a Man" will be regularly released in December by Associated First National Pictures, Inc.

Chester Bennett, who will soon start producing and directing a new series of Jane Novak starring vehicles, has been a camera man, an assistant director, an art director and is also an expert in film laboratory work.

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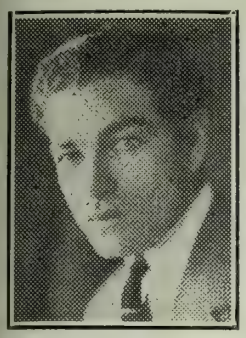

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[The Digest of the Motion Picture Industry]

Established 1918

A Film Magazine and a Film Newspaper in One

6318 Hollywood Boulevard
Hollywood : California

olume VI | SATURDAY, OCTOBER 20, 1923 | Number 27

Publisher's Note—With this issue the managing editorship of "Camera!" passes into the hands of Fred W. Fox, who is the author of the five recent editorials entitled "The Man at the Gate," "Art and the Independent," "The Enemy Within," "The Zero Hour" and "Thine Alabaster Cities Gleam," and who has, for some time past, been associated with this publication in its advertising department. Presented below is his message to you.

"Camera"!, The Digest of the Motion Picture Industry, is entering upon the last half of its sixth year of publication. This, in itself, is significant, but it is also noteworthy that at this time it is entering an unprecedented period of growth and expansion, made possible by the healthy condition of the film industry and its recognition of the status of this publication.

In accordance therewith we are inaugurating several changes in editorial make-up and introducing new departments, which, while not actually pertaining to motion pictures, are designed to meet the literary demands of the cosmopolitan mass who earn their livelihood in the film field. In due time these various departments will be placed under writers who have established a reputation for themselves in their particular phases of editorial work. Any suggestions that you may have for the improvement or revision of these innovations will be cordially welcomed and given every consideration.

We would like to take this opportunity to reiterate our desire to be of the utmost service to the profession, which has accorded us such splendid support in times gone by; to assure that in the future, as in the six years since "Camera!" made its debut, your welfare will be our first thought. We want you to feel that it is your own paper, undominated by any alien interests, and ready to champion any and all of your just causes and grievances. We stand four-square to the sunlight. We have no axes to grind. We want you to be our friends, even as we want you to know that we are your friends. Fraternity . . . sincerity . . . goodfellowship . . . these are the motivating powers behind us. We are going toward the pinnacle of the pyramid which your confidence in us has built. We will work together, always.

In my new position as editor I will be supported by an energetic and efficient personnel, ready to serve you at all times. Each department will function with machine-like precision, but the personal touch will not be subdued or lost. Every one will strive to make "Camera!" in deed as well as thought, The Digest of the Motion Picture Industry.

S. W. LAWSON
Publisher and Manager

FRED W. FOX
Managing Editor

JOHN CORNYN
Advertising Director

GENE WOOLWAY
Studio Representative

PAULINE THOMPSON
Pulse Editor

The Girl
on the cover

Naida Carle, though young in years, is one of the real veterans of the motion picture industry, starting in stock at Universal in its early days, playing with such present-day notables as J. Warren Kerrigan, Tyrone Powers, Harry Carey, Herbert Rawlinson and Jack Holt.

Always a keen student of books and plays she was an excellent writer, and later joined the publicity staff of D. W. Griffith when he was making pictures at the Fine Arts studio. Here she worked for three years, in fact until Mr. Griffith left for New York, when she was engaged as special publicity writer for Marshall Neilan. This was followed by an engagement as continuity writer for Lottie Pickford, and then Naida turned her attention again to acting.

Even now when she is not bnsy on the set she continues with her literary work and her two latest stories are to run serially in the newspapers, with the possibility she may later be featured in the film versions.

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This Week's Theatre Notes

It's easier and safer to "stunt" with an airplane up in the clouds than down on the ground!

This was discovered by Douglas MacLean while making his first independent comedy production, "Going Up," which is having its first Los Angeles showing at Grauman's Metropolitan this week. The script called for the plane to stand on its head while taxi-ing over the ground. At 10,000 feet, this would have been easy. On terra firma, however, it was a dangerous maneuver, assures Doug.

"Going Up," is a delightful aviation farce, adapted from the musical comedy success. Marjorie Daw is leading woman and Edna Murphy, Francis McDonald, Hallam Cooley, Hughie Mack and others are in the cast.

The remainder of the program includes a second week of the famous "Lousiana Five," syncopators and Ham Crawford who are said to have stopped the show regularly last week.

"Getting Gertie's Garter" finished its remarkable run at the Egan Theater Saturday night, giving exactly 135 times in Los Angeles, which is the longest time it has ever played in one city with the exception of New York. The theater will be closed for two weeks to permit of renovating and redecorating and the regular winter season will open Thursday, November 1, with the first performance on any stage of a new comedy by Frederic and Fanny Hatton entitled, "The Waning Sex," which boasts a cast of distinguished players.

Opening its fourth week of showing, Charles Chaplin's first directorial effort, "A Woman of Paris," is attracting crowds that are taxing the capacity of the new Criterion Theater. The picture, which has proved a revelation to Los Angeles playgoers, places Chaplin among the great directors of the motion picture world.

Edna Purviance is a revelation in the role of Marie St. Clair, the small-town girl about whom the story centers.

The prologue, "Nocturne," conceived and supervised by Mr. Chaplin himself, has scored a tremendous hit, calling forth outburst after outburst of spontaneous applause at every performance. The Criterion Symphony artists, with Adolf Tandler conducting, have already established a firm place for themselves in the hearts of local music lovers.

Charles Ray's production of "The Courtship of Myles Standish," remains a fourth week at Grauman's Million Dollar Theatre, thereby proving the popularity of his first venture into the ranks of actor-producer.

Ray has embraced in this picture the entire adventure of the Pilgrim Fathers, making it worthy of its historic importance, and might be well titled. "The Founding of a Nation." The famous love story of John Alden and Priscilla is the binding element in the picturing of a thrilling chapter in our national career. A brilliant cast supports Charles Ray which includes Enid Bennett, Sam De Grasse, E. Alyn Warren, Joseph Dowling and William Sullivan.

The prologue to the feature, "The Days of the Mayflower," with its miniature operetta presented by 50 people will be retained.

Dancing of every style, singing and plenty of comedy are the features at the Hillstreet Theatre. Heading the aggregation of entertainers will be "Stars of the Future," a unique production featuring Jesse Fordyce, Pearl Hamilton, Violet Hamilton, Arnette Creighton, Joan Page and Helen Schroeder. These six little starlets recently left Broadway shows to become feaures in vaudeville and a gorgeously staged act has been woven about their singing and dancing numbers which have proven popular everywhere. Also on this same bill will be those two popular musical comedy stars John T. Murray and Vivien Oakland, whose comedy and singing, in their act, "Songs and Satires" has made them always welcome in every theatre. Maude Powers and Vernon Wallace will offer "Georgia On Broadway," a neat little skit comprising quiet humor and harmonious songs. Bob Carleton and Julia Ballew will be present—Bob at the piano playing some of his own songs and dainty little Julia singing them in the most approved manner. Pepita Granados, with Frances Drager, Marian Dale and Grace Muroff, will appear in a "Spanish Oriental Novelty," offering a number of daring dances. Completing the vaudeville will be Willie Rolls who tells no more about himself than just adding under his name "He Does."? The exclusive photoplay showing will be "Women Men Marry," with E. K. Lincoln nad Hedda Hopper. Other features of the bill will be Allan Hall and the Tiny Symphony Orchestra, the William Duncan Chapter-Play "The Steel Trail," a comedy "Snookey's Treasure Island, Hillstreet International News and Aesop's Fables.

Moving briskly through its romance and thriling adventure. "The Spanish Dancer," with Pola Negri as its scintillating star. continues to delight at Grauman's Rialto.

It is a tale of old Spain, redolent with the picturesque settings and colorful characters in which a disgraced nobleman and his merry king, fight for the favor of a lovely Gypsy girl. There are intrigues, love scenes and duels and through it all is the magnetic personality of the young Polish star.

Others in the cast to distinguish themselves are Antonio Moreno, Wallace Beery. Kathlyn Williams, Adolphe Menjou, Gareth Hughes and Robert Agnew, with Herbert Brenon, director, touching it with his genius.

California
Main at Eighth

Marion Davies
in
"Little Old New York"

Miller's
Main at Ninth

Corinne Griffith-
Frank Mayo, in
"Six Days"

Metropolitan
Sixth at Hill

Douglas MacLean
in
"Gniog Up"

Loew's State
Seventh at Broadway

Anna Q. Nilsson
in
"Ponjola"

Rialto
Broadway near Eighth

Pola Negri
in
"The Spanish Dancer"

Criterion

Charles Chaplin's
"A Woman of Paris"

Million Dollar
Third and Broadway

Charles Ray
in "The Courtship
of Myles Standish"

Alhambra
731 South Hill

"Merry-Go-Round"

Hollywood Egypt n
Hollywood Blvd. and McCadden

"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Mabel Normand
in
"The Extra Girl"

Clune's Broadway
Broadway near Fifth

"The Broken Wing"

Memories and Meditation

he other day we chanced to stroll past th Fine Arts Studio on Sunset Boulevard an stopped for a few moments to gaze upon th scene of bustling activity attendant upon th rebuilding of this motion picture landmk. As we stood in the warm noonday su and idly observed the proceedings, memies of what used to be were wafted to us ba across the distant years. Fond reminiscces of the many happy days spent here wn this studio was in its first days; thghts of the many friends we had known th. Meditation .. .. .. smiles .. .. .. laughter .. .. tears in our eyes .. .. .. a lumpy feeling in ur throats.

ames that had been part of our daily existence, names of people who have since gone farther along the trail to great achievement, of some who have trod the Eternal Path. Here it was that D. W. Griffith made his first big motion picture, here the big stars and directors of today were tutored by this master in the art of making fine cinema plays. And now, as then, he is still supreme, but three thousand miles from "home." Henry Walthall, forever famous as the "Little Colonel" .. .. .. Mae Marsh .. .. .. Miriam Cooper .. .. .. Robert Harron .. .. .. Richard Barthelmess .. .. .. Blanche Sweet .. .. .. Owen Moore .. .. .. Irene Hunt .. .. .. Wallace Reid .. .. .. James Kirkwood .. .. .. George Seigmann .. .. .. Josephine Crowell .. .. .. Spottiswoode Aitken .. .. .. George Walsh .. .. .. Fay Tincher .. .. .. Mary Alden .. .. .. Ralph Lewis .. .. ..Fred Kelsey .. .. .. and last, but not least, Dorothy and Lillian Gish.

Do you remember the phoney comedies Dorothy used to turn out here? Things like "Boots," "I'll Get Him Yet" and those really nonsensical endeavors? Nobody thought she'd ever be anything but a mugging artiste, doomed forever to comedy. Yet in recent years, "Orphans of the Storm" and "The Bright Shawl" have changed this opinion. She can act; she gets her stuff across! With Dorothy it was simply the idea of suddenly turning to something else, although she does frequently break out in one of her old-time farces like "The Country Flapper."

As to Lillian, well it's just been a refining process there. She always did have a light and ethereal touch to her work, and while her acting in those first pictures was conceded to be above the general trend it could not, in any sense, compare with her portrayals in "Way Down East," "Orphans of the Storm" and "The White Sister." As for her work in "Broken Blossoms," there are those who contend that no other motion picture actress has ever come near such a splendid interpretation of a role of that unusual type. The Gish girls have attained their success on the steady, slow-but-ABSOLUTELY SURE basis. Theirs was no overnight sensation. It was built by years of conscientious endeavor and the result is today they have an established value for all time to come.

At the present time they are under contract to Inspiration Pictures of New York, the company featuring Richard Barthelmess. These three, Richard Barthelmess and Dorothy and Lillian Gish are examples of what those friends of yesteryear on the Fine Arts lot have attained. With the passing of the old studio and the coming of the new the Griffith memories pass and hide away in our hearts.

The Universal Megaphone

By WILL C. MURPHEY

ing Baggot has completed the production of "Blackmail" at Universal City. "Blackmail" is an all-star production adapted from the Rita Viman play, "The Co-respondent." It is a sy of newspaper life, divorce and love.

uth Clifford, Niles Welsh, Charles Cleary, Hyden Stevenson, Herbert Fortier, William E Lawrence, Arthur Howard, Joseph North, Ely Fitzroy, Jane Starr, Carl Stockdale, Mry Kersch and John Merkyl played the pcipal roles in the picture.

he respectable daily newspaper which depds on the good will of the subscribing publ and lives up to the best expectations, and th scandal sheet that exists primarily for the pipose of "Blackmail," are contrasted in the sy. Editorial policies and newspaper traditns are presented in detail.

The Right To Love," third of the big Baby Iggy Universal-Jewel specials, has been completed by Jesse Robbins.

Many beautiful sets were constructed at Universal City for the backgrounds of the ation in Bernard McConville's story. Produced jointly by Universal Julius and Abe Stern of the Century Film corporation, "The Right to Love" was staged elaborately.

In this feature Baby Peggy had the support of such players as Robert Ellis, Eleanor Fair, Winifred Bryson, James Corrigan, Anna Hernndez, Ned Sparks, Eva Thatcher, Vic Potel, William E. Lawrence, Buddy Messenger and Joseph Dowling.

The other two Universal-Jewel features starring the pretty Peggy are "The Darling of New York" and "The Burglar's Kid," directed by King Baggot and William A. Seiter.

Nat Ross has completed a new western picture at Universal City called "Gold Digger Jones." The featured players are Meriwyn Thayer and Bob Reeves, both of whom have played in many western pictures and chapter plays before. Ross is preparing another picture.

"It's hot weather these days!"

Hoot Gibson's remark may seem at variance with the reports of the weather man and even with the reluctant details which the Los Angeles chamber of commerce may have been compelled to furnish for incoming train loads of tourists. But nevertheless, whatever the language of the thermometer, Gibson is right.

For much of his work lately has been around the hot regions of fires. He is starring in a Universal Gibson special, directed by Edward Sedgwick, "Hook and Ladder," which recounts the thrilling hazards of a fireman's life. Mildred June, Philo McCullough, Edwards Davis and Frank Beal have been playing in support.

The latest scenario work of James O. Spearing, former New York newspaper critic, now associated with the Universal Pictures corporation, has been the preparation of "The Signal Tower" for screening. "The Signal Tower" is Wadsworth Camp's short story included in O'Brien's "Best Short Stories of 1921" and is to be a Universal-Jewel special.

Clarence L. Brown will direct it. He has gained considerable distinction due to previews of "The Acquittal," an all-star filming of the Rita Weiman play in which Norman Kerry and Claire Windsor played the leads and which Brown directed. It has won exceptional comments.

Virginia Valli will be starred in "The Signal Tower," which is a triangle story, and the other two in the triangle will be Rockliffe Fellowes and Wallace Beery. J. Farrell McDonald, James O. Barrows, Dot Farley and Frankie Darro have other principal roles.

Harry A. Pollard is nearing completion of the Universal-Jewel special he has been making at Universal City, Del Monte, and Balboa Beach. The story is "The Spice of Life," written by Byron Morgan with the original title "There He Goes." Reginald Denny of "The Leather Pushers" and "The Abysmal Brute" is the star.

Opposite Denny in the picture is Laura La Plante, the winsome girl who went to Universal

(Continued on Page 20)

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Calif.

Tom Mix came to San Francisco last week to have X-Ray pictures made of his leg, as he had been in an explosion a few days before, while on location, injuring himself and his horse. After a thorough examination it turned out that the hurts were not serious, so Tom returned to the company, which is working in the Santa Mountains. They expect to be near Santa Cruz for another week, and then leave for the Northern part of the State for further location work.

N. Dragomanovich, head of the West Coast Films, arrived in San Francisco on Friday, and will be here for several days, on business for the organization. While in the North he will also spend a week in Sacramento, the trip is to further the present plans of the company for going into production at an early date. Future pictures of the organization will be made in Los Angeles, but in which studio has not yet been decided.

Al and Ray Rockett, heads of the Rockett Productions, have returned to Los Angeles, after a business trip to San Francisco. While here they previewed their big, historical film, "The Life of Abraham Lincoln," at Burlingame, its first showing before an audience. The film will undergo a few slight changes, and be ready for a general release shortly.

Fred Kley, recently appointed general manager for Fox came to San Francisco last Saturday for a short stay on business for that organization.

Albert W. Hale, well-known director of the cinema drama, with at least a hundred pictures to his credit in the past, is a guest at the Hotel Whitcomb. Mr. Hale came to San Francisco a week ago to take treatments from a doctor, for a malady from which he has suffered for some time, already he has been much benefited, and expects to remain for several weeks in the hope of still further improvement.

The Mary Pickford company, making "Dorothy Vernon of Haddon Hall," worked all last week amid the beauties of Golden Gate Park. The screen version of Charles Majors' famous book is being made on a most elaborate scale, and on last Wednesday when the "Progress" of Queen Elizabeth was filmed, not only all the hundred people of the company brought from the South, but five hundred local extras, a whole troupe of real cavalry, borrowed from the Presidio, and five hundred horses were used, all of which, with the elaborate and colorful costumes, made a spectacle not soon to be forgotten by any one who saw it. All of the work here was done in the Park, and with the single exception of one cloudy day, the whole eight days of work were absolutely perfect in regard to weather. Mary Pickford herself, and Douglas Fairbanks who left his own picture, "The Thief of Bagdad" to come up with his wife, arrived on Sunday morning and having worked Sunday, Monday and Tuesday, finished her part of the scenes and returned to Los Angeles Tuesday evening. The company finished on Saturday, and left for the South that evening, where studio work will begin at once. Mr. W. W. Kerrigan, General Manager of the company is still in San Francisco closing up some of the business details.

Sigfrid Homquist, well-known in the silent drama is among the week-end guests at the Palace Hotel.

Colleen Moore, official mascot of the 91st Division, arrived in San Francisco on Sunday morning to be present during the American Legion Convention. She was given a rousing welcome at the Southern Pacific station by many of the officers and men of her special outfit, and will be the honored guest at many affairs given for the division during the coming week.

Fred Gaborie, who recently left the Buster Keaton Company to join the Frank Lloyd Company, spent most of last week in San Francisco, buying ships for Mr. Lloyd's next picture. The ships will be taken to some point near Los Angeles where the picture will be made.

Major H. G. Forester, business manager of the Golden Gate Films, returned to town last week after several weeks spent in the South on business connected with the organization. The company expects to go into production in the very near future in a southern studio, the full details of their plans will be ready for announcement in about another week.

When Eddy Eberly, auditor for Goldwyn, left for the South last week, after a few days spent here en-route from Colfax, it marked the end of the making of "Greed," as far as San Francisco is concerned. Eric von Stroheim and his company have been here so long and worked among us so much, and the whole organization has been so well liked, that San Francisco feels real regret at their going.

It lacks only six weeks of being a year since Ernest Traxler, production manager of the organization arrived the first of Dec. last to start making preparations for the filming of the picture, so it looks like the longest location on record.

Cullen Tate spent a few days here last week en-route to Seattle.

Pauline Starke was a guest at the St. Francis on Friday and Saturday last.

Casts of the Week

Wm. Fox Studios
present
"ANDY McGEE'S CHORUS GIRL"
Directed by Wm. Wellman
Photographed by Joe August
CAST:

Andy McGee	Chas. Jones
Agnes Evans	Marian Nixon
Elizabeth Stevens	Eileen O'Mally
Mother	Lucy Beaumont
Agnes' Husband	Brooks Benedict
Fire Chief	Al Freemont
Veteran	L. H. King
Old Man Turner	Chas. McHugh
Molly Turner	Mary Warren

Wm. Fox Studios
present
"THE SHADOW OF THE EAST"
Directed by Geo. Archainbaud
Photographed by J. Cronjager
present
CAST:

Barry Craven	Frank Mayo
Gillian Locke	Mildred Harris
Said	Norman Kerry
Kunwar Singh	Bertram Grassby
Lolaire	Evelyn Brent

Barbara Bedford will be seen in the forthcoming Rellimeo production, "The Yellow Stigma," under the direction of Colin Campbell. Others in the cast include Wyndham Standing, Raymond McKee, Tully Marshall, June Elvidge and Sam De Grasse.

Universal Studios
present
"INNOCENT"
Directed by Perley Poore Sheehan
Story by Perley Poore Sheehan
CAST:

Gladys Hulette	Norman N. Rankon
Edward Kennedy	Charles Cruz
Howard Truesdell	Robert Gordon

Lon Poff

Lasky Studios
present
WM. S. HART
in
"SINGER JIM McKEE"
Directed by Clifford Smith
Photographed by Dick Rush
Story by Wm. S. Hart
CAST:

Wm. S. Hart	Ruth Miller
Gordon Russell	Bill Dyer
Phillis Haver	Bert Sprotte

Fred Niblo Productions
present
"THY NAME IS WOMAN"
Directed by Fred Niblo
Photographed by V. Milner
Story by Bess Meredith
CAST:

Barbara La Marr	Wm. V. Mong
Ramon Novarro	Wallace MacDonald

The Burning Boughs

BY ALFRED NOYES

pipes to himself alone,
he child of Pan, where the woods are mellowing now;
his echo, the thrush, is flown;
nd the clouds of the sunset burn on the maple bough.
, stained with a golden tan,
ike a smooth-skinned, sun-kissed pear,
e boy-god shines thro' the shadows. O little god Pan,
hat song are you piping there?

he wild grape purples the glen,
the lovers that followed the lilt of his pipes are fled.
re they lost in the cities of men?
s he summon the Oread throng?
r, leashed and lashed with the vine,
the panthers of Bacchus approach to the pulse of his song;
nd the white feet, splashed with wine?

I sing of immortal joy,"
warbling pipes of the young god cried like a bird,
The laughter of girl and boy,
all the kisses and whispers that once I heard;
the oak may darken and turn
o a smoldering crimson pyre;
the golden birch in her own bright tresses may burn;
ut I sing of the world's desire.

Though the wild grape shrivel and fall
er boughs that are flaring like funeral torches here,
y joy shall outlive them all,
the bare bright seed that endures till the youth of the year.
I sang when the world began,
shall sing when the world grows old;
I am the fruit and the berry, the little god Pan,
he green leaf under the gold.

I am the lamp in the tomb;
little gold acorn alive in the drifts of decay;
he heart in the crumbling bloom;
hope that abides when the petals are winnowed away.
roses of life, at a breath,
reak; and your memories wane;
I am the magic insurgent! Through darkness and death
shall lead you to April again."

he sumach burns in the brake.
e hills are a furnace of color and mellowing light
Where junipers flame and flake,
d the blueberry dreams like a faint blue smoke on the height.
e pine cones fall below
n the sweet, red-needled earth;

But wilder and sweeter the pipes of the child-god blow
In a song of the world's rebirth:

"When the Phoenix fires her nest
I sing as the rose-red feathers consume and change,
And the rainbow plumes of her breast
Kindle with beauty and shine transfigured and strange;
And the world and your heart's desire
And the spice of a thousand springs
Awake with the bird reborn from the heart of the fire,
And mount on her radiant wings!"

It is all October now;
But he sings of a mellower harvest than any of ours.
He laughs at the burning bough
And pipes till the perishing leaves grow brighter than flowers.
While the pomp of the world goes by,
As age upon age it has gone,
Though the sun-swarms perish like leaves on the boughs of the sky,
The youth of the world sings on.

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illy Joy, brother of Leatrice Joy, Paramount star, who resigned a directorship at Universal Studios to become associated with Douglas Fairbanks during the filming of "The Thief of Bagdad," is making preparations to leave for New York with his sister to attend the world premiere of DeMille's "Ten Commandments," in which Leatrice plays the leading feminine role.

Joy left Universal Studios and went with Fairbanks for the purpose of taking advantage of the experience to be gained with the noted star. From a minor position, Billy has worked himself up to where he has had charge of the script on the set, and it is a well-known fact in motion picture circles that the handling of the script for Doug's latest picture was a complicated task. Billy expects to direct his own some day, and he is busy gathering up as much experience as possible.

Kenneth Gibson, whose excellent portrayal of Larry Valentine, the tame cat role in "Daytime Wives," called forth favorable comment from critics and public alike, is now playing a similar part, that of Bobby Lamhorn, in Hobart Henley's "The Turmoil," with George Hackathorne and Eleanor Boardman at Universal.

Seldom does an actor have this opportunity of portraying roles so identical in general character, especially consecutively and while Kenneth's work in "Daytime Wives" was all that could be asked for and equal to that of many artists of far more years of training there is no doubt but that "The Turmoil" will show a still higher degree of artistry, gained through that never failing school, experience.

C. Gardner Sullivan is at work on a dramatic feature which will be Thomas H. Ince's next screen special. John Griffith Wray will direct the drama which has not yet been titled. Wray has just finished work on Ince's "Anna Christie" in which Blanche Sweet plays the title role.

Bruce Mitchell is filming "The Street of Painted Women," at the Ince studio. The cast includes James Kirkwood and Lila Lee.

Metro Makes Too Much Noise

The moral of this story is that if you decide to film a motion picture scene at night in the residential section of Pasadena, leave the portable motor generator at home or don't film the scene. Oscar Apfel, directing Viola Dana in "Angel Face Molly," her newest Metro starring picture, tried it and it didn't work at all.

The customary procedure of securing a permit from the city officials had been observed and at about nine o'clock at night Mr. Apfel took temporary possession of the grounds of one of Pasadena's many mansions. Lights were put in place and in the street the huge motor generator, mounted on a specialy constructed truck, began to roar, generating electricity.

The generator is rated the largest and most efficient of its kind. It is operated by a Liberty airplane motor and manufactures enough electricity to illuminate a town of 10,000 inhabitants. The only possible objectionable feature is the noise. It is reminiscent of all the bass voiced lions in Africa sounding mess call at once, and might be compared to a busy afternoon along the Marne a few summers ago.

Some people have proven their ability to sleep in a boiler factory during working hours but the good people in the houses surrounding the generator were different. Mr. Apfel was filming the last scene when a motorcycle appeared in the grounds and its rider, a sturdy gentleman attired in a brown uniform, puttees and a police badge, introduced himself with the terse query:

"Who's the boss here?"

Mr. Apfel was pointed out.

"You people can stay here as long as you want to," the officer declared, "but you'll have to muffle that thing or take it away."

"For the good of all concerned," he added, drawing forth his watch, "it ought not to take more than three minutes."

It didn't.

Hobart Bosworth has appeared as the father of Jane and Eva Novak in separate screen productions, but he appears as the father of them both in the same picture for the first time in "The Man Whom Life Passed By," a new Metro all-star special which Victor Schertzinger is directing.

Ralph E. Bushman, handsome young son of the famous Francis X., who is playing an important role in Metro's all-star production, "The Man Whom Life Passed By," started on his screen career at the age of eight, when he appeared as his father as a boy in an Essany picture, in which Francis X. Bushman was starred.

Although Percy Marmont, who is portraying the leading role in Metro's production of "The Man Whom Life Passed By," was formerly a great stage favorite in England, his screen appearances have been confined to America.

Happenings in the World of Sports

With the Dempsey-Firpo fight a matter of history and with the world's series baseball trophy in the hands of the Yanks, public interest is now focused on horse racing, football and the auto races.

It is interesting to note in this regard that many sporting events of national prominence are scheduled to take place in Southern California and particularly Los Angeles and its environs. The only counter attraction to the local program at this writing is the world championship turf classic slated for Belmont Park, N. Y., this Saturday between Papyrus, English Derby winner, and either Harry Sinclair'e famous colt Zev, or My Own, owned by Admiral Cary T. Grayson, who is the White House physician. There are those who claim that if the magnificent Man-O'-War was racing today the English horse would have no hopes whatsoever. As it is the entries are pretty evenly matched, whether Zev or My Own represents America. That for horse racing.

Notre Dame, one of the nation's most formidable football teams, is, according to report, coming here to play one of our local colleges. Knute Rockne's aggregation plays real football and Southern California folk will see some marvelous exhibitions of footwork, passing and fieldwork if they should come. Notre Dame was scheduled to meet Princeton Saturday at the latter's home field.

The Thanksgiving Day auto races at the Beverly Hills speedway is another event of local import that fans are looking forward to. There is always a tremendous showing of population at the speed rendezvous on turkey day, and it is expected that when this year's entries are announced interest in the events will assume greater proportions than ever before.

The lineup for Jack Doyle's Punch Palace at Vernon Tuesday night has been issued, with "Pepper" Martin and Frankie McCann in the main event. As follows:

"Pepper" Martin vs. Frankie McCann, 133 *lbs.*
Terry Martin vs. Eddie Macey, 120 *lbs.*
Joe Layman vs. Johnny Martin, 135 *lbs.*
Speedy Sparks vs. Tom Kelly, 158 *lbs.*
Packy McMullin vs. Sammy Santos, 128 *lbs.*
Paul Duarte vs. Jack Thompson, 145 *lbs.*
Eddie Conrad vs. Kid Sullivan, 128 *lbs.*

Looks like the Martins were going to be well represented in the fistic encounters!

The annual club championship golf tourney of the Hillcrest Country Club will begin Sunday. A good turnout is expected.

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Fielding Yost, famous football coach at the University of Michigan will retire at the end of this season. He will be succeeded by George Little, who has been his aide during the past two years. Yost will remain at the sch[ool] as head of general athletics.

The regular soccer season opens this Sunc[day]

Dick Ferris is busy these days trying to [get] over the race track at Culver City. T[he] should go through, as it will be a wonderf[ul] thing for Los Angeles. With the Beverly Hi[lls] Speedway and the Culver City racetrack [we] couldn't want much more in the way of r[ac]e grounds. Ferris wants to open the tr[ack] this Christmas.

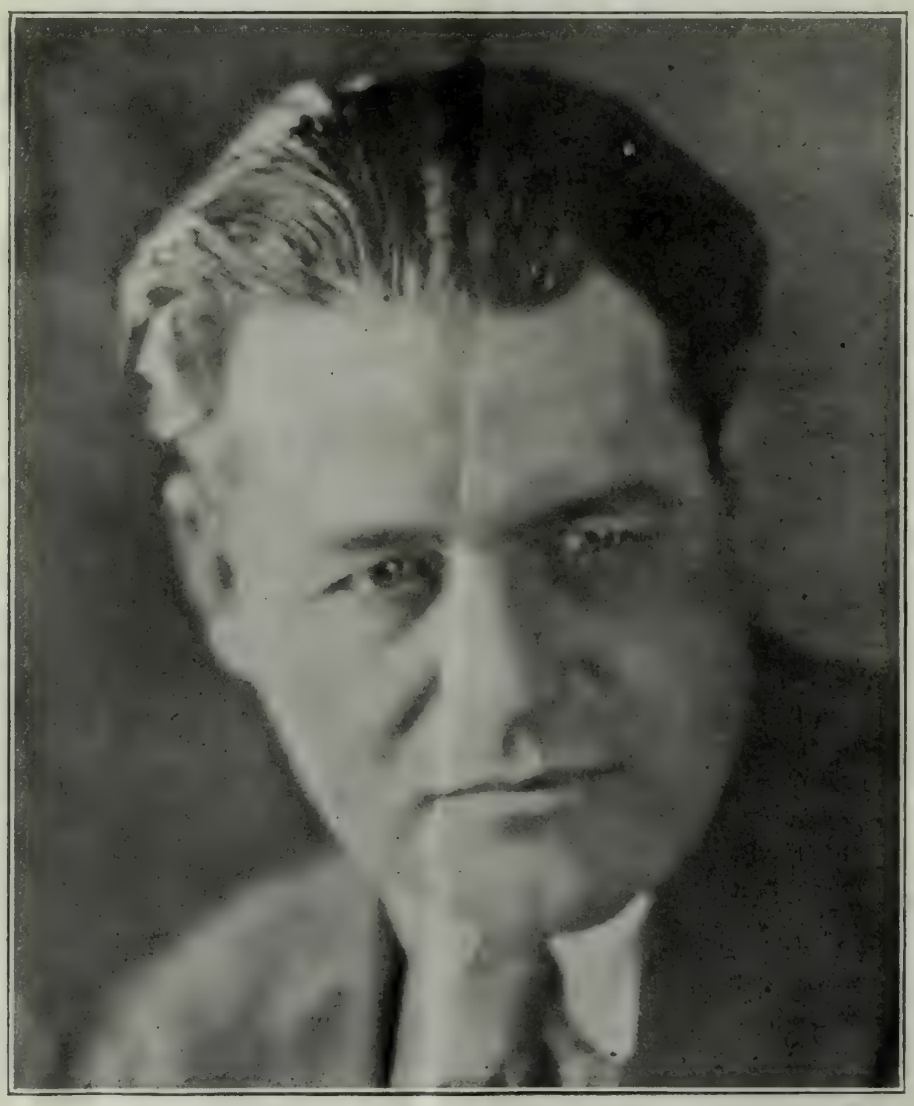
Nine bouts have been arranged for the [Los] Angeles Athletic Club Thursday evening. T[he] main eventers will be Eddie Gleason and N[ick] Slott, fighting at 130 pounds. The rest of [the] card is as follows:

Arthur Arsenault vs. Sailor Ciriaco, 115 ..
Joe McLaughlin vs. Bernard Henry, 128 ..
Jack Fields vs. Dan Conley, 118 *lbs.*
August Gotto vs. Joe St. George, 122 *lbs.*
Johnny Barry vs. William Gukle, 142 *lb[s.]*
Ad Allegrini vs. Sailor Huffman, 160 *lb[s.]*
Billy Burke vs. Mannie Kaplan, 170 *lbs..*
Joe Salas vs. Sailor Bryant, 125 *lbs.*

Mike McTigue, world's light heavyweight champ, is slated to meet Gene Tunney at Madison Square Garden in New York on December 10th.

The Chittenden Gun Club on Bunna Vista Lake is a very popular spot these days. Report has it that there are birds aplenty htere and limits are coming in fast and furious.

"Babe" Ruth has started out on another exhibition tour, with John Scott, Giant pitch[er]. Needless to say, however, the Colossus of Stat[e] has the permission of the Judge this time.



JACK CUNNINGHAM

Veteran scenarist who adapted "The Covered Wagon" to the screen. This film has enjoyed great success and has been acclaimed as one of the cinema's dramatic masterpieces.

NEWS SECTION

"Camera!" (The Digest of the Motion Picture Industry)

EIGHT PAGES

SATURDAY, OCTOBER 20, 1923

HOFFMAN QUITS AT METRO!

HUDSON ANNOUNCES PLANS FOR FILM EPIC OF WEST

First Nat'l Will Make Picture In Mexico

Earl J. Hudson, general production manager of First National, returned to the studios this week after spending several days in Mexico, where he made arrangements to use the largest fenced-in ranch in the world as "location" for First National's epic of the cattle country "Sundown," a picture now in production.

"Sundown," which is an original story by Mr. Hudson, is to be taken on locations more than 100 miles below the border. A company of more than fifty will go into Mexico to make the picture. Arrangements are now being made to care for the motion picture company on "location."

The housing and feeding of the movie people is proving no small problem, as most of the scenes will be "shot" in territory more than 100 miles from a railroad or a telephone, and in a section which in recent years has been excellent foraging ground for cattle thieves and outlaws.

The nearest point of contact with the United States will be Columbus, N. M., the small town which was the scene of Villa's famous raid in 1917. From there the company, camera, equipment and provisions will be taken over the rough desert trails into the interior.

The only communication that the motion picture players will have with the outside world will be by means of wireless telegraphy, for it is planned to install a huge receiving and sending radio station on the ranch for use during the taking of the picture.

"Sundown" is to be an epic of today, telling the story of the fast disappearance of the old cattle king. Its theme, for the most part, deals with the passing of the old west, which is fast disappearing with the division of the plains into small ranches and homesteads.

It will show how the big cattlemen whose ranches in the past covered a million or more acres in extent are virtually forced into Mexico to find grazing territories big enough to take care of their herds.

The earlier scenes for the picture are now being taken during the drive of 250 000 cattle from grazing lands in Utah and Northern Arizona into Mexico.

Frank Case Is Here Again

Frank Case, interrupted while acquiring a coat of tan in Hollywood recently, is back in the film belt as a guest of Doug and Mary again, and will pick up the tanning process where he left off a month ago when prosaic business called him to New York. Case is the owner and proprietor of the Algonquin Hotel in the Metropolis. With Mrs. Case he will remain in Hollywood for several weeks.

Flynn Had a Very Choice Selection

Emmett Flynn, Goldwyn director declares that while in New York City, photographing scenes for "Nellie, The Beautiful Cloak Model," in one district alone he heard eighteen brands of bad language. The last day in the metropolis, a Chinaman capped the climax by swearing in his native tongue at the intruders who insisted on filming the exterior of his chop suey palace.

BESTOW NEW NAME ON CARILLO

As a matter of fact Mario Carillo doesn't know whether he's himself or someone else these days. This despite the fact he has attained recognition as being one of the most picturesque character artists on the silversheet and as such well known to the majority of picture fans. For it seems that the colorful and romantic Mario has a twin, absolutely identical in appearance, by the name of "David Lamont," wandering about the town. Several weeks ago while walking along one of the main thoroughfares of Hollywood, Carillo was accosted by several passersby who nodded their heads and greeted him as "Mr. Lamont." Amusedly puzzled at first, thinking that they must have confused him with some popular acquaintance, his wonderment soon changed to genuine confusion as more and more people began to greet him similarly. Then he suddenly solved the mystery.

While glancing through one of the local papers he came across a novel by one of Hollywood's most prominent authors and screen writers, which was being published in serial form. There, sitting snugly beside that day's installment of the story was one of his favorite photos, autographed however by a strange hand and with a strange name. David Lamont! Where in samhill did they get that name! His name was Carillo, Mario Carillo, or so it had been, at any rate, until he picked up that newspaper and chanced across the novel. M-m-m, certainly sounded queer, alright! Back issues of the paper revealed a comment by the author anent the forthcoming writings. It seems that "Mr. Lamont" was a character of real life whom the writer met in Paris and decided to incorporate in the tale as being the personification of ideal manhood. He had the attributes, both physical and mental, of the hero of a real novel, one that would strike a responsive chord in the hearts of all women readers. Not a "sheik"; he was too serious, too contemplative for that. Not a "yokel," for he had all the charm and courtly manners of a continental nobleman. He was a man that would arouse admiration and respect among his fellowmen, and would readily win the favor of the el appeared in a newspaper thousands of miles from gay Paree. The author was in Hollywood where the movies were made. Perchance she did not know her hero was there, too!

Thus Mario Carillo found himself the central figure of this tale. Why his true identity was not made known to the readers is a matter for questioning. The author did not make him known, and report has it that the editor of the newspaper refused his request for recognition. Be it as it may, the true facts are these; Carillo came to America four years ago and twelve months ago arrived in Hollywood. He was born in Naples, Italy, and was known there as the Count Mario Caracciolo. He was not, as the author averred, an American. Not that his title meant anything for he abandoned it for the more simple name he now has, when he entered pictures. He only believed some recognition was due him and we are inclined to agree. So here it is!

Resigns Because Of Ill Health

Milton E. Hoffman, production manager for Metro Pictures Corporation for the past two years, has officially announced his resignation to take effect next month when he will leave for an extended ocean voyage.

Mr. Hoffman has been in ill health for several months due to the constant strain of business affairs, and finding it necessary to choose between his work and his health decided to give up his duties and step out of the motion picture business for at least three months.

He is one of the film industry's pioneers, starting his career as a salesman for the old World Film Company in the days when he not only sold pictures but also had to repair the projection machines along his route and do many other odd jobs that are now attended to by specialists. Later he was general manager of the Hollywood studios of the Famous Players-Lasky Corporation, later going to London where he established the present Famous Players studios.

Vidor Is Cutting "Wild Oranges"

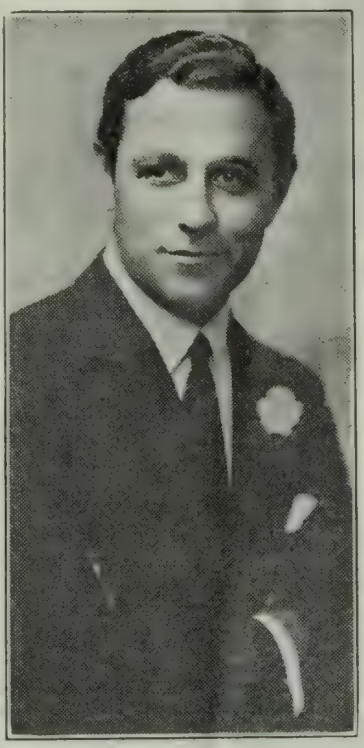
King Vidor, youthful Goldwyn director has finished actual camera work on his picturization of Joseph Hergesheimer's "Wild Oranges" for the Goldwyn company. Vidor is now spending his time in the cutting room and expects to have the negative in final form before the end of next week. He will leave shortly for New York where he will start work on the next Laurette Taylor picture for the Metro company.

"Humming Bird" Acquires Burns

Edward Burns, one of the most popular of the younger screen actors, and leading man for Valeska Suratt, Constance Talmadge, Mae Murray and other stars, has been signed by Famous Players-Lasky to play the leading masculine role opposite Gloria Sanson in the screen version of Maude Fulton's stage success, "The Humming Bird."

The production will be filmed at the Lasky Long Island studios and Burns will leave immediately for New York to commence work on the picture which will be produced under the direction of Sidney Olcott, director of "Little Old New York."

Burn's role in this picture is that of a newspaper reporter who is assigned by the French government to locate the whereabouts of a gangster known as "The Humming Bird." It is said the role offers many opportunities for dramatic development and it is expected that Burns will make his greatest success opposite Miss Swanson.



We have a little letter from Mrs. E. G. Medine, mother of Walter Medine, well known in local film circles, which was sent to us with a copy of a song she has just written. It is entitled "When The Twilight Comes" and the music was composed by Jean Navarre. In addition to this lyric Mrs. Medine has written several poems and stories which were published in one of the newspapers of her home town, New Orleans. At the present time she is visiting in Hollywood with another son, a hero of the late war who has come to this sunny clime to recuperate from the effects of wounds and severe gassing, and it was while caring for him that she found time to arrange the words for her song, which has been endorsed by Leatrice Joy, famous film actress, who also claims New Orleans as her home town.

WALLACE WORSLEY recently returned from San Fransisco where he witnessed the coast premier of his picture, "The Hunchback of Notre Dame."

EULALIE JENSEN will start work in a new production shortly having finished her role in "The Yankee Consul," a Douglas McLean special.

OSCAR APFEL has completed a series of these pictures starring Viola Dana for Metro and it is rumored that he will sign a new contract.

Americanize Villains, Says Tearle

Foreign looking movie villaine must become naturalized Americans.

The die has been cast—according to the casting directors, it is pointed out by Conway Tearle, popular leading man.

The time is not far distant when all screen villains will either be definitely Americanized or they will be out of business, says Tearle.

"Producers are rapidly reaching the point where they do not dare attribute the dark deeds of the flickering drama to an individual of foreign appearance, unless they invite foreign entanglements at the box offices of theatres in countries outside of the three-mile limit of the U. S. A.," says Mr. Tearle.

"With the exception of the natives of Borneo, all races have registered with the American producer, the fact that they do not favor the appearance on the screen in villainous parts, of persons who resemble their countrymen.

"The Mexicans, the Japanese, the Chinese, the negroes and other races do not want their countrymen shown to disadvantage in pictures—and far be it from me to blame them. Producers in Hollywood have learned that it does not pay to ignore these diplomatic relations.

"The objections sustained by foreign countries in this respect are now practically unanimous. Reports are in from nearly every county—and country.

"Producers will have to Americanize the looks of their favorite 'heavies' and no doubt, will have to label each villain: 'This is an AMERICAN villain,' so there can be no misunderstanding.

"The naturalization of foreign looking villains is already under way. Woe be unto those who cannot naturalize their looks!"

WILLIAM V. MONG is enacting one of the featured roles in a Fred Niblo production now nearing completion, titled "Thy Name Is Woman."

Von Stroheim Hides in "Greed" Editing

Erich von Stroheim, dynamic film director, has barricaded himself in his cutting room at the Goldwyn studios.

With the completion of actual camera work, the picuresque director has commenced the colossal undertaking of editing "Greed," his film version of Frank Norris' famous novel, "McTeague." He sees no one, has his meals served in the tiny, overcrowded cubicle, and does not come up for air until he has completed at least sixteen hours work.

The cans of film, forming an impenetrable barrier on the tables around the noted director, hold what von Stroheim feels is his best work in his motion picture career, and that the assembling of the film into the completed story calls for unusually close application.

To von Stroheim the cutting and editing of his picture is by no means second in importance to the physical production. He has visualized the story with the same care for detail and utter realism for which he is famous, and he has begun the task of assembling this material into a picture which tells the story with the directness and dramatic value of the original novel.

The long hours and the insisence of being undisturbed secluding himself with only a corps of cutters and film "patchers," is a repetition of what occurred while he was filming the picture in San Francisco, Oakland, Placer County and Death Valley, the actual locations described by the author.

Bryant Washburn, Grand-Asher star in his own productions, recently drove home in his big car from the golf links. On the way, something went wrong with the motor and the star got out to fix it. While thus engaged a chap in a flivver drove up and halted.

"What's wrong, mister?" he asked.

Bryant looked up and smiled: "I've got one of those things you're driving caught in the carburetor, I guess," he replied.

The other scratched his ear and looked reflectively at the actor:

"Best thing you can do," he finally volunteered, "is to get it out an' let it tow you home!"

Turn Tables On Producers

There has been a great deal of comment by writers, story readers and all the publishing clan on the alleged "mutilation" of published stories adapted for the screen. Now Doubleday, Page and Company, in reversing the "adaptation" process by publishing a novel taken from the original screen play, "Judgment of the Storm," produced by the Palmer Photoplay Corporation, announce that the film story is to be followed exactly!

This will be an interesting experiment, for the vital "first impression" that psychologists talk about will be made by the film, and not, as has been the case hitherto, by the published story. It has been claimed that films are robbed of entertainment value by first appearing in published form. According to both the publishers and the producers of "Judgment of the Storm," however, neither the film nor the novel will suffer in this reversed adaptation process.

The film play is to be novelized by Roy Mason, the novelist. It will be published in full book length and illustrated by photographs from the picture. The novel will be in the book stores and libraries of the country at about the same time the picture is released. Now we shall see if the book publishers can put the spirit of a story written directly for the screen into their medium, more effectively than the film producers have been able to translate novels and magazine stories!

Has Played 20 Cop Parts

De Witt Jennings said "twenty" this week when he completed a police inspector role in Metro's "Angel Face Molly," which made the twentieth time he had been similarly cast on stage and screen following his first notable achievement on Broadway, when he created the role of "Burke" in "Within the Law," which ran three years. Mr. Jennings makes 'em all different. In a recent role for Grand-Asher in "The Way Men Love" he was the most human he has ever been—really quite benign!

Etiquette Expert Aids Lloyd

That details of several Austrian court scenes might be authentic and the actions of various players in these scenes correct, from a military viewpoint, Frank Lloyd has enggaed William von Brincken, filmdom's best known authority on European court etiquette to assist in the technical direction of this phase of "Black Oxen" now being filmed for release as a First National Picture.

Prior to coming to America, Mr. von Brincken was social aide to King Albert of Saxony, then aide to the King of Wurttemburg, and while serving in such a capacity acted as guide to the present King George of England (then Prince of Wales) on a tour of Austria, Wurttemburg, Saxony and Bavaria. Later von Brincken served as an aide in the Austro-Hungarian court and following a tour of the world, came to Hollywood where the fascination of the motion pictures caused him to establish a permanent residence. Because of his training and his fame as an artist, von Brincken is one of the most sought technical advisors in Hollywood.

Author's Tales Have Human Quality

Of all modern fiction writers Booth Tarkington's tales are most fitted for the screen without change of original plot because they are human.

Tarkington understands children; he understands adults—he has a vast knowledge of the innermost thoughts of people.

He can peer beneath a grouchy exterior and know that the chronic grouch is human, pliable, easily moved when properly appealed to.

Tarkington's stories are filled with human interest and therefore are of general appeal.

Because of this superb quality in this writer's stories, J. K. McDonald, producer of "Penrod and Sam," is to give the picture-going world another story from Tarkington's pen—"Misunderstood," a story even more human than was "Penrod and Sam."

Like its predecessor "Misunderstood" is directed by William Beaudine and scheduled for First National distribution.

Rockliffe Fellowes, who so wonderfully interpreted the stern father in "Penrod and Sam" will play the role of a man most kindly disposed toward children; the very antithesis of his first characterization.

Ben Alexander who interpreted the role of Penrod, will play the part of Bill Latimer.

The leads are to be taken by Henry B. Walthall and Irene Rich.

So pleased was Tarkington with the production of "Penrod and Sam," that he wrote "Misunderstood" especially for McDonald's laest production. The author expressed a desire to journey to California to assist in titling the picture.

Director Robert McGowan has finished another "Our Gang" comedy at the Hal Roach Studios and the film has been shipped to Pathe headquarters in New York. The mischievous youngsters are shown running amuck in the amusement zone at Venice. McGowan is also completing camera work on a pirate picture in which the "gang" threatens the entire Pacific fleet.

"Family Life" is the title which has been given to the sixth Mermaid comedy, directed by Bob Kerr, and supervised by Jack White.

It is a laugh-generator of the complications incident to the ownership of an unbalanced flivver, life in auto camps, and a husband addicted to—fishing! The cast includes Mark Jones, Ruth Hiatt, Sunshine Hart, Otto Fries and Tommy Hicks.

ALLEN HOLUBAR will shortly return from Nashville, Tenn.

BENGALS COME TO BAGDAD

Douglas Fairbanks has been working with a Bengal tiger every night this week. This animal is required in Doug's new film, "The Thief of Bagdad." In fact, he has several companions. all lithe, sneaky, striped and with excellent sets of teeth. They have become the chief citizens of the ancient city of Bagdad which stands on the Pickford-Fairbanks lot, and have been encouraged to stay in the town by wire fences twelve feet high.

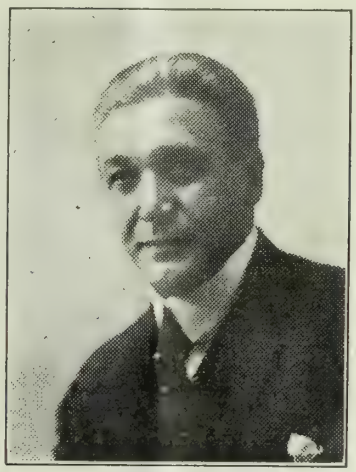
Behind these barricades, the director, cameraman, Doug, the animals and their trainer have been disporting themselves in the glare of the huge bright lights of Hollywood. The tigers are the chained guardians of Bagdad and must be eluded by the thief, meaning Doug, who by the aid of his magic rope surmounts all insurmountable obstacles. The reason for all this energy on the part of the thief is that he desires to steal the Princess of Bagdad. Just whether he will succeed is one of the secrets of the scenario department. Night work will continue for some time, it is announced, as there are several sequences which call for nocturnal effects.

Bert Sprotte's Gamble Success

Back in 1915 Bert Sprotte after having spent twenty-nine successful years on the legitimate stage in the capacity of actor, stage-director and producer in many parts of the world, called upon L. M. Goodstadt at the Lasky Studio and asked his advice as to whether to take up the moving picture profession.

After receiving encouragement and having decided to cast his lot with the exponents of the silent drama and forsake the spoken, he was, of course, unaware that in the month of October, year 1923, he would be cast at Lasky's for the most important of the hundreds of roles which had fallen to his lot to portray.

In William S. Hart's second super-western, "Singer Jim McKee," to be filmed at the Lasky studio, Bert has been cast for the role of "Sheriff Dan McKettrick," an exceptionally strong character part and one in which it is expected he will bring out a superior style of dramatic talent. Critics have many times predicted this would occur when Bert Sprotte would be cast for a part requiring a portrayal by an actor long years in experience



and with that certain finesse resultant only from the highest degree of effort and concentration for which Sprotte is noted.

Bill Hart will himself play the stellar role and other notables in tha cast including Bert Sprotte are Gordon Russell, Phyllis Haver, Ruth Miller and Bill Dyer.

Home Run Wins Her Gown

When Babe Ruth poled out his second home run in the second game of the World Series, he provided Miss Eulalie Jensen, featured screen player with any evening gown in Los Angeles she may select. The gown is "on" Jimmy Morrison, otherwise James Morrison.

Morrison, who was once a great Ruth fan, soured on him last year when, through suspensions and other causes, he failed to lead in home run hitting. He bet against him this year and won. He thought he could go on winning by betting against him. He wagered that Ruth would not even equal a single World Series home run record.

His second home run in the game did it. Only once before had two circuit clouts been registered by a single player in one game. Had Miss Jensen lost, Morrison would have been privileged to have gone to the best tailor in Los Angeles, ordered the best suit the tailor could make and to have sent the bill to Miss Jensen.

With the opening of the new home of Oscar Apfel, motion picture director, on Loma Linda avenue, Hollywood is enriched with one of the most complete personal collections of armor in the United States.

Over a long period of years Apfel has made the gathering of medieval armor a hobby, picking up pieces wherever he has traveled in Europe and the Orient. Until recently his collection was in New York.

In addition to the armor, and with it, the weapons of the days of chivalry, Apfel has several hunt trophies. One of these is the skin of a polar bear that measures more than ten feet. The new house has a gun room that contains every imaginable modern weapon from a tiny automatic pistol to an elephant gun.

A typical army "awkward squad" has been drilling at the Hal Roach Studios for several days. They appear in a new Roach Pathecomedy, with Stan Laurel in the leading role.

J. C. "Jack" Fowler, has just finished portraying the role of John Greenleaf Whittier, author of "Maude Muller," in the screen version of the same name and featuring Marjorie Daw in the title role as Maude Muller. Mr. Fowler before coming to Hollywood, spent twenty years on the legitimate stage and since casting his lot with the silent drama enjoys the distinction of portraying twenty-seven separate and distinct roles, no two of which were alike.

Lloyd Hughes wishes he were twins.

Since Lloyd left for the Flagstaff, Arizona location for the Lasky Company, his manager Fred Fralick, has had five offers for the young actor's services, which he has had to turn down.

Hughes is one of the most actively engaged leading men in Hollywood and holds the record for number of engagements during the past five months, among free lance leading men.

He is at present engaged in a leading role of Zane Grey's. "The Heritage of the Desert," for Paramount. By coincidence, he is working in his own home town in Arizona. This marks his first visit "among the folks" in several years.

John H. Richardson has been signed to play the part of Mr. Byng in Warner Bros. production of "Beau Brummel," with John Barrymore in the title role.

Creighton Hale, who is portraying a Viennese surgeon in Warner Brothers, "The Marriage Circle," has two weeks more work in the production and is already receiving offers for different productions. While the actor is considering the dotted line, he has come to no decision as to work or a much needed vacation, for since his arrival on the Coast the first of the year he has worked unceasingly in one picture after another with no rest between. Mr. Hale will soon be seen in Goldwyn's "Name the Man," for which he was accorded all praise by Victor Seastrom who directed it.

Russell Joy, who terms himself the "jovial juvenile," has returned to Hollywood after a six month's tour in the east in a vaudeville sketch. Prior to his departure for the other end of the continent, Joy played the heavy in Lloyd Hamilton's "Extra! Extra!" which was made at the United studios.

Sam Mogi, well-known throughout filmland as an expert cameraman and all-round director, has blossomed out for himself and is now the President of Independent Comedies, Inc., with offices in the Conlon Building, Hollywood. Mr. Mogi, who has just completed a two-reel comedy is planning to produce a series of eleven more for release by Shadowland, Inc.

MARY SHOOTS IN 'FRISCO

A real mutual admiration contest was on in San Francisco last week. "It's the greatest natural studio location in the world," said Mary Pickford about Golden Gate Park. "Our Mary is the greatest sweetheart the world ever knew —and we love and admire her," said the people of San Francisco, and just to prove it pretty much all the population tried to see her work during the filming of the scenes for "Dorothy Vernon Of Haddon Hall." The crowd was huge all the time, but during the three days that Mary herself was on the scene Marshall Neilan said that the crowd never at any time could have been under ten thousand people. Not that we blame them, we were there ourselves, safely tucked away back of the cameras, in front of the largest policeman in sight, to keep the crowd from stepping on us. And it was a sight to delight any heart, Mary, curls covered by a black velvet hat and in the picturesque riding habit of the days of good Queen Bess, mounted on a white horse, with rose and silver trappings, surrounded by knights and ladies faire, all against the lovely green vistas of Golden Gate Park, and under a sky of cloudless blue.

"Isn't it too thrilling" said Mary," it's just like the ovation Doug and I had in London," and she smiled sweetly at all the people with cameras, trying to take snap-shots of her, and at the children that always manage somehow to be in the front row, but there were times when in spite of the special police and the rope lines that it took a special body guard and Doug's strong right arm to save her from being overwhelmed.

The Pickford Company is the largest production company ever in San Francisco, and incidentally the most extensive location Mary Pickford has ever done. They came in a special train, "The Dorothy Vernon Special," with a company of 120 members, and four cars of the ten, which made up the train, loaded with properties and equipment. Several horses specially trained for the pictures, including Mary's own lovely white "Juanita" were along, and among the properties were 250 saddles, 850 Elizabethan costumes, 20 carriages and wagons, and 50 fuse-type muskets, each valued at $100.

The company worked for eight days in San Francisco, all the locations used were in Golden Gate Park and on Wednesday, the "Progress" of Queen Elizabeth was filmed, using beside the regular company five hundred local extras, with horses to mount them, a troop of regular cavalry borrowed from the Presidio, carts, and wagons galore. For when Queen Elizabeth went a-visiting she took not only her servants and knights, ladies-in-waiting and body guard, but all her own food, furniture, supplies and servants. So the filming of her progress was a really beautiful and colorful sight. Included in the players from Hollywood were Allan Forrest, Anders Randolph, Marc McDermott, Erich Mayne, Mme. Carrie Daumery, Lottie Pickford, Colin Kenny, and Malcolm White.

Writer Buys Home

Carey Wilson, associate editor of the Goldwyn studios, has joined the ranks of Hollywood home owners who recently purchased a home on Sweetzer Avenue, in Hollywood. Mr. Wilson recently finished the adaptation of Elinor Glyn's "Three Weeks," and wrote the continuity on "Nellie, The Beautiful Cloak Model," from the adaptation by H. H. Van Loan.

Carl Miller has lived a long time to have a childish dream realized. Brought up in a country town, he longed as a child to ride on a train. His ambition was to be a conductor. Now in a Ben Wilson production which Arthur Rosson is directing for Grand-Asher, Mr. Miller, who is male lead in the picture, has been riding all day long for three days, to Englewood and back to a location in an observation car where the scenes he is enacting with Mildred Davis are being photographed. He is likewise a conductor, for he is taking Mildred back home!

Ruth Hiatt is not dependent upon her work as leading woman for Lloyd Hamilton in his comedies.

She's rather proud of the fact that she studied stenography for two years, and won a medal for speed in typing.

Niblo Particular About The Coin

Spanish gold, the real coins of Spain are to be used in the production "Thy Name Is Woman," which Fred Niblo is making for Louis B. Mayer.

Mexican gold coins were tried at first but it was found that Spanish and Mexican money are very different and Mr. Niblo, as particular of the minutest detail as he is in vital matters of the production, cabled his troubles to a friend who is at present living in Madrid and as a result fifteen hundred dollars worth of Spanish gold coins are now crossing the Atlantic bound for Hollywood.

R. Ernest Ouimet, President and General Manager of Laval Photoplays, has announced the completion of "The Vital Question," which was picturized from William Counselman's story. Mr. Ouimet will leave for New York in about ten days to complete arrangements for the distribution of the picture. Paul Casanouve directed the production, which was photographed by Georges Benoit. In the cast are Andree Lafayette, Helen Ferguson, Jack Perrin, Max Constant, Barney Randall, Edward Tilton and W. H. Turner.

Reel Thanks Due Famed Artist

Most famous screen artists claim someone as their "discoverer." Helene Chadwick credits the eminent artist, Harrison Fisher with having started her toward her prominent place on the screen today. It was while studying art with her that Mr. Fisher noticed the possibilities of her beauty. He persuaded her to be his subject for a magazine cover, and his painting brought Miss Chadwick immediate fame.

No Duncan Script

Max Graf, supervising director of the Graf Productions, writing of plans for the Duncan Sisters, whom the brothers have just signed for a series of pictures, says "spontaneity" will have full scope. The first vehicle "The Unheavenly Twins" by Rosetta Duncan, will be mapped out in briefest continuity and later built up in its sequences on the set in much the same way that comedies are fashioned. Fame has been won by the sisters through their naturalness and instinctive resourcefulness for they are highly inspirational. They "think of things" as they go along, so this asset will be seized upon by Max Graf who will supervise all their pictures.

Charles Cruz has been cast in "Innocent," at the Universal, an original story by, and under the direction of, Perley Sheehan. The cast includes Gladys Hulette, Edward Kennedy, Howard Truesdell, Norman N. Rankon, Robert Gordon and Lon Poff.

Jerry Farmer of the Trimble-Murfin Productions is thinking seriously of trying some long distance running in competition. The other day a ten-months-old police dog was brought to Strongheart's ranch home in the San Fernando Valley by a friend of Laurence Trimble, to get the director of the wonder dog to handle him a bit. The pup became frightened and bolted. Then ensued a chase of nearly an hour in which Farmer finally ran down the dog. Perhaps you don't believe this, but Strongheart's press agent vows it's true.

Screen Kid Vacations

Bruce Guerin is making the most of his between-pictures vacation, many happy hours being spent at the family ranch in the San Fernando valley, watching the erection of a new house where he, sister Marjorie, Mother and Daddy Guerin will spend their week-ends when work permits. "The Country Kid," in which Bruce appears in support of Wesley Barry, has been shipped to New York. Critics who have previewed the film predict that the clever four-year-old will be eligible for stardom when it is released, so realistic is his work as the pathetic little brother of the country urchin.

Globe - Trotting Cameraman on "Ben Hur"

John Boyle, considered one of the best cinematographers, has been engaged by the Goldwyn company to head the battery of cameramen who will go to Italy to film "Ben-Hur."

Boyle earned the commission by his excellent photography in two pictures which he has just completed at the Goldwyn studios—George D. Baker's "Slave of Desire" and King Vidor's "Wild Oranges."

Boyle has made several trips to the South Sea Islands, China and Java with William Alder, noted explorer. Since photographing "The Queen of Sheba" he has constantly been called upon to do the camera work with companies contemplating trips to distant locations. Boyle has had years of experience having been behind the camera long before the motion picture industry was in its infancy.

Upon completing his work as child lead in "Big Dan" at the Fox studios, Buck Black was engaged to play the part of six-year-old "Little Billy" in the Gene Stratton Porter production "The Girl of the Limberlost," now being filmed at the Ince studios.

Halperin Will Film Lyric "Souvenir"

Victor Hugo Halperin of the Halperin Productions, whose first picture, "Tea With a Kick," offered a cast of twenty-seven stars and scored a great success, has leased stage and office space at the Hollywood Studios and is getting ready to make his second picture, "Souvenir," also an all-star production, which will include at least twenty big names in the cast. This picture is laid in Russia at the time of the revolution, and the story is also being made into a stage play for presentation in New York City this Winter. C. R. Wallace will co-direct with Halperin and "Souvenir" is for Associated Exhibitors release.

Jack Polo, who a few years ago was playing at local studios has returned from the East and will again take up the art of acting. During his absence he has been connected with a number of Eastern film companies, especially the Universal at Fort Lee, N. J..

Hunt Stromberg has rented office quarters at the Hollywood Studios and plans to have three units in production at that studio within a short tme. Stromberg Productions, which introduced Bull Montana to the public, also now include the well-known Western star, Harry Carey. The third unit will be an all-star one.

n n a Q. Signs With Tully

Richard Walton Tully announc- the signing of Anna Q. Nilsson, ho is just about the busiest ung lady in Hollywood these ys, to play the part of *Alle- eny Briskow,* in Tully's next oduction, "Flowing Gold," an aptation of Rex Beach's color- l story of the Texas oil fields, d which will be a First National ture.

In this characterization, Miss ilsson will appear as a glorious ecimen of western womanhood, awkward, uncouth girl of the ains, of magnificent physique de- loped by years of toil on her ther's pitiful "dry farm," but th the tender heart of a woman. ter, when Providence, as com- nsation for the family's unequal uggle against the drought, saw to bring forth oil in great quan- ies on the nester's acreage, "Al- ," by a tedious course of study d training, spurred on by her ve for a man socially and in- llectually her superior, blossoms to a refined and beautiful wom- . The role is peculiarly suited Miss Nilsson's versatility.

The career of Anna Q. Nilsson most interesting. From the very ttom of the ladder, she has imbed, and for the past three ars has played countless power- l emotional roles, besides many out-of-door pictures calling for e most strenuous type of wom- . Two of such recent instances e in "The Spoilers," another ex Beach story, and in "Pon- la," a First National picture soon be released.

Both Mr. Tully and Joseph De rasse, who is to direct "Flowing old," are highly elated over hav- g secured her services.

Marie Walcamp, "the daredevil rl of the movies," has just com- eted the leading role in "Treas- re Canyon." The picture was di- cted by Breezy Eason.

Wheeler Dryden, who recently oined Margaret Anglin's Company San Francisco and created sev- al important parts in her produc- ons at the Curran Theatre there, turned to Los Angeles with her, will be remembered, and played r three weeks at the Mason Op- a House. Mr. Dryden was then ngaged by Miss Anglin to play e part of "Reginald Morton" in The Woman of Bronze," and left alifornia for a tour of Canada, orking back towards New York ity. After leaving Winnipeg, anitoba, the Compay went back the States, and are at present Des Moines, Iowa. The tour ill conclude in Fort Wayne, In- iana, from whence the Company oes to New York City and dis- ands.

CHARLES "BUCK" JONES completing his part in a forth- oming Fox special in which he ill appear as a fireman.

HOLLYWOOD STUDIOS EXPAND

So heavy has been the demand for plant facilities at the Hollywood Studios since it was purchased at a consideration of approximately $750,000, by a group of capitalists headed by S. M. Tompkins, president and John M. Nicholaus, vice-president of the Standard Film Laboratories, that the general manager, William Sistrom has commenced a building program which calls for an expenditure of $200,000 within the next six months. This program will double the stage and unit facility space.

When the property was purchased, there were four glass stages and work is now nearing compleion on the enlargement of stages No. 1 and No. 2. They are being extended and joined so that when completed they will become a single dark stage, 115 by 280 feet, probably the largest stage of its kind in the West. It is an all-steel structure, with solid glass roofing. Work is also well under way upon one complete new unit building, upon an addition to the mill, which will double its size and capacity, a new dressing room building with the most modern fixtures and conveniences, and a complete new storage building.

New production offices are already completed and occupied by George Berthelon, production manager, Robert J. Ellis, technical and art director and Harry D. Brown, plant engineer and lighting expert.

Further plans under Sistrom's building program call for three more stages of the same size as the giant one, now nearing completion, a building to house a commercial photographer and the art title department, and a new and much larger administration building.

Chill Hearts of Comic Villains

A novel little playlet was unwittingly executed by a group of Christie Comedians while returning from location yesterday. It so happened that the day had been spent in shooting some real hard-boiled Western scenes—scenes that called for such titles as "Stay off-'n these diggin's, stranger, or I'll pump you full o' lead"; and "I reckon I'm the meanest man in these parts, little gal."; and all the actors felt tough enough to bark at a pack of lions.

The first car to leave for the studio contained "Cactus Kelley" and "Rattlesnake Rodriguez" who are better known to the public as Bobby Vernon and Tom Murray; director Harold Beaudine, and the dainty little ingenue Charlotte Stevens.

As the car got into motion Bobby Vernon made a survey of his wild and wooly costume and in noting two huge 'gats' protruding from his belt he opened the brief dramatic skit by saying,

"Gee, if I go home in this outfit I'll scare the daylights out of my baby."

"Yes, and I look tough enough to scare anything that walks or crawls" wheezed Rattlesnake Rodriguez as he glanced around to see if any stray dogs had fainted with fright at the sight of his mean make-up.

Suddenly, as the car slowed down for asharp turn in the road, two masked men dashed up to the car and commanded,

"Hands up!"

The occupants of the car thot they were victims of a crude joke but were soon convinced of the bandits' serious intent when the latter fired several real bullets into the windshield.

The frail looking bandits were evidently too busy to be frightened by the tough looking actors and they proceeded to portray the parts that the actors were dressed for. Robbing the movie folk of their valuables was indeed a dramatic incident and when their loaded guns were added to the loot the actors felt at east in donating their services to a comedy-drama.

As the auto proceeded to the studio only a few feeble words were spoken by the passengers.

Director Beaudine turned toward the tonneau and addressed "Cactus Kelley" and "Rattlesnake Rodriguez"; "You boys," he said, "Can come out from under that laprobe now. The bandits are gone."

Club Wants Name

Virginia Brown Faire, president of the newly launched club of screen artists organized for self improvement, announces that since the name of the club "The Regulars" has not met with approval from various outsiders, that the girls have decided to change the name and are open to suggestions from anyone who will send in a name to 1714 *Garfield Place, Hollywood, the home of the president. The best name will win a prize and also, if the prize winner is interested, autographed photographs of all the members which include Priscilla and Marjorie Bonner, Maryon Aye, Kathleen Key,, Pauline Curley, Menifee Johnston, Alberta Vaughn and Grace Gordon. Among others joining are Mary Philbin, Doris May, with still others to be invited. June Mathis was elected honorary president at the last meeting.*

Contracts were signed yesterday by Maurice Tourneur and a trio of popular players to appear with Owen Moore in the next M. C. Levee-First National offering, "Torment."

Maude George, who has just finished her work in "Drums of Jeopardy," will appear in one of the leading roles. Miss George's other recent characterizations took place in "Six Days" and "Temporary Marriage."

Joseph Kilgour, who recently finished a leading part in "Ponjola" and George Cooper, who attracted considerable attention in Marshall Neilan's, "The Eternal Three," are the other two players to sign with Tourneur.

Visitor Lends Zoo Atmosphere to "Pleasure Mad"

The Louis B. Mayer Studios of Los Angeles are situated on a large plot of ground adjoining the Selig Zoo, in which is imprisoned one of the largest collections of wild animals in the world.

Until recently no effort was made to prevent visitors at the Zoo from wandering onto the Mayer "lot" to watch the various companies make motion pictures.

One day not long ago, a tall, gawky fellow, expensively overdressed, wandered out of the zoo onto a stage where Reginald Barker was completing the filming of "Pleasure Mad," his latest special photoplay production for Louis B. Mayer.

The newcomer had just come from an orgy of feeding peanuts to Anna, the famous screen elephant, and still possessed an abundant quantity of the goobers in his pockets.

Engrossed in watching Barker "do his stuff" behind the scenes, the fellow cracked and ate peanuts, carelessly tossing the shells onto the studio floor. The director observed this ill mannered proceeding for a few seconds and when it became evident that the visitor did not have sufficient good sense to quit, he addressed him politely, though caustically and in no uncertain tones:

"Sir," Mr. Barker said, "you have possibly been misdirected—the Zoo is next door. There is a rule against feeding the animals here."

A silly grin and an early exit followed.

Madge Bellamy, Sid Chaplin, Ford Sterling and John Steppling have been added to the cast of Thomas H. Ince's new comedy special "The Galloping Fish." With Louise Fazenda and Freddie, the seal, so human that he almost talks, occupying headline, the comedy is due for a flving start with Del Andrews handling the megaphone.

"I've supported so many queer animals lately," murmurs Louise plaintively. "It was a horse in mv last. Once before I supported a seal and he hit me. But Freddie looks like a gentleman and I think he will act like one."

We have a post-card from Frederick Peters who is at Quincy, Cal., playing the brute heavy in "The Beast" which Edmund Mortimer is directing for Fox with John Gilbert featured. Peters states the company expects to stay on this location three weeks, but he isn't sad because there is plenty, of fish, deer and bear there. Enough for a good time for anyone, we'd say!

Newton Hall, 10-year-old stage and screen character actor, has been signed by the Gene Stratton Porter Productions to enact the role of "Billy" in "The Girl of the Limberlost" now being filmed at the Ince studios in Culver City.

Flapper Flaps With Swamp Angel

Clara Bow, immortalized by Howard Chandler Christy as "The Spirit of Youth," and today considered among motion picture producers as "the ideal flapper," has been engaged by First National to portray an important role in "The Swamp Angel."

This is a picture of typical small town life. Clarence Badger is directing it and the leading role is in the hands of Colleen Moore.

Only eighteen years of age, Miss Bow came into pictures a few months ago to find herself a "type" and one very much in demand during the vogue for pictures of "flapperism and jazz."

Like Virginia Brown Faire and several other well-known screen stars, the young actress really made her debut in pictures through the winning of a beauty contest.

Her first pictorial efforts never reached the screen, however. Her part fell a victim of the cutter's shears. Her second venture was more successful. This was as "Dot Morgan," in "Down to the Sea in Ships."

Later she played opposite Glen Hunter in "Grit," then she appeared in "Maytime" and more recently portrayed a naive flapperish role in the Frank Lloyd production "Black Oxen," a picture now in production.

Clara is a native of Brooklyn, N. Y. She studied to be a secretary, but changed her mind very suddenly when her beauty attracted Howard Chandler Christy, who used her as a model for his painting "The Spirit of Youth."

A great future is predicted for the youthful thespian who, producers claim, is one of the most naturally gifted young players to reach the screen for many moons. One prominent director describes her as a composite of Lenore Ulric and Marguerite Clark.

The Fred Caldwell Co. has purchased another story by J. Stewart Woodhouse which has been approved by James Dent, West Coast representative of Selznick's, for the Hollywood series. The title for which has not yet been announced, but deals with rural life. Mr. Woodhouse centered the story around Muriel Reynolds, the embryo comedienne of the Fred Caldwell Company.

Creative Productions, working at the Hollywood Studios, has finished shooting on "Superstition," an all-star feature, which is now in the editing room being prepared for an early Fall release.

Although casting is practically completed, the Irving Production, "The Dawn of Love," is being held up by the continuity. This picture will be directed by Dallas M. Fitzgerald and will feature an all-star cast.

Cancels Trip; Goes To Work

Togo Yamamoto, prominent Japanese actor who recently returned from New York, and who portrayed an eccentric Chinese character in First National's production "The Lord of Thundergate," is now playing a similar role in "The Yellow Stigma," which is being filmed by the Rellimeo Film Company under the direction of Colin Campbell with a notable cast including Wyndham Standing, Barbara Bedford, Tully Marshall, Rosemary Theby, June Elvidge, Raymond McKee and Sam De Grasse.

Togo was planning to go back to Japan the coming Spring to direct pictures for the Matsutake Kinema Company, which is the largest film producing organization in that country, but due to the recent catastrophe he will be compelled to postpone this contemplated journey for at least two years. It is interesting to note that he is also the publisher of a graphic film magazine in Tokyo, having a 100,000 circulation. It is a monthly and by far the largest and best of its kind in the Orient. Today Togo is the premier screen player of his native land, and the significance of this position is brought out by the 1922 statistics of the United States Chamber of Commerce which reveals that Japan and England are the two best markets for American films. The picture market of the Orient is controlled, for the greater part, by Japan.

Concentration Vital Asset

Concentration.

A simple word, yet one of the most vital factors to the success of the actor or actress, according to Mae Murray, Metro star, who is now working on "Fashion Row," her new Tiffany production for Metro.

"Concentration is important in every art, but especially in the art of acting," states Miss Murray. "Concentration is the quality which permits us to direct all our spiritual and intellectual forces towards one definite object—sometimes for a time much longer than our physical strength can endure.

"I once heard of a fisherman, who, during a storm, did not leave his rudder for forty-eight hours, concentrating to the last minute on his work of steering his schooner. Only when he had brought his boat safely back to the harbor did he allow his body to faint. This strength, this certainty of power over ourselves is the fundamental quality of every creative artist. The actor must find it within himself and develop it to the very last degree.

"In the art of acting a special kind of concentration is necessary. The pilot, the architect, the scientist, the painter, the sculptor, the musician, the author—all have visible objects of concentration. With the actor it is quite different.

"To act one must know how to concentrate on something materially imperceptible. In other words, the actor and actress need a spiritual concentration on emotions which do not exist, but are invented or imagined.

Likens Films To Melodramas

"The famous old Drury Lane melodramas of King Edward's time were more closely akin to the motion pictures of today than any other form of past or present day stage entertainment."

So declares Percy Marmont, the Mark Sabre of the screen version of "If Winter Comes," and the portrayer of the title role in "The Man Whom Life Passed By," which Victor Schertzinger is directing at the Metro studio. Mr. Marmont, although a leading man in American screen productions for the past seven years, is an Englishman by birth and was formerly a popular member of the Drury Lane players.

"America, it seems, has a misconstrued conception of the nature of the Drury Lane melodramas," Mr. Marmont states. "Cheap imitations of them were produced in the English provinces and it is these, I feel, that have led the majority of the American public to form the opinion that Drury Lane productions were closely similar to the ten-twenty-thirty melodramas which were popular in the cheaper theatres of America a dozen years ago.

"Drury Lane had one of the largest stages in the world. The melodramas staged there were full of action, to be sure, but not the wildly exaggerated action that is imagined. The King and royalty were frequent attendants. There was always one big scene in each production, very spectacularly staged and not unlike the big scenes of present day motion picture spectacles.

"After all, the stage is a continuous 'long shot,' and the race scene in 'The Sporting Duchess' the thrilling scene in the Alps in 'Hearts are Trumps,' and the underwater scene in 'The White Heather,' were all staged at Drury Lane, a little more artificially but quite as effectively as they were later for the screen."

Viola Dana I Fast Worker

Viola Dana believes she ha qualified as a quick change arti as the result of her experienc during the filming of "Angel Fa Molly" her newest Metro sta ring picture which Oscar Apfel directing.

Miss Dana's wardrobe for th picture includes seven costum and during one day's filming sh wore six of them. In most of th cases a change of makeup accon panied the change of clothes an the little star rubbed greasepai on and off her face until her fin ers tired with the labor.

Some of the costumes wer coarse, strong garments. Othe were fine, thin things that requir careful handling.

The average person changes h attire not more than twice betwe the time he arises in the mornin and the time he retires for th night. With Miss Dana the com plications were far greater.

She arrived at the studio at o'clock in the morning and by o'clock was ready for work.

At 10 o'clock, Mr. Apfel tol her to change from the dress of denizen of Third Avenue, Ne York, to that of a wealthy youn society girl. She had to chang her costume and her makeup an have her hair dressed.

This operation was repeated fiv times before she finished the fina scene of the day at 6 o'clock. Be fore going home she telephone her sister, Edna Flugrath.

"Tell those people I can't g to the theatre tonight," she re quested. "Tell them I'm ill. Te them I've gone to Europe. Te them anything. I'm not going t change my dress again."

Symphonies

Factory stacks muttering smok to slander the sun.

Shanties that have collapsed in to an architectural embrace ma querading as a "duplex" house.

Tin cans, sparkling as beautifu ly as jewels on the diaphragm of dowager.

Goats posed as gracefully on as heaps as marble fauns on the ter race of a palace.

Such is the setting for "Th Swamp Angel," the rollicking com edy drama of pathos and humo which First National is producin with Colleen Moore in the feature role.

Richard Connell wrote the story Clarence Badger directs. Supporting Miss Moore are Ben Lyon Sam DeGrasse, Charlie Murray Mary Alden and a flock of kids.

ormer Cowboy Now Matinee Idol

Born on a Texas ranch, where learned as a boy the arts of ypunching, Carl Miller, the tal- ed young actor who plays the le lead in Mildred Davis' new and-Asher picture, directed by thur Rosson, used to spend his cations from the University of xas, keeping up his practice with rope and in the saddle.

He went to Mexico with a big ning corporation, where he ndled trucks. One day Beverly iffith, making a news weekly, nt down to get some mine stuff d Miller gave him every co-op- ation. They struck up a friend- ip and Griffith asked Miller, who s getting sick of the country, to me to Hollywood and try a fling pictures. This was in 1916. He nt to Universal, where he play- atmosphere for a while and then d seven westerns with Marie alcamp. Later he became ju- nile lead in Lois Weber pictures, ayed other leads and finally was afted. He entered the U. S. otor Transport Service where he mained for 27 months. After e war he played other parts, in- uding one of the leads in "The ride's Play," with Marion Davies d Wyndham Standing for Cos- opolitan.

Finally he did a part in "The id" with Chaplin and his good ork in this brought him the en- gement in Chaplin's recent pic- re, "A Woman of Paris" in hich Miller played his greatest le to date, working for more than ght months therein.

Lawrence Licalzi Joins Ranks of Screen Kids

A boy with a grand opera name ke Lawrence Licalzi should have ramatic talent.

Lawrence's father was a vaude- ille theatre owner in Chicago, New Orleans and Butte. Licalzi is talian and his wife is Irish. Law- ence was born in the atmosphere f the theatre and during the elev- n years of his life this close as- ociation with the theatre has add- d to his natural dramatic talent.

In "Misunderstood," the J. K. McDonald production which Wm. Beaudine is directing for First Na- ional, Lawrence interprets the dif- icult role of the juvenile hero's oil. He entered films five years go, and first drew the attention f the dramatic critics for his work n the Wm. Fox production, "Three Good Pals," later coming to the front as a child artist in "Rupert f Hentzau" and "Robin Hood."

Young Licalzi is a talented pi- anist and has a good tenor voice.

Lillian Leighton has completed her role in "The Call of the Can- yon" for Lasky and is preparing to start work on another big fea- ture.

Mickey McBan and Muriel Mac- Cormac, well-known screen kiddies, are playing in "Hard Rock," which is being filmed at Universal under the direction of Robert Bradbury. Jack Hoxie is the featured player. In two previous pictures, Gasnier's "Poor Men's Wives" and with Dustin Farnum in "The Man Who Won," these youngsters enacted roles as twins, but in the current production they simply appear together "untwinned."

Helene Finishes Stahl Film

Helene Chadwick, who has been characterizing the "Home," and not the "Why" in the John M. Stahl production for Mayer, entitled "Why Men Leave Home," will complete her engagement this week and return to the Goldwyn studio where she is under contract.

During the filming of the Stahl picture, which has taken six weeks to photograph, Miss Chadwick has been married twice to the same man, Lewis Stone, and has gone on as many cinematic honeymoons.

According to the rule that "The first shall be last," their first wedding scene will be the last shots taken for the picture.

Never before in motion picture history has an honor so distinguished been conferred upon any motion picture as that just bestowed on Richard Walton Tully's most recent production "Trilby," a current First National Picture.

Out of all the films made in all countries, Tully's "Trilby" was selected by the British government to be presented under the patronage of the King and royalty in every theatre in England for the purpose of assisting the $25,000,000.00 fund for the hospital for war veterans.

Mr. Tully, who is now deep in his preparation of the scenario for "Flowing Gold," the Rex Beach novel which is to be his next production, is being deluged with wires and letters of congratulation.

Cullen Landis, who has no such thing as watches in his young life, being engaged in two pictures at the same time, has a maturer cast of countenance in the Ince production, "The Girl of the Limberlost," for he has graduated from a university and has been in the unromantic business world for two years. It is the "oldest" straight role he has yet played. His nights are spent at the Metro Studios where he has the juvenile lead in "The Man Whom Life Passed By."

For the first time since completing her part in Mack Sennett's latest feature production, "The Extra Girl," Miss Mabel Normand, the star, returned to the big comedy lot for the purpose of exchanging ideas with F. Richard Jones, production manager for Sennett, and also Miss Normand's personal director.

"D. W." Wants To Know Horse's Color

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the northern armies during the Revolutionary War, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production "America." Mr. Edwin B. Worthen, president of the Lexington Historical Society declares there is no available record, although it is known the horse was not white as pictured in illustrations. Griffith's research department is now conducting search through personal correspondence of that period.

Gains Fame In Mother Roles

Mary Alden once more takes her place at the head of the ranks of screen mothers. Particularly impressive is her characterization in Mr. Mayer's presentation of Reginald Barker's version of Blanche Upright's novel, "The Valley of Content," which will be released by Metro under the title of "Pleasure Mad." In this feature production Miss Alden portrays the role of what many people will agree is the ideal type of American mother—the mother of unflinching fidelity to her family, the mother who clings to old-fashioned creeds when her loved ones are in danger from their own errors.

Miss Alden's career has been most interesting. She is a recruit from the ranks of journalists, having followed her writing bent in both New York and San Francisco. However, when a chance came to go on the stage, she embraced it without a moment's delay and this led to her winning the role of a mulatto housekeeper in David Wark Griffith's immortal production "The Birth of a Nation," to which the popular delineator of matronly roles owes so much of her success.

By the time the year 1920 had rolled around and she had supported Will Rogers in one of his notable screen successes, Miss Alden had won the distinction of being called "The foremost mother of the films." She has retained this reputation ever since, until now she is in demand every time a mother role of any kind comes up.

Some of her more outstanding successes were scored in support of Richard Barthelmess in "The Bond Boy," with Blanche Sweet in "The Unpardonable Sin" and in "The Old Nest." Later she was presented as a star in her own rights in "A Woman's Woman," and now she comes back to her great following of admirers in what is claimed to be even a greater mother role than any of its predecessors' This appearance in "Pleasure Mad" is said to be the zenith in artists characterization on her part.

Mae Murray Is Real Style Mentor

Mae Murray does not keep abreast of the styles.

She keeps ahead of them.

From four to six months, sometimes a year, separate the filming of the first scene of a motion picture production from its first public screen showing. This means that the people who are responsible for the clothes worn by the players in a picture must figure a long time ahead.

For "Fashion Row," her newest production for Metro as for all her previous pictures, Miss Murray designed all her gowns.

Keeping a half year ahead of the styles is no easy task but it is not as difficult for Miss Murray as it probably would be for anyone who had given the problem no previous thought. Designing gowns has been Miss Murray's avocation for years and she has arrived at the point where she can forecast with uncanny accuracy just what modes will receive the stamp of popular approval six months hence.

"Styles move in cycles as does almost everything," said Miss Murray. "A glance through the family album will show that the bodice effects and full skirts that are popular today were in style decades ago. During the last few years we have seen even modified bustles and hoop skirts come into fashion. By watching this thing closely one develops a sixth sense that guesses what will be next."

Theodore von Eltz in finding considerable humor in his role of a captain of industry in Universal's "The Turmoil." As "Jim Sheridan," whose empire is the business world, Mr. von Eltz in the four weeks since he began the new role, has worked one day. However, there are plenty of scenes coming up any day for him and also he can look forward to his death which is on the program. Since signing for "The Turmoil" Mr. von Eltz has had several offers from different producers.

Pulse of the Studios

For Week Starting Monday, Oct. 22, 1923

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 313**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Rosson	Mildred Davis	Linden-Stevens	McGaugh	Jules Furthman	"Where is Polly	2nd Week
Dearholt Productions.						
Neva Gerber Productions						
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-14**
BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.						**Drexel 190**
H. & B. Film Co.						
Tenny Wright	All-Star	Bill Beckway			"Tango Trails"	Preparing
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						
Jas. Young	All-Star	Special	G. P. Saum	C. O. Seessel	"Welcome Stranger"	Preparing
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**59357**
Fred Caldwell	All-Star	Hollister	Rounsaville	J. S. Woodhouse	"Hollywood 1900"	Preparing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stĕrn, Gen. Mgr. Bert Sternback, Casting.						**Holly 009**
Century Comedies (Universal release).						
Al. Herman	Pal	Billy Williams	Sherry Pansey	Al. Herman	"The Rich Pup"	1st Week
A. E. Gillstrom	Buddy Messinger	Victor Sherrick	Leslie Goodwin		"Boys Will Be Boys"	1st Week
Bob Kerr	Earle McCoy	Wm. Hyers	A. Linkoff	Bob Kerr	'The Process Server"	1st Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 407**
CHOICE STUDIO. 6044 Sunset Blvd.						**439-76**
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 310**
Al Christie	Bobbie Vernon	Nagy	Hagerman	Frank Conklin	2-Reel Comedy	6th Week
Scott Sidney	Dorothy Devore	Peterson-Garnett	Clemens	Robt. Hall	2-Reel Comedy	2nd Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Drexel 211**
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.						**Culver City 54**
Renalles, Inc. Clarke Renalle, Director General. Frederick Bond, Asst. Managing Director						
Frederick Bond	All-Star		Staff		"The Elk's Tooth"	Preparing
			Harry A. Swart		"Purple Bath Tub"	Preparing
DARRELL-MOUNIER STUDIO. J. F. Mounier, Gen. Mg						**Washington and Ince Blvds., Culver Cit**
Darrell-Mounier Productions						
Darrell	Robt. Ramsey	Allen Davie	Chas. Kerr		Feature	Preparing
H. Davey	Edna Mae Cooper		Sturtevant	Staff	2-Reel Comedy	Preparing
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-16**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
Hibbard	Lige Conley	Corby	Sharpless	Staff	Comedy	7th Week
Jack White Corp. (Educational Release) (Novelty Juveniles)						
Lloyd Hamilton Corp. (Educational Release)						
Pratt	Lloyd Hamilton	McGill	Dewar	Staff	Special	3rd Week
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 300**
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Jim Summerville	Stock	J. A. Schmidt	Arthur Cohn	Staff	Comedies	Schedule
Roland V. Lee	All-Star	D. Keefe	Geo. Post	Don Lee	"Gentle Julia"	7th Week
Noel Smith	Earl Rodney	Byrn Hauck		Staff	Comedies	Schedule
Tom Buckingham	All-Star	Sid Wagner	Kingling	Staff	Comedies	Schedule
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Lambert Hillyer	Tom Mix	Van Clark	Manter		"Eyes of the Forest"	4th Week
Edmund Mortimer	John Gilbert	J. Short	W. Mayo	Harrison Jacobs	"The Beast"	4th Week
David Soloman	Shirley Mason	Schneiderman	Birnoudi	Fannie & Fred Hatton	"With the Tide"	4th Week
Wm. Wellman	Chas. Jones	Joe August	Horace Hough		"Andy McGee's Chorus Girl"	3rd Week
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead	Fannie & Fred Hatton	"The Shadow of the East"	2nd Week
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 263**
GARSON STUDIOS. 1845 Glendale Blvd.						**Drexel 005**
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 269**
Phil Goldstone Productions. (State Rights release).						
Duke Worne	Wm. Fairbanks	Rolland Price	A. Tenbrook		"Thicker Than Water"	2nd Week
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 016**
Monte Banks Productions, Inc.						
Sid Smith Productions, Inc.						
Joe Rock Productions.						
Bryant Washburn Productions.						
Elliott Dexter in R. Wm. Neil Production.						
Thornby-Newman Productions.						
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**76171**
Emmett Flynn	All-Star	Lucien Audriot	Ray Flynn	Carey-Wilson	"Nellie, the Cloak Model"	4th Week
Alan Crosland	All-Star	Jory Mescall	Lynn Shores	Carey Wilson	"Three Weeks"	4th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 1431**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Robt. A. Golden		"The Girl Expert"	10th Week
Creative Productions. Wm. H. Carr, Production Mgr.						
J. K. McDonald Productions.						
Wm. Beaudine	All-Star	H. Thorpe	Geo. Webster		"Misunderstood"	7th Week
Renaud Hoffman Productions.						
Renaud Hoffman	All-Star	Mackenzie	Glen Belt		"Maud Muller"	Editing
Cosmopolitan Productions.						
Beverley Productions.						
Irving Productions. Jas. Dent, Prod. Mgr.						
Halperin Productions.						
Halperin-Wallace	All-Star	A. Wyckoff	H. Young	Halperin	"Souvenir"	1st Week
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive.						**438-740**
Bob Horner	Geo. Chesebro	Chas. Fetty	M. Pool		"The Isles of Paradise"	6th Week
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Sanford Productions.						
Mattison	Mattison-V. Rich	E. Dyer	R. Sanford	Staff	"The Ragged Robin"	Preparing
Kinemart Productions. B. Schrader, Casting. 1442 Beachwood Drive.						**439-561**
Byron Schrader	All-Star	Jim Clansey			Playlets	Schedule
ROY HUGHES PRODUCTIONS. 840 S. Olive. SHADOWLAND RELEASE.						
Roy Hughes	Leavens Hale	J. MacFarland			"Ashes of Waste"	Arizona Location
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Gene Stratton Porter Productions.						
J. Leo Meehan	All-Star	Howard Anderson	Jeanett Porter	Gene S. Porter	"The Girl of the Limberlost"	3rd Week
Assoc. Authors, Inc.						
Thomas H. Ince Corporation.						
Del Andrews	All-Star			Will Lambert	"The Galloping Fish"	1st Week
Bruce Mitchell Productions.						
Mitchell	Kirkwood Lee	Steve Norton	Erickson	Elliott Clawson	"Painted Women"	4th Week
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Herb Brennon	Pola Negri	Jos. Howe	H. Schwartz		"My Man"	5th Week
Wm. DeMille	All-Star	Guy Wilky	Geo. Hippard	Clara Berangee	"Every Day Love"	5th Week
Geo. Melford	All-Star	Chas. Clark	Fred Robertson	Jack Cunningham	"Flaming Barriers"	6th Week
Clifford S. Smith	W. S. Hart	Warren Reeves	Dick Rush	J. G. Hawks	"Singer Jim McKee"	2nd Week
Sam Wood Productions.						
Sam Wood	All-Star		John Waters	Monte Katterjohn	"The Next Corner"	1st Week
Zane Grey Productions.						
Victor Fleming	Dix-Wilson	James Howe	Gilroy	Doris Schroeder	"The Call of the Canyon"	11th Week
James Cruze Productions						
James Cruze	All-Star	Vernon Keays	Karl Brown	Walter Woods	"To the Ladies"	Editing
Irvin Willat Productions.						
Irvin Willat	All-Star	Chas. Schoenbaum	Otto Brower	Albert S. LeVine	"The Heritage of the Desert"	3rd Week
McNAMARA STUDIOS. 4011 Lankershim Blvd.						**Lankershim 132-J**
L. B. MAYER STUDIO. 5360 Melrose Ave.						**431-171**
Fred Niblo Productions.						
Fred Niblo	All-Star	V. Milner	Dorian Cox	Bess Meredith	"Thy Name Is Woman"	4th Week
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 2120**
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star		Harry Schenck	J. G. Hawks	"Cape Cod Folks"	9th Week
John M. Stahl	All-Star		Sidney Algier	A. G. Younger	"Why Men Leave Home"	8th Week
B. P. Schulberg Productions (Preferred Pictures Release)						
Vic Schertzinger	All-Star	Karl Struss	George Yohalem	Eve Unsell	"The Boomerang"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	All-Star	Georges Rizard	Nat Watts	Thos. Hopkins	"The Living Past"	6th Week
Victor Schertzinger	All-Star	Chet Lyon		V. Schertzinger	"Man Whom Life Passed By"	7th Week
Rex Ingram Productions. (Metro release)						
Jackie Coogan Productions, Inc.						
Allen Holubar Productions.						
Allen Holubar	All-Star	Haskins			"The Human Mill"	5th Week
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	18th Week
Geo. Hill	Jack Pickford		Held	Staff	"Valley of the Wolf"	12th Week
Marshall Neilan	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	1st Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santel	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	'Midsummer Night's Scream"	1st Week
James Horne	All-Star	Jos. Du Bray			'Jack of Diamonds"	1st Week
Chester Bennett Productions.						
Douglas MacLean Productions						
JEAN RILEY STUDIO. E. G. Walker, Mgr. 6701 Santa Monica Blvd.						**579-440**
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Casting

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-721
Hal Roach Comedies (Pathe release).						
Jackman	All-Star	Floyd Jackman	W. L. Guthrie	Staff	Feature	Schedule
Jas. A. Howe	Will Rogers	Robt. Doran	Ross Lederman	Staff	2-Reel Comedy	
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	
James Parrot	Chas. Chase	Ed Willatt	Leo. McCarey	Staff	1-Reel Comedy	
Mark Goldaine	Our Gang	Harry Gelstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
Fred Guiol	Stat Family	Nick Barrows	Floyd Frank	Staff	2-Reel Comedy	Schedule
Geo. Jeske	Stan Laurel	Frank Young	L. E. Dill	Staff	2-Reel Comedy	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945
Logan-Baynham Productions.						
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Murphy Miller	Walker Cooper		Bob Dillon	"The Deer Slayer"	2nd Week
Hercules Film Prods., Inc.						
Jack Nelson	Jack Pollo	McManigal	Joe Kane	Staff	"Pals"	Casting
H. J. Brown Productions						
Al. Rogell	Fred Thompson	Ross Fisher	Curley Dresden		"North of Nevada"	4th Week
Maloford Productions.						
Leo Maloney	Leo Maloney	Bataracca	Stratton	Ford Beebe		Preparing
Howard Davies Productions.						
SENNETT STUDIO. 1712 Glendale Blvd.						Drexel 1550
Mack Sennett Comedies. (First National Release).						
Roy Delruth	All-Star			Staff	"Look Pleasant"	3rd Week
Earl Kenton	All-Star			Staff	"The Lighthouse"	Editing
Del Lord	All-Star			Staff		1st Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
Grover Jones	Kenneth McDonald	Longenecker	Murray Rock	Grover Jones	"The Trouble Breaker"	2nd Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres.						Holly 4080
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Joseph M. Schenck Productions. (First National release)						
F. Borzage	Norma Talmadge	Tony Gaudio	O. O. Dull		"Secrets"	Preparing
First National Productions.						
C. Badger	Coleen Moore	Berquist	O'Brien	Montagne	"The Swamp Angel"	3rd Week
Maurice Tourneur Productions.						
Frank Lloyd Productions (First National Release)						
UNIVERSAL STUDIO. Fred Datig, Casting.						433-131
Universal Film Manufacturing Co. (Universal Release.)						
Wm. Craft	Desmond-Sedgwick		McDonough Koehner		"Beasts of Paradise"	Schedule
Jay Marchant	Morrison Morris		Ray Taylor		"The Ghost City"	5th Week
Harry Pollard	Reginald Denny		F. Messinger		"The Spice of Life"	Editing
Irving Cummings	Mary Philbin		Woolstenhume		"My Mamie Rose"	8th Week
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	4th Week
Ed. Sedgwick	Hoot Gibson	Miller	Wm. Tummel	Sedgwick	"The Hook and Ladder"	Editing
C. Brown	All-Star		Ernest Laemmle		"Signal Tower"	1st Week
Jess Robbins	Baby Peggy		J. Sullivan		"Right To Love"	Editing
Hobart Henley	All-Star		A. Smith		"The Turmoil"	9th Week
Eddie Cline	Reginald Denny				"Love Insurance"	Preparing
Perley P. Sheehan	All-Star				"Innocent"	1st Week
Robt. Hill	Herbert Rawlinson		I. Ashey		"Jack O'Clubs"	1st Week
Robt. B. Bradbury	Jack Hoxie		V. Nordlinger		"Hard Rock"	2nd Week
Sedgwick	Hoot Gibson		Billy Tummel		"Courting Calamity"	Preparing
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						598-131
Dave Smith Productions.						
David Smith	All-Star	Steve Smith, Jr.	Wm. Dagwell		'A Tale of Red Roses"	1st Week
Larry Semon Productions.						
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Wm. A. Seiter	Marsh-Gillingwater	John Stumar	Tenny Wright		"Daddies"	4th Week
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	3rd Week
Sidney Franklin Productions.						
Ernest Lubitsch Productions.						
Ernst Lubitsch	All-Star	Chas. Van Enger	Flood Blanke		"The Marriage Circle"	10th Week
Harry Rapf Productions.						
	All-Star				"Broadway After Dark"	Preparing
WALDORF STUDIOS. 6070 Sunset Blvd. Harry Cohn, Mgr.						Holly 7940
E. J. Le Saint	All-Star		Geo. H. Reehm		"Innocence"	Editing
Howard Mitchell	Jas. Kirkwood	King Gray	Roland Asher	J. Stormwasser	"Discontented Husbands"	1st Week
WORLD EDUCATIONAL FILMS CINEMATOUR. Box 818, Station "C," Los Angeles						
Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	26 1-Reel Globe Trots	Preparing

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Holly 6988

Charlotte DuPuis
Ingenue-Characters
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Kenneth Gibson
Juvenile Leads
578-311

Mary Ruby
Ingenue
594-774

Donna Hale
Starring in
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Standard Adds Service

For several months we have noted, with growing interest, the progress of the Standard Directory. It is doing a big thing for the motion picture industry in the establishment of a central registration headquarters, announcement of which was made in the past fortnight. Here everyone in the business will be recorded, and their names, addresses and phone numbers kept on file, without charge, thus enabling producers, directors and all others interested to promptly and easily locate desired people.

Along with this service several new departments have been added to the Directory, affording representation to branches of the industry which have heretofore been neglected. Under their proper classifications will be found musicians, orchestras, film editors, title writers, continuity writers, scenarists, cameramen and electricians. In the next issue, which goes to press the 30th of this month, the assistant directors will be included.

The staff of the Standard Directory is headed by A. Ohmer Ridgway, Editor; Ellwood E. Hopkins, Jr., General Manager; and W. S. Bonnell, Publicity Manager. The efficient manner in which this valued index has been issued is most commendable, and speaks well for the continued progress and inevitable expansion of this publication.

Laurence Trimble, director, trainer and "pal" of the wonder dog, "Strongheart," is en route to New York City with his latest screen masterpiece, "The Love Master," which critics who have seen it declare is an even greater picture than "The Silent Call," or "Brawn of the North," Strongheart's first two features. Trimble, who was accompanied by Prof. Fred L. Wilson of the University of Nevada, will make a short stop at Las Vegas, Nevada, where he will look at some horses in which he and Prof. Wilson are interested.

With new bus lines every week, and trolley lines being extended, Jack White unintentionally adds his bit to the traffic confusion when he takes out on Vermont Avenue the street car which he had built in the studio for use in the current Mermaid comedy, directed by Fred Hibbard.

So realistic is the car, which is mounted on a gasoline truck chassis, that as it trundles to and from the location, with a few actors inside, it is constantly being hailed by persons who think it the newest addition to Los Angeles' transportation facilities.

Real street cars are also being used, but Mr. White built a car to make possible several comedy "gags" which could not be worked on a borrowed car.

David H. Thompson, First National production manager, goes East for conference with home office executives. He carries with him master print and negative of "Flaming Youth."

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"Megaphone"

(Continued from Page 5)

City for one reel leading roles two years ago and has rapidly mounted the ladder of success. Other players are Hallam Cooley, Ed Kennedy, Leo White, Lucille Ward and C. L. Sherwood.

"The Turmoil," Booth Tarkington's classic being filmed by the Universal Pictures corporation as a Hobart Henley production, presents the atmosphere of the rich, the newly rich and the not-yet-rich. For the really wealthy homes Jack Lawton, location manager, picked out "shooting" sites for Mr. Henley in Pasadena.

George Hackathorne, Emmett Corrigan, Eleanor Boardman, Eileen Percy, Pauline Garon, Theodore Von Eltz, Edward Hearn, Bert Roach, Kenneth Gibson, Buddy Messenger, Johnny Fox and others are portraying the principal roles in the Jewel transcription of "The Turmoil."

Editing is nearing completion on "The Storm Daughter," the Universal-Jewel production directed by George Archainbaud with Priscilla Dean in the starring role. It is a spectacular story of the sea, written by Leete Renick Brown and scenarized by Edward Montaigne. Thomas Santschi, William B. Davidson, Cyril Chadwick, J. Farrell McDonald, Bert Roach, and other players handled remaining principal roles.

The old Bowery, quaint reminder of the romantic days of Chuck Connors, Steve Brodie and Barney Flynn, lives again. Its queer people, its stirring feuds and its bizarre customs have stepped from the pages of a book, and time's clock has turned back a quarter-century, at Universal City, where the old street has been built and peopled for Mary Philbin's new picture, "My Mamie Rose."

A visit to the street is an adventure. It recalls the old-time songs—"A Bicycle Built for Two," "Sweet Rosie O'Grady" and others that our parents used to warble. It recalls the quaint adventures of "Chimmie Fadden," one wanders along the street and gazes admiringly at the noble sign that proclaims the alcoholic emporium of Steve Brodie, who took a chance and thundered down the years to immortal fame. One may lounge before the queer resort where Owen Kildare held forth—where he dreamed his dreams and evolved the story of Mamie Rose, the girl who brought about his regeneration, and whose novel, the story of his own life, and almost a classic, is the motive power behind the queer illusion built at Universal City.

The old Bowery, thru song and story, has become a romantic myth, and all America looks back on it with affection. Its sinister side is forgotten;—lost in the glamor of romance are its dives and its gangsters, its feuds and gunmen, is vices and its tragedies. It has become a sort of romantic haze of old-time songs and old-time traditions of modern Robin Hoods and musketeers of Ala Dumas in brown derbies.

That's the Bowery one encounters at Universal City—for it stimulates the imagination.

The quaint street was built from old photographs and memories of many at the big studio who knew it of yore. Irving Cummings, the director, saw it as a boy. His memories augmented the photos. Perley Poore Sheehan, the novelist, when a youthful cub reporter on the New York World, used to buy beer in Flynn's and Brodie's His suggestions were added to the mass of material that Elmer Sheeley, who designed the huge set, used to lay out the street. The photographs were r-markably complete. The interior of Flynn's saloon, with its thousands of pictures of popular fighters and the redoubtable Benicia Boy in the central place of honor, its great Tom and Jerry bowl and the rest of the accoutrements, were reproduced exactly as they stood long before Volstead was dreamed of.

The Elevated—with the puffing little steam trains that antedated the electric trains of today. overhangs the street and purs its human cataract into the eddying crowds.

At night the windows are lighted—a delicate bit of electrical engineering by Arthur E. Shadur, chief engineer of the studio. It is interesting to know that the street requires more light than "The Hunchback of Notre Dame" did—for every window on the street is lighted while in the ancient Paris set flat light was thrown against walls with no interiors to illuminate.

The people of the street are more important than the street itself. Every type of the old Bowery had to be found and placed. There are odd pushcart venders, queer Semetic clothing merchants and pawnshop keepers, women of the period in their big sleeves and queer hats;—bloomer girls riding bicycles, then the ultra modern fad, and Bowery toughs in their short coats, big buttons and derby hats, swagger about the street.

In this nondescript population of several hundred the quaint characters of the story again enact the life Owen of Kildare. Pat O'Malley, as the gangster of the story, is the dramatic reincarnation of the author; Mary Philbin in her queer little costume of long ago, a frail, appealing wisp of humanity, crosses the street to the elevated station, and one marvels that all this is illusion, all this labor and all this thought was expended to center around this diminutive girl still in her teens, whose face on the screen can make millions smile or weep.

The Bowery at Universal City is primarily a technical triumph; it has enlisted every aid of modern science to reproduce a day long dead, and has done it so convincingly that its folk actually live again. In actuality the illusion is complete; those who have been privileged to see the scenes in the making are still marveling. On the screen it will be even more convincing.

It is interesting in that it is a bit of pictorial history of what is perhaps America's most romantic tradition. It marks a chapter in the growth of the largest city in the world; it shows one stage of the evolution of a metropolis.

And—it adds a new chapter to the history of the motion picture.

A daring departure in motion picture direction; perhaps one of the most daring in years, is under way at Universal City, where Perley Poore Sheehan, famous novelist, has started work on the production of "Innocent." The story is his own, he is to direct it, and—each actor in the cast will create his or her own role. Every member of the cast so far as possible, will be a college graduate, but this does not mean that the story is "highbrow." In fact the characters are the most elemental of people; mountain folk from the hills of Alabama, none able to read or write, and capable of only the most elemental mental processes.

"That is why college trained actors are needed," explains Sheehan. "They have to revert to the absolute primitive for this play; we of today are so far away from the elemental that the untrained mind cannot grasp it. It takes education to play a character absolutely without it."

But the plan to seek college trained actors is incidental to the plan for the production. The first thing to be done when the cast is assembled will be a reading of the play, just as Belasco does with a stage play. Sheehan will read and explain the story to the cast, then each member will receive a copy of the script. Each actor will then form a conception of the part to be played, work out the details or make-up and gradually work up a counterpart of the character as he or she sees it.

"This has been done on the stage for fifty years," said Sheehan, "And, so far the absolutely accepted procedure in drama has been ignored in pictures. Usually in pictures the actor does not know the story, he is brought on, scene after scene, told to 'look to left' or 'smile,' and go thru the routine like automatons.

"Megaphone"

"On the stage each artist analyzes the part and forms a conception of it; thus it is a convincing work. That is what we are going to do in the new picture; put the show business back into pictures."

The new picture will be a melodrama, but Sheehan plans to have it acted in such a manner that it will not smack of the usual in any manner. It is a story of primitive folk with a new twist, and considerable curiosity is being manifested by directors as to how the author of "The House With A Bad Name" and other noted novels will handle the tale. Sheehan is known to picturedom as the adapter of Hugo's "Hunchback of Notre Dame" to the screen, and as the scenarist of a number of other noted stories. Outside of the work of supervising " The Hunchback" this is his first adventure in production. He will have a remarkable staff in his new picture. Jack Sullivan, who assisted in the direction of the Hugo super production, and who personally handled er mob scenes, and who, as first assistant on "Merry-Go-Round," was the connecting link between Erich von Stroheim and Rupert Julian, will assist Sheehan at the latter's request. Martin Murphy, one of Universal's crack production managers, has been assigned to the picture, and Elmer Sheeley will design the settings.

The cast includes Ed Kennedy, Gladys Hulette and Howard Truesdale.

Howard Gaye, one of the original D. W. Griffith stock company, has recently returned from England, where he played the title role in the Gaumont Film Company's production, "Lord Byron," which was filmed in London. It is interesting to note that practically every member of the original Griffith stock company has achieved noteworthy success in screen history, many now being featured players and stars. Since his return, Mr. Gaye enacted the role of Pharoah in "Tut-Ankh-Amen," and played important parts in "Long Live the King" with Jackie Coogan, and in Rex Ingram's "Scaramouche." He is now playing in "Beau Brummel" at the Warner Bros. studio. This film has John Barrymore, noted stage and screen celebrity in the title role.

Have the movie folk gone real estate mad? Is there an "own your own home" movement afoot in the Hollywood cinema colony? These and other like questions are daily propounded by tourists touring through the film capital as the spieler on the sight seeing bus points out mansion after mansion recently acquired by some prominent screen luminary.

Among the stars and directors who have purchased new homes in Hollywood during the past few months are Charles "Buck" Jones who acquired a showplace on Haywarth street; Oscar Apfel, who but recently took possession of a fine mansion on Loma Linda; Al St. John, who purchased a Whitley Heights residence; William V. Mong, who owns one of the finest homes on Orchid Avenue and Wallace Worsley, who resides at Manhattan Place.

Never before have the motion picture people taken such an active interest in local real estate say the Hollywood dealers and they predict an even more active buying period among the members of the Hollywood picture colony during the ensuing winter months than heretofore.

Jackie Vernon, who recently finished parts in "The Noblest Roman," with Herbert Rawlinson under the direction of William Parke and in Noel Smith's "The Weakling" featuring Henry Murdoch, believes that Stanford University will win the Pacific Coast conference football title this year, giving as his reason the fact "Pop" Worner of Stanford has no equal among football coaches in the country, with the possible exception of the far-famed Knute Rockne of Notre Dame.

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Baby Peggy received the second highest rating of her age in a psychology test conducted by the University of Southern California in Los Angeles.

This places her in the category of infant prodigies, which is a formidable title for a chubby little girl to carry around. But it does not weigh heavily on this sprightly infant. Baby Peggy is a child gifted with intelligence beyond her years, yes, but lacking in none of the graces of childhood. Hers is a well-rounded character, not abnormally developed in one line at the expense of all others. Such children as these—mathematical marvels and chess wizards—are not prodigies; they are freaks, and seldom reach maturity.

Negotiations for Baby Peggy's first story for Principal Pictures Corporation are being conducted with the publisher, and the title will be announced immediately upon their settlement. Edward F. Cline will direct.

Sigrid Holmquist of the Lasky fold is making her first visit to San Francisco. She left Friday night to spend the week-end there and to attend the California State Tennis tournament. Incidentally, Miss Holmquist is soon to join the ranks of free-lance players, having announced her intention of not renewing her contract which expires within the next few weeks. Her latest role was as the leading feminine character of "The Light That Failed."

Though it is not generally known, Lewis Dayton began his motion picture career with Mary Pickford. This was in the old Biograph days under the direction of D. W. Griffith with the now famous combination of Blanche Sweet, Owen Moore and Mack Sennett. Though he subsequently returned to the English speaking stage and European film productions, he has now returned to the American screen, having appeared during his sojourn here as leading man in five successful film productions.

Previous to her debut in pictures several years ago, Norma Shearer, one of the stars in Reginald Barker's new picture, "Pleasure Mad," was a Montreal society girl. Chosen by art critics as the most beautiful girl in Canada, she was later accorded further honors when she was selected to give a diving and swimming exhibition at one of the exclusive clubs for the Prince of Wales during his first visit to the Dominion.

"The Hunchback Of Notre Dame," is playing to such crowded houses at the Capitol Theatre that it is scoring one of the biggest hits ever made in San Francisco.

Louis H. Tolhurst, the inventor whose microscopic pictures of The Ant and The Bee are creating a sensation all over the country, declares that in his fourth production of the series he will show the world the most unusual motion picture ever screened. It is that of a caterpillar undergoing the transformation from its worm-like form into that of the cocoon stage.

Six hours of constant vigilance were spent by the scientist at his motion picture camera, equipped with its magnifying apparatus, so the complete stages of this transformation are shown—a veritable convulsion of Nature within the tiny limits of a cocoon. Every feature of this marvelous metamorphosis is revealed under the searching power of the Tolhurst "cool light" and magnified mightily on the screen.

This series called "Secrets of Life" is being made by Tolhurst for Principal Pictures Corporation.

Harry La Verne, well-known local actor, is now on his vacation, visiting his parents in Dowagiac, Michigan and friends in Chicago. Upon hs return in the near future he will play an important part in the Gold Seal production, enttled "The Man From Thundergap."

After completing the editing and titling of "The Wanters" and "Pleasure Mad" at the Mayer-Schulberg studios, Sada Cowan and Howard Higgins commenced similar operations on Warner Bros. "Lucretia Lombard." Before they had finished this William S. Hart sent for them to write his next script upon which they are working at the present time.

William V. Mong, who is enacting one of the stellar roles in the Fred Niblo picturization of the stage play, "Thy Name Is Woman," is one of the rare fathers in the acting profession, who is satisfied to let his son follow in his professional footsteps, if the youngster is so inclined.

"If my boy wants to be an actor and shows the proper talent when he is old enough to decide upon his career, I shall be happy to have him take up my line of endeavor," says Mong.

At the present time "Bill," Jr. has aspirations to become a motion picture director. Although but five years of age, the youngster already wields a mean megaphone and nothing delights him more than to strut about with puttees, shirt opened at the throat and direct the neighborhood kiddies in mob scenes which are enacted on the porch of the Mong residence in Hollywood.

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Volume VI | SATURDAY, OCTOBER 27, 1923 | Number 28

"LEST WE FORGET"

THEODORE ROOSEVELT

OCT. 27TH, 1858. JAN. 6TH, 1919

"There can be no divided allegiance here. Any man who says he is an American, but something else also, isn't an American at all. We have room for but one flag, the American flag, and this excludes the red flag, which symbolizes all wars against liberty and civilization, just as much as it excludes any foreign flag of a nation to which we are hostile. We have room for but one language here, and that is the English language, for we intend to see that the crucible turns our people out as Americans, of American nationality, and not as dwellers in a polyglot boarding-house; and we have room for but one soul-loyalty, and that is loyalty to the American people."

It would be well for us to pause a moment in the hurry and scurry of our daily existence and ponder over the words and deeds of that great American whose birth anniversary we commemorate at this time. A man of simple habits and of a rugged and dynamic character, he will ever be classed among the most distinguished personalities and great-hearted patriots that his country has ever had. The above words, an excerpt from his last public message, are worth serious and prolonged study for they reflect the frank and energetic qualities which Theodore Roosevelt possessed. He was never backward about the truth; with him a spade was a spade, and he never uttered sugar-coated nonsense or meaningless phrases. True, he was often censured, but what great man has not been subjected to censure? The big thing about him was the fact he commanded respect from friend and enemy alike. He was nationally beloved, and at times, internationally feared. Soldier, statesman, explorer; a cosmopolitan, yet always an American.

Motion pictures today need a man of the caliber of Theodore Roosevelt, a man who can command respect among the various branches of the industry in a way that will insure the co-operative efforts of them all toward one goal, which is, the perfection of the cinema. There are too many little Roosevelts running around here now. With motion pictures it shouldn't be a case of dog eat dog. Everyone should be striving the common cause, and if we had a man who possessed the dominating personality, the tireless energy, and far-sighted wisdom of Roosevelt these things could be achieved. We would find the grail. He states "there is room for but one soul-loyalty and that is loyalty to the American people." We can paraphrase and say: there is room for but one soul-loyalty and that is loyalty to the highest ideals of the industry. We have room for but one language, and that is the language of fraternity and good-will toward one another. For from the crucible of the yesteryears the great motion picture will arise, and we must exclude the flag of the alien interests who are in the business only for monetary gain, even as we would exclude the flag of those who have declared themselves hostile to us and our work. We need a man like Roosevelt to show us the way, who can establish more harmonious conditions within our walls so we can work undisturbed by internal dissension, and, unfettered, soar to the heights of worthwhile things. A man like Roosevelt could put team work into motion pictures. That is what we need.

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"HOLLYWOOD AND NEW YORK." Some opinions from prominent film folk as to the status of the two as film centers.

A Review of the Best Photoplays of the Past Ten Years. An unbiased opinion by an ordinary "fan."

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in
"The Miracle Baby"

This Week's Theatre Notes

Holbrook Blinn reaches stardom on the screen in Edwin Carew's First National picture, "The Bad Man" at Loew's State theater this week. It is a thrilling production of the stage play in which Blinn achieved great success here and for three years on the American stage.

Cleverly constructed, the comedy-drama is built along lines different from the average production and is marked by snappy humor, intermingled with thrills and surprise situations. "The Bad Man" is a mixture of laughs and thrills, a story of the Mexican border with Mr. Blinn as a bandit, a sort of Robin Hood of the desert, a type that is absolutely new to the screen. While the leading character is a "bad man" he is a "good bad man" with a unique philosophy of life and a deep sense of conceiving right and wrong.. Holbrook Blinn's characterization is one of the most fascinating the screen has ever seen. The cast includes Enid Bennett, Jack Mulhall, Walter McGrail, Harry Meyers, Teddy Sampson, and others of note.

In spite of the continued interest in Charles Ray's production of "The Courtship of Myles Standish," it is announced that, owing to existing contracts, this remarkable photoplay will give way to Harold Lloyd's laest comedy "Why Worry?" at Grauman's Million Dollar Theater.

"Why Worry?" is straight farce. Here are real characters and entirely probable situations exaggerated to a state of absurdity that yet remains within the realms of possibility. It is the story of an American youth, accustomed to luxury who seeks adventure in South America and promptly becomes enmeshed in a fierce, fiery, and flaming revolution. It is laid in a romantic atmosphere with thrilling adventure and is pronounced as a comedy of one laugh —and that from start to finish, with mirthful, hilarious situations overlapping one another. The picture introduces to the screen a new leading lady in the person of Jobyna Ralston who is young, pretty and spirited and proves a decided acquisition to the realm of the silent drama. Another prominent figure is John Aasen an 8 foot 9 inch giant who also makes his screen debut in this picture.

A banner week at the Hillstreet theater, Sophie Tucker, the premier innovator of the vaudeville stage, will return with a new act and the usual number of novel character songs presented as only Sophie can present them with the assistance of her two syncopators, Ted Shapiro and Jack Carroll. J. Rosamond Johnson, formerly of the famous team, Cole and Johnson, will present a musical chronology entitled "Syncopation." In his company will be E. (Peggy) Holland, Eddie Ransom, L. C. Langster, Leon Abbey and Eloise Bennett.

Dan Stanley and Al Birnes a clever pair of songsters and comedians will also be present. William Edmunds, supported by Gail White, will offer a comedy sketch entitled "Peg O' My Sole."

Jack Joyce, will offer a number of English stories, some dancing and singing.

Completing the vaudeville will be Adonis and company, a clever hand-balancing act.

The feature photoplay will be Dustin Farnum in "The Busters."

Other features on the bill will be Hillstreet International News, Aesop's Fables, a Carter De Haven comedy, and a William Duncan Chapter-play "The Steel Trail."

The Universal Super-Jewel, "Merry-Go-Round" which has been playing to tremendous houses at the Alhambra theater will be retained for a second week and which will be its final in Los Angeles. Its story of pre-war life in Austria with its scenes of gay revelry in the Prater, the Coney Island of Vienna, and with its tremendous love drama between the two leading characters gripping every onlooker, "Merry-Go-Round" offers one of the most dramatic stories the screen has ever known.

Authenticity is one of the many notable things in this picture which tells the love story of an Austrian nobleman for a little girl, an organ grinder at the Prater. The cast includes George Hackathorn, Marv Philbin, Norman Kerry, Caesare Gravina, George Seigmann, Al. Edmundson, Dale Fuller, Lillian Sylvester, Maude George, Edith Yorke and many others of note.

One of Rudyard Kipling's most colorful stories, involving drama of the highest order, has just been transferred to the screen. The story is "The Light That Failed."

George Melford produced the film version, which constitutes the feature attraction at Grauman's Metropolitan Theater this week. Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence are featured.

By special consent from the author, the time of the story was changed to the period just preceding the great war.

The picture is accompanied by special feature acts.

California
Main at Eighth

Marion Davies
in
"Little Old New York"

Miller's
Main at Ninth

George Arliss
in
"Green Goddess"

Metropolitan
Sixth at Hill

Jacqueline Logan
in
"The Light that Failed"

Loew's State
Seventh at Broadway

Holbrook Blinn
in
"The Bad Man"

Rialto
Broadway near Eighth

Pola Negri
in
"The Spanish Dancer"

Criterion

Charles Chaplin's
"A Woman of Paris"

Million Dollar
Third and Broadway

Harold Lloyd
in
"Why Worry"

Alhambra
731 South Hill

"Merry-Go-Round"

Hollywood Egyptia
Hollywood Blvd. and McCadden

"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Mabel Normand
in
"The Extra Girl"

Clune's Broadway
Broadway near Fifth

"The Isle Of Vanishing Me

Hollywood

By MALCOLM McINTYRE

T come in their thousands, the young and he old,
A with many a heartbreak their stories unfold,
H they threw up their jobs: left their kith and kin,
F a chance in the movies; for a chance to "ak in."
T self-possessed flapper with bright eyes of youth,
A the broken-down woman, half starved and uncouth.
T kid from the farmland: The girl from the store,
T y come in their thousands to knock at my door.
T Shakespearian actor and the grinning old clown,
T society girl and the man about town.
T grid-iron hero; the meal ticket pug,
W h his cauliflower ear and much battered mug.
T drug clerk; the hasher, the telephone girl,
T white man, the black; like an eddy they swirl,
A they trudge on my boulevard or sit in my park,
I m morning to evening; from noon until dark.
W th hope held in check, but with eyes all aflame,
T y surge at the wicket to enter their name.
W th fast throbbing pulse and quick-beating heart,
T ey plead for an opening: they beg for a start.
A t a few will I favour with stardom and fame;
W ose names will be blazoned, whom the world will acclaim.
B the others who strive to pass through my gate,
O ly the high gods know their ultimate fate.
S me go back boldly and loudly declaim,
"The movies are rotten, I'm through with the same.
Others return to their counter and store.
But thousands still knock at my tightly closed door.

An actress who gives great promise of attaining early stardom is Nola Luxford, who is prominently cast in "Rouged Lips" with Viola Dana. She also enacts principal roles in "The Flying Dutchman," "The Prince of Tonight" and "The Man of Wrath."

Lewis Dayton, film actor, has a dread of becoming marked for type. The public becomes accustomed to seeing a certain player in a particular style of portrayal, then the producers are afraid to offer him in any other way. Dayton has the aristocratic bearing and air of refinement which places him in the society leading man class, but he states that he would rather play villains and character roles than to become stereotyped which follows the playing of the same style of parts for picture after picture. He played a near-villain in "Cordelia the Magnificent" with Clara Kimball Young which contrasted with her later picture "A Wife's Romance," wherein he played opposite Miss Young.

Lillian Lawrence, who will best be remembered by her part in "The Girl I Love," with Charles Ray, has finished the characterization of Mrs. Wingate in Hal Roach's satire, "The Two Covered Wagons," featuring Will Rogers and Marie Mosquini.

Norman N. Rankow, who has been cast for the part of Horny Lefferts, a Kentucky mountaineer and around whose death the plot of the story revolves in Perley Poore Sheehan's "Innocent" at the Universal, has only recently joined the local film colony.

Mr. Rankow has been centered in Johannesburg for nearly twenty years, four of which he spent on the legitimate stage and was for six years with the African Film Trust. He gained quite a following among the fans owing to his athletic prowess, being called "the Douglas Fairbanks of South Africa."

For Laura Winston, stepping from the portrayal of She-Bear, an Indian hag, as was her part which she has just finished in the "Deer Slayer," a C. W. Patten Production directed by Geo. B. Seitz and featuring Murphy Miller, to that of an emotional mother role for which she has just been cast in the new Neva Gerber production under the direction of Dick Hatton at the Berwilla studio, is all in a days work.

Laura Winston is seldom idle. Her range of character portrayals is apparently unlimited and to her the overworked and much abused "versatility" can safely and conscientiously be applied.

The Universal Megaphone

By WILL C. MURPHEY

It was intended that Reginald Denny, Universay star, who was severely injured in an tomobile accident recently, should make anher of the humorous stories of prize fightg, "The Leather Pushers," as a farewell apearance in the series, in which he would inoduce his successor, Billy Sullivan.

"The Spice of Life," his Universal-Jewel arring vehicle directed by Harry A. Pollard, as completed last week and preparations were ade to start the short subject this week. Evything was ready to "shoot."

Now the story under preparation is being written in order that more of "The Leather ushers" starring Sullivan may be made with-t waiting for Denny's recovery.

Denny will be under the care of doctors for veral weeks.

If ever there was a production in motion icture history with a title which didn't fit e working conditions, it is "The Turmoil." "The Turmoil" is Booth Tarkington's novel hich is going to the screen as a Hobart enley production. In the cast are George ackathorne, Eleanor Boardman, Victory Bateman, Emmett Corrigan, Pauline Garon, Eileen ercy, Theodore Von Eltz, Kenneth Gibson, dward Hearn, Bert Roach, Buddy Messenger, ohnny Fox and others of note.

The Henley unit is a "one-man" company. Nearly everyone in the company, exclusive of the cast, has worked many times before with Henley. Arthur Smith, his assistant on several elaborate productions, is on this one. Even many of the players have worked with Henley before. So far the most perfect harmony has existed in the company, not only of spirit, but of coordinating abilities.

Reginald Denny has just finished the fastest picture of his career.

The famous "Leather Pushers" star did many a fast round in the squared-circle classics and galloped some fast furlongs in "The Kentucky Derby" but in his latest Universal feature he strode through thousands of feet of film at more than one hundred miles an hour.

Final shooting has been completed on "The Spice of Life," a screen version of the famous speedway story, "There He Goes," by Byron Morgan. In this vehicle Denny's craving for fast action was satisfied. The picture was a blaze of speed from start to finish.

It was produced as a Jewel feature under the direction of Harry A. Pollard and will be released in seven or eight reel lengths. Its completion marks the first of four big productions in which Denny will be starred annually under his new status as a feature star with Universal.

His next vehicle will be "Love Insurance," a comedy drama based on the novel of the same name by Earl Derr Biggers, to be directed by Eddie Cline.

The company making "The Signal Tower" for Universal under the direction of Clarence Brown spent Thursday of last week shooting some scenes in Oakland. They later spent a few hours in San Francisco, saw their friends and had dinner before leaving for Ft. Bragg that evening, where they expect to be on location for about three weeks. Wallace Beery, and Virginia Valli are playing the leading roles in the picture, with Ben Reynolds borrowed from Goldwyn for this one picture, at the camera.

Filmland is watching with interest the first efforts of Perley Poore Sheehan as a director.. He is making an all-star Universal picture, temporarily titled "Innocent." The players are Gladys Hulette, Ed Kennedy, Charles Cruz, Howard Truesdell, Robert Gordon, Lon Poff, Margaret Seddon and Norman Ranco.

Sheehan, well known as a novelist prior to his entering screen work, ras been for two or three years writing scenarios and making adaptations such as the adaptation of "The

(Continued on Page 20)

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Calif., Oct. 24th, 1923.

Louis Graf, President of the Graf Films returned a few days ago from a week's visit to Hollywood on business for the corporation.

A. L. Rockett, production manager of the Rockett-Lincoln Co., spent most of last week in San Francisco arranging for an early showing of the recently completed film "The Life Of Abraham Lincoln," in this city at an early date. Mr. Rockett returned to the South on Saturday evening.

"The Yellow Stigma" last production of the Rellimeo Film Syndicate of this city is nearing completion at the leased studio of the company in Hollywood. Actual shooting was completed a few days ago, and Colin Campbell the Director is cutting and editing the film. The titles are being written by Grace Sanderson Michie, who wrote the scenario. The picture will be ready for release about Nov. 15th. and promises to be one of the outstanding productions of the year, and in it Rosemary Theby gives the finest performance of her career. Miss Theby is leaving for Algiers, to play in "A Son of the Sahara.' Camera work on "The Yellow Stigma" was done by Joe Brotherton.

Miss Grace Inglis drove to San Francisco last week-end to do some casting for the Fulton plete the final business details, and the company will go into production on a new series of pictures, to be shot at a southern studio at a very early date.

The Golden Gate Films of San Francisco have their re-organization plans just about completed. Herman Luftin, president of the company, Jack Dewey, production manager, and Benjamin Block, legal council, drove to Hollywood on Sunday. While there they will com- theater.

One of the leading technical directors of the business, now a partner in a San Francisco film organization, and a very well-known member of the Frank Lloyd productions, decided to celebrate the other night. Celebrate they did, and so thoroughly the job done that they had to stay at Coffee Dan's till four A. M., when the street cars stopped running so they would have room enough on the road to drive home.

Alice Lake spent most of last week in San Francisco, enjoying a short vacation from her labors on the silver sheet.

The Graf Films gave an invitation pre-view of their recently completed film, "Half-A-Dollar Bill," at the Warfield Theater on Sunday morning. Most of filmdom in San Francisco, as well as the special friends of the producers were there, and everybody was most enthusiastic about the picture. It has a fine thrillin story, mostly of the sea, with lots of hum appeal, and more than well played by an star cast of well-known screen stars. The ca included such well-known names as Anna Nilsson, Mitchell Lewis, William Carleto Raymond Hatton, Alec Francis, and litt Frankie Darrow. Last but by no means lea in the general interest of their parts are th well-known dog-star Cameo, and Irish, wh is a San Francisco dog,, wonderfully clev and making his film debut in "Half-A-Doll Bill." And at the preview one of the mo interested members of the audience was hin self seated beside his master, and watchin the screen with the greatest attention.

Harry Lauder returned from a sever months tour of Australia, New Zealand an the South Seas last week and opened a tw weeks engagement at the Curren Theater o Monday evening. As always his long-standin popularity is drawing big crowds that alway go away pleased not only by his own humo but by the capable vaudeville entertainers tha furnish the rest of the bill.

John Howard, publicity man with Mary Pick ford's company making "Dorothy Vernon o Haddon Hall," left San Francisco on Thurs day after being in town for a couple of week during the location work on the company i Golden Gate Park, and for afew days afte their departure.

Casts of the Week

Christie Comedies
present
BOBBY VERNON
in
"A PERFECT 36"
Directed by Al Christie
Story by Frank Conklin
CAST:

Bobby Vernon	Jimmie Harrison
Teddy Sampson	Lincoln Plumer
Patricia Palmer	Ward Caulfield

Christie Comedies
present
DOROTHY DEVORE
in
"KIDDING KATIE"
Directed by Scott Sidney
Story by Walter Graham
CAST:

Dorothy Devor	Eugenie Ford
Jimmie Harrison	Blanche Payson
Babe London	Felix Valle

Joseph Henabery Productions
present
"THE STRANGER"
Directed by Jos. Henabery
Story by Edfrid Bingham
CAST:

Betty Compson	Lewis Stone
Richard Dix	Tully Marshall

Goldstone Productions
present
"THICKER THAN WATER"
Directed by Duke Worne
Photographed by Rolland Price
CAST:

William Fairbanks	Edith York
Dorothy Revier	Robert Keith
Rhea Mitchell	

The Gene Stratton Porter Productions
present
"THE GIRL OF THE LIMBERLOST"
Directed by J. Leo Meehan
Photographed by H. Anderson
Story by Gene Stratton Porter
CAST:

Gloria Grey	Emily Fitzroy
Gertrude Olmstead	Alfred Allen
Cullen Landis	Newton Hall
Raymond McKee	Buck Black
Virginia True Boardman	

Thos. H. Ince Productions
present
"THE GALLOPING FISH"
Directed by Del Andrews
Photographed by Max Dupont
Story by Del Andrews
CAST:

Louise Fazenda	Lucille Rickson
Sidney Chaplin	John Steptling
Ford Sterling	Curly Shatpuck
Chester Conklin	Alfred Hollingsworth

Waldorf Productions
present
"DISCONTENTED HUSBANDS"
Directed by Howard Mitchell
Photographed by King Gray
Scenario by J. Stormwasser
CAST:

James Kirkwood	Vernon Steele
Grace Darmond	Arthur Rankin
Cleo Madison	Carmelita Geraghty

Maurice Tourneur Productions
present
"TORMENT"
Directed by Maurice Tourneur
Photographed by Arthur Todd
Scenario by Fred Myton
CAST:

Owen Moore	Jean Hersholt
Bessie Love	Morgan Wallace
Joseph Kilgour	George Cooper
Maude George	

Robert J. Horner Productions
present
"WHERE THE JOURNEY ENDS"
Directed by Bob Horner
Photographed by Chas. Fetty and Elmer Dyer
Written by Bob Horner

Alice Winthrop	EVA NOVAR
Douglas Dawson	GEORGE CHESEBRO
Helen Holt	Zenobia Emerson
Owen Sterling	Frank Clark
William Ellis	Ray Hanford
Cap'n Danny	David Dunbar
Big Tim Reynolds	J. Milton Stewart
Harvey Raymond	Rodney Hildebrand
Mike Shelby	Tom Ryan

Another satirical sketch has been completed under the supervision of Mack Sennett.

Though the characters are in seafaring garb the action is for the most part in and around a light house. Billy Bevan, Harry Gribbon and Madeleine Hurlock play the principal roles, while Kalla Pasha, the terrible turk, is the light-house keeper and Fred Spencer,, the ship's captain.

This new burlesque, which for originality of situations and humorous gags, will establish a higher level for which picurtes of this type must hereafter strive to attain, was directed by Earl Kenton.

"Inbad The Sailor," is Kenton's first directorial effort since returning to the Sennett lot, after an absence of almost three years.

PUBLIC OPINION

EDITOR'S NOTE—This letter, received in the mail this week is published here as an example of what feeling the so-called "scenario schools" have aroused among the people they have victimized. The bitter feeling of the correspondent is brought out in full in the language he employs in his missive. Remember, this is only one of hundreds of thousands of similar cases. What's the answer? What are you going to do about it?

San Diego, Calif.,
Nov. 10th, 1923.

tor "Camera!"
Los Angeles, Calif.

r Sir:

our editorial in issue of October 6th re-
ding scenario schools, etc., is indeed an
ortant and worthy article.
is impossible to estimate the harm done
the industry on account of false hopes
ed by "fake" advertising. If it is true
in consequence a million people have tried
r hands (their very hearts and souls in
e instances) at screen writing then I feel
in saying that at least five million enemies
e been made for the film industry by these
ple who raised false hopes in the hearts
a too-trusting public.

Each disgusted, disappointed, heart-sore, would-be screen playwright has relatives, friends and loved ones who view the hopeless situation from the would-be writer's point of view. In my daily mingling with the public I find that most of the bitter feeling is directed against the producer and his staff.

In many ways the producer is to blame. He has not been honest or straightforward with his public. The honest way would be not to receive these thousands of would-be screen stories. As it is there is disgust within the studio with an occasional lifting of a plot, news of which is always broadcasted among the "author's" friends and relatives. More hate, and disgust among those on the outside. As it is now the whole thing is a vicious circle.

The practice of everybody writing for the screen so far has benefited only these trouble and hate creating "scenario schools." But as I see it the whole situation could be remedied if each producer were to issue a public statement that in order not to disappoint or falsely lead on their public the practice of receiving and reading unsolicited manuscripts, sent through the mail, was to be discontinued. I predict that within six months producers, directors, etc., would feel less disgust and contempt for the "poor boob" writing public and the public would no longer think of the man inside as a thief, etc.

Sincerely yours,
B. A. ALBERTS,
San Diego Hotel,

Fashions----by Lillian Rich

here seems to be quite a bit of the Russian
about Gowns for street wear.

he proper shoes for morning are brown
de inlaid with darker kid, or patent trim-
l, with Cuban heel. There is something
ut the medium toe that gives the shoe a
nty appearance..

he shoes for evening wear all have the
V heel. The style varies with these. How-
r, the majority are of French brocade, of
ied colors or silver and gold.

he fur coats are either very short or of
three-quarter length. Chamois and beaver
trimmings give them the Russian air.

ilk hoisiery is to match all Fall costumes.

he "tam" effect is very noticeable in the
hats, and most of them are high crowned.

he cloche will again be popular this coming
son.
he style of the hair "do's" are something
Frances White's well remembered style.
is very simple, flat and brushed as smoothly
possible.
he evening gowns are nearly all of brocade
l velvet.

ollywood—It is terribly warm, but still we
e the Fall styles gradually working their
y up in the fashion world.

he tailored mode seems to be sort of
." Most of them are rosewood charmeen
h borders of embroidery and colored pip-
s.

Paris is blamed for the tucks in the new
ffon satin frocks. This doesn't seem to be
ing so well.

Something clever in a hostess gown is a
efully draped cordovan failles silk skirt
a blouse of green chiffon. The skirt has
cascade effect.

Harry Beaumont is directing "Beau Brummel" for Warner Bros. John Barrymore, renowned stage and screen star, plays the title role.

Three recently completed Warner Brothers classics of the screen are being edited and titled at the Warner studios in Hollywood. Sidney Franklin is editing his own production, David Belasco's Tiger Rose," starring Lenore Ulric; Harry Rapf is putting "Lucretia Lombard," the Kathleen Norris' novel with Monte Blue and Irene Rich, through the finishing process: and Johnny Hines is whipping into shape his latest vehicle, "Conductor 1492."

Fred Bond, who was to have directed "The Elk's Tooth," has affiliated himself with Monroe Salisbury in the latter's independent productions; a new director for the "Elk's Tooth" has not yet been chosen, although it is hinted that a prominent Culver City man will be named.

Chivalrous bystanders were restrained with difficulty from lynching a prominent actor at the Hal Roach Studios recently when the player, suddenly becoming angered, struck his leading lady unexpectedly during the taking of a scene in a hotel. The blow was not in the script, and it caused Director Len Powers the trouble of a retake. Rosie, the heroine, fled to the rafters of the huge stage, deeply humiliated and was only lured back to work with a bag of peanuts. The incident occurred in filming a new comedy with Hal Roach's "Dippy-Doo-Dads." It was forgotten when the house detective in the story waddled in and was assaulted by most of the principals of the cast. This new comedy is a stirring screen melodrama, with stolen jewels, et al, in which the principal roles are taken by the monkeys of the Dippy-Doo-Dad family. A rakish looking duck is the house detective.

Virginia Andrus, who played the feminine lead in the Darrell-Mounier picture entitled "Betsy Ann", came from New York City to take the part. Virginia is a decided blond, with large wistful eyes which, however, have a twinkle of devilment in them. Although only nineteen years of age, she has had considerable experience in the eastern studios.

With all its fervent upholders and its rabid enemies, the photoplay has no more staunch believer in its attainments and future capabilities than Winifred Dunn, Metro's scenario editor. Yet she denies that the movies are an art!

For the answer, turn to your own dictionary, she says, and you will soon realize, with her, that the films are no more an art than painting or music. The movies are a form of expression!

Only as such should they be judged and criticized; and, as such, they will be found to have reached a higher average of excellence than any other form of expression—and in an infinitely shorter space of time. Think how many years it took to evolve architecture to the point of the cathedral, to bring portraiture to the stage of Rembrandt or Franz Hals, to lift the dramatic form to Shakespeare's "Hamlet," and so on through all the related fields. Yet in about half a generation the motion has achieved its present plane of quality and entertainment powers.

Another highly optimistic fact which Miss Dunn points out lies in the statistics which prove that the percentage of worth-while films is higher than the percentage of similarly worth-while books, plays, paintings, poems or the other forms of expression.

The movies may not be an art—but they have achieved much that benefits the entire human race and they have just started!

Happenings in the World of Sports

There are rumors afloat to the effect Frank Chance, in days gone by one of the world's greatest players and formerly manager for the Chicago Cubs, may re-enter this field of activity as manager for one of the big league clubs again. It is understood the Chicago White Sox and the Washington Senators are putting up strong bids for the veteran's guidance, with the best chance for Chance on the side of the Sox. Naturally any offer on the part of this Chicago aggregation is only tentative for the managerial reins are still in the hands of Kid Gleason, who is reported to be considering entering his resignation. The Chicago club certainly needs a man like Frank Chance for interest on the baseball doings of the Windy City haven't been very keen since the scandal several years ago. With this old-timer at the helm they could put up a strong bid for popularity again with splendid opportunities for participating in next year's world series.

There isn't a day during the last few weeks when you cannot hear, while walking along the Boulevard, a shout, "Hello, Bull!", or some such remark as "There goes Bull"! "Is it possible that the Bull is loose, or what? Did he sell his car and does he now have to tramp the streets on foot?"

Nothing of the kind. This is not the so-called Bull of the Movies, nor even the Bull of the Pampas.

It is no one else but George D. Kotsonaros, the Greek light heavyweight champion wrestler. He is visiting Hollywood to confer with his younger brother, Dinos, regarding an offer they have had from a well-known film concern for an attractive part. Besides the many years that Kotsonaros has been on the stage as a wrestler, he has appeared in many screen plays in France, Italy and Greece. He has shown splendid ability as a comedian and as an actor of serious parts. He also has a lot of friends in the cinema world, such as Harry Carey, Buck Jones, Raymond Welsh and many others.

One of his chief reasons for visiting California was to take a crack at the Greek heavyweight champion, Jim Londos. Last week, after hard trying, he succeeded in getting Londos to accept his challenge and they met at Long Beach, but as Kotsonaros came all the way from New York, where he attended the big fight, he was all worn out, and the best he could do was to give his man a very toug bout. The match was a draw after a har slugging affair. Two hours was the tim Kotsonaros had never met Londos before an he didn't know his style, but now he is sur that next time it will be an easy task fo him to turn the keys. What will be the harc est is to get Londos to accept another challeng

Jack Dempsey, the world's champion boxe was the timekeeper that evening, while at th beginning, Chuck Reisner humored the aud ence with his famous jokes, using Bull Mor tana as his theme.

Kotsonaros says that he will be very glad t meet Montana, not only for the championshi of movieland, but also for a beauty conte for he thinks he is better looking than "Th Bool."

Adolphe Menjou contributes a fine interpretation to Charles Chaplin's "A Woman of Paris," now enjoying an extended run at the Criterion Theater here. Menjou has won a place as one of the screen's most convincing delineators of heavy roles of a society type.

Screen Scribbles

A rose might smell just as sweet by an other name, and Kalla Pasha, well known char acter-heavy actor, might be just as popular an earn the right to work in pictures under an other name, but it must be admitted that "Th Terrible Turk," is a most fitting affix.

Kal, as he is known to his playmates, is combination of everything, estimating the posi tions he has held. He was at one time well-known professional wrestler. He has bee in the show business for years, under the 'bi tops' and on the boards. He has doubled fo wild men in the side-shows, and goodness know what not. He is one of the greatest specimen of tatooed humanity known. There is hardl an inch of his body on which a picture ha not been inked.

Kalla Pasha is one of the best natured, big hearted men one could mee, yet he can loo fierce as an animal if necessary. His work i Sennett comedies is known the world over. Hi latest appearance is in "Inbad the Sailor," di rected by Earl Kenton.

Now, it's the trained clam in the movies!

For a long time we have had on the scree everything from trained fleas and bandolin trained masculine hair, to trained hippopotam One company is training a fish to gallop, an Dr. Tolhurst is teaching a class of bacteri what to do in a microscopic close-up. Behin the camera, ther have evolved a race of me trained to utter "Yes!", at the slightest stimulu from an interrogation point.

But none had trained a clam until Lloy Hamilton's current comedy. It was Lloyd Ba con's idea and it was then up to Director Gi Pratt to put a trio of the beach boarder through their paces; make them open and clos their shells, turn over, and play dead at th cry of "Chowder!"

Although the clam has reputation for taci turnity, and should therefore do well in th silent drama, it must be remembered that he i used to noise—when he appears in soup!

A squad of photographers has been put t work by Cecil B. DeMille, photographing th exteriors and interiors of some of the larges factories in Western America. Mr. De Mill is gathering this material together, in orde to make a choice for the locale of some o the most important scenes in his forthcomin Paramount Picture, "Triumph," adapted b Jeanne MacPherson from a Saturday Evenin Post story by May Edington. Leatrice Joy an Rod La Rocque have been named as feature players in this production.

The size and power of manufacturing opera tions is desired as a background for the drama of "Triumph." It is expected that the factor chosen for the scenes will provide a great dea of picorial material never before seen on th

NEWS SECTION

"Camera!" (The Digest of the Motion Picture Industry)

EIGHT PAGES

SATURDAY, OCTOBER 27, 1923

10-WEEK LASKY SHUTDOWN!

WILL STAGE BIG ACTORS' BENEFIT MONDAY NIGHT

Big Show At Auditorium

The local motion picture colony is never undertaken anything that oms up as great a success as the rthcoming benefit to be held at hilharmonic auditorium on Octo- r 29 by the Motion Picture ranch of the Actor's Fund of merica. Unusual interest has en evinced in this performance nd being the first of a series of nnual events planned by this en- getic organization it should prove desirable boomerang later on.

The executive committee and ther sub-committees have been ard at work for several weeks in reparation and a glittering arrav f first-rate stars of stage and creen is the result. The first part f the program is as follows:

Marjorie Rambeau, Carl Gantoort, Viola Dana, Shirley Mason, Enid Bennett, Edward Everett Norton, Florence Vidor, May Alson, Ethel Grey Terry, Marjorie Daw, Carmel Myers, Patsy Ruth Miller, Kate Price, Eddie Sutherland, Ramon Novarro, Louise Dressr, Ina Anson, Jose Padella, Lee Moran, Mrs. Reginald Denny, Cyril Chadwick, Charles Coleman, Lucille Cavanaugh, Grace La Rue, Sophie Tucker, The Four Nortons, and the one and only Mary Garden.

The second part of the program will be a pageant of Fimland which will serve to introduce the greatest aggregation of film stars ever got together in one theater. Those who will participate are: Douglas Fairbanks and 12 of his merry men from "Robin Hood"; Mary Pickford and 6 Spanish dancing girls from "Rosita"; Mae Murray as she was in "Jazzmania"; Norma Talmadge and guards as she was in the role of "Yolande" in "Ashes of Vengeance"; Jackie Coogan as he was in "Long Live the King"; Theda Bara as she was in "A Fool There Was"; Priscilla Dean as "Cigarette" in "Under Two Flags"; Dorothy Phillips as the Amazon queen in "Man-Woman-Marriage"; Dustin Farnum as "The Virginian"; Henry B. Walthall as the Little Colonel in "The Birth of a Nation"; Agnes Ayres is as she was in "Borderland"; Mary Carr, the Grand Old Lady of the screen as she was in "Over the Hill"; Barbara La Marr and 6 French officers as she was in "Trifling Women"; Betty Compson as she was in "To Have and to Hold"; Blanche Sweet as she was in "In the Palace of the King"; Anna Q. Nillson as she was in "Ponjola"; Nita Naldi, Colleen Moore and many others of equal note.

Donald Crisp is director of production assisted by Clarence Geldert. Fred Niblo is chairman of the entertainment committee which consists of Winifred Kingston and MaMrian Fairfax. The executive committee of the Motion Picture Branch of the Actors' Fund of America consists of the following: Frank E. Woods, chairman; Robert Fairbanks, treasurer; Rev. Neal Dodd, secretary; Marian Fairfax, Winifred Kingston, Joseph de Grasse, Charles A. Stevenson, Mitchell Lewis, Mark Larkin, Will T. Wyatt, Wedgwood Nowel, with Daniel Frohman as president of the Actors' Fund of America with headquarters in New York. Will T. Wyatt, formerly manager of the Mason Opera House was responsible for the capable business management of the benefit. George Foster Platt was in charge of the reading of plays. Miss Mary O'Connor and Miss Josephine Quirk are in charge of the sale of programs. Wedgwood Nowell is chairman of the propaganda committee which revived the war-time custom of having three minute speakers visiting all the big theatres talking on the Fund and its work and calling attention to the forthcoming benefit. The committee on box reservations consists of Mrs. Jesse L. Lasky, Mrs. Antonio Moreno and Mrs. Abraham Lehr. The design for the program cover, which has been drawn especially for this occasion is from the original by Joseph de Grasse.

This benefit inaugurates the beginning of a fund which will henceforth remain here for disbursement by the local Fund in its work among the needy and destitute members of the profession. All services were donated and even incidental expenses were carried by special subscriptions in the picture colony. This will be the first 100 per cent benefit ever held on the coast.

Thais Valdemar has been cast for a prominent part with Pola Negri in "My Man," under the direction of Herbert Brennon at Lasky's. Charles de Roche and Huntley Gordon have important roles.

Landis To Play On Stage

Cullen Landis will make his return to the foot-lights Sunday night at the Majestic theater where he will play the featured juvenile lead with Marjorie Rambeau in "The Valley of Content," his talents having been secured for a consideration never before offered to a stock actor of juvenile lead ranking, in a cast.. Miss Rambeau considers the selection of Mr. Landis from every standpoint including a most sympathetic speaking voice, ideal, while the young actor is intrigued with the role which Reginald Barker had wanted him to play on the screen, other engagements interfering to Landis' keen disappointment.

For the past two weeks Mr Landis has familiarized himself with the role in addition to his work in Gene Stratton Porter's "The Girl Of The Limberlost," under production at the Ince Studios and an engagement in Metro's "The Man Whom Life Passed By."

Kirkland Has Fine Record

Hardee Kirkland, who plays the uncle of Mildred Davis in her first stellar vehicle for Ben Wilson, boasts a stage career second to few actors.

He has been with the Frohman, A. M. Palmer, Belasco and Augustus Pitou organizations and has supported such noted stars as Clara Morris, McKee Rankin and Kitty Blanchard, Mme Rhea, George Arliss, Pauline Frederick, William Gillette, etc. Many of these engagements were for Broadway productions and he has also played many roles in big road shows emanating from New York such as "Jim the Penman," "Secret Service," "Shenandoah," etc.

His screen work has been extensive and he is regarded as not only a fine character actor but an exceptionally fine heavy.

Betty Blythe who is being featured in "The Recoil" now being made in France by J. Parker Read is scheduled to return to America immediately after the completion of that picture.

Overproduction Is Blamed

In accordance with orders issued late Thursday night the Lasky Studios will shut down for a period of ten weeks, reopening about January 1st. Activities will also cease at the New York studios. Exaggerated reports have been published in the newspapers regarding this move, and the basic cause for it is embodied in the statement given out by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation:

"On account of the mounting cost of production, a problem as yet unsolved, and the overproduction of the past several months in the industry as a whole, the studios of the Famous Players-Lasky Corporation in Hollywood and in Long Island will close Saturday the 27th inst., and remain closed for a period of about ten weeks.

"Productions now under way will be completed, but no new productions will be started during the period. It is our plan to reopen the studios early in January, following a readjustment and reorganization."

Tailors Will Be Wealthy

"Costume plays are the bunk—the public is sick of them."

Credit this statement to no less an authority than A. Minsk, Hollywood tailor and expert designer of men's modern apparel. Minsk's remarks are backed by fifty other men's tailors in Hollywood and vicinity catering chiefly to movie leading men.

Business at local tailor shops is getting back to where it was before the costume play strangled their lucrative trade with movie actors. New flat irons and novel sewing machines are taking the place of the ancient rusty paraphernalia and tailors are beginning to pay off their mortgages.

That the modern story is coming back into its own on the screen is clearly evident.

Ask any Hollywood tailor.

Frank Lloyd, who has just finished "Black Oxen" at the United Studios, his first independent production, will have as his next vehicle "The Sea Hawk," a pirate tale of the Mediterranean adapted from Rafael Sabatini's famous novel of the same name. Sabatini is also the author of "Scaramouche" which was brought to the screen by Rex Ingram and is now showing in eastern cities. Frank Lloyd has a long and brilliant record, and has directed many of our foremost stars such as Norma Talmadge and Jackie Coogan.

CHRISTIE TWELVE YEARS OLD

Cinematically speaking, Hollywood will be an even dozen years old Saturday of this week, for that is the twelfth anniversary of the day when Al Christie—then manager and comedy producer of the Nestor company—brought the first caravan of moving picture people to Hollywood from the wilds of Staten Island, New Jersey.

Various suggestions have been made to Mr. Christie, as to how the event should be celebrated. One of these is that he should put on a full beard, dress as a pioneer and ride up and down Sunset Boulevard in the replica of the Covered Wagon.

———Or that a lawn fete should be given on one of the original acres of ground which real estate men say could have been bought then for a song. Or the entire Christie Comedy troupe could band together and sing the well-known song that would have bought the acre.

———Another idea is that there should be an unveiling of a stone image of the custard pie which went into the discard some years back when comedies began to be polite.

However, none of these suggestions have been adopted and instead a dinner dance will be given, attended by all of the Christie Comedy stars and prominent officials as guests of the Christie brothers.

Immediately upon completion of "The Signal Tower," which has been selected as her next starring vehicle for Universal, Virginia Valli will leave for New York with her husband, Demarest Lamson to spend the holidays with Mr. Lamson's parents and attend the New York premiere of "The Lady of Quality."

This picture signalizes Miss Valli's return to the screen after an absence of over a year due to a severe attack of double pneumonia. Critics who have viewed the picture consider it the best work Virginia Valli has done in her career.

While in New York she will spend considerable time at the fashionable shops, purchasing advance styles for Spring wear.

She will start work within a week on "The Signal Tower," which Clarence Brown is directing for Universal.

Frances Primm, popular young stage and screen actress, has been cast as the adventuress in Benj. D. Roth's new stage production, "The Fatal Necklace."

Miss Primm has been appearing with the Hollywood Players and scored quite a success in two of their recent productions, "Untangling Tony" and "The Master of the House."

Fantine Larrymore, who recently did a series of Broadway productions and lately closed with the "Passing Show" at the Mason has just finished her first part with Buck Jones at the Fox Studio. This marks her return to the screen after an absence of two years.

Miss Larrymore is a classical dancer of great ability and though young in years can lay claim to many years of stage and screen experience having opened the original "Chin-Chin" show with Montgomery and Stone at the age of fourteen and worked for the Universal Vitagraph and Lasky companies for two years while in the East.

Robert Ober, celebrated stage star and screen performer, left last night for Oakland with his wife, Maud Fulton, where he will personally direct the opening of the latter's newest play "Punchenello" at the Fulton Theater. This production by the woman who wrote "The Humming Bird" and "The Brat," presents a circus story in which the leading role, a clown, is played by Mr. Ober.

After a short run at the Fulton, the company will move to San Francisco, where it will fill an engagement at the Columbia before Mr. Ober returns to his interrupted picture work in the Hollywood studios.

Creighton Hale will be ready shortly for another profession when he completes his work as Viennese surgeon in Warner Brothers "The Marriage Circle" which followed his work as a lawyer in Goldwyn's "Name the Man." If he could make out a few bills, he'd just as soon be a dentist in his next professional screen "job!"

Fred Esmelton may play the featured role in a film version of the late Frank Bacon's great stage play "Lightnin'" if the plans of an eastern syndicate are carried out.

Esmelton played the featured role on the stage in England and Australia before returning to the films about a year ago. If the deal is consummated, the play will be filmed in Los Angeles.

Thomas Dixon, Jr., Dramatic Editor for the Shadowland Productions, Inc., has finished the second story for the Roy Hughes Productions, titled "The Stolen Valley." Dixon will write the story and continuity for the series of five-reel Western pictures that the Roy Hughes Productions will produce for distribution by the Shadowland Productions, Inc.

Stone Is In Love Mixup

If the public gets as much fun out of the screening of "Why Men Leave Home" as Director John M. Stahl and his cast are having in the filming of it, the picture will be one of the outstanding successes of the year.

The story starts off with a laugh-provoking episode and holds the merry pace throughout its length. It is not farce but just clever, irresistible comedy built about domestic life.

Lewis Stone, as the central character, is presented as an average husband—a man who likes to read his newspaper without interference, who wants to enjoy the privilege of staying home evenings when he is tired and who does not want to run a gamut of petty orders and objections the moment he steps into the house. Helene Chadwick, as his wife, is affectionate and loyal, but she can't understand why her husband never wants to do the things she wants to do.

Little irritations and differences creep into their marital bliss, until finally, inflamed by her imagination and prompted by jealousy, the wife throws her better judgment to the winds and secures a divorce.. The husband marries his pretty little secretary, but the same day is quarantined with his first wife in the home of her grandmother who has sought to bring about a reconciliation.

Then the fun begins. The new wife can't join her husband, and he can't get away from his divorced wife. And grandmother, seeking to fix everything up only gets things in a worse mess. The husband comes out of it a bit battle-scarred but happily divorced and enroute to a second honeymoon with his first wife.

Ralph Lewis has just received a wire from the New York officers of the F. B. O. organization, stating that a preview of the Mail Man, in which he plays the starring role, had been held at the Waldorf Astoria and that the various writers, dramatic critics and trade paper critics in the eastern metropolis hailed it as one of the biggest pictures of the year.

J. Stewart Woodhouse, well-known Los Angeles scenarist, has just completed an adaptation of one of America's most famous classics for Director Ray Smallwood, who has left for New York to complete arrangements for its production. There is a possibility that the picture will be made in California owing to better climatic conditions. Mr. Smallwood, who has long had his heart set on this story, says it will be the chef d'oevre of his motion picture career. Mr. Woodhouse has developed a continuity which Mr. Smallwood believes will make a production de luxe and his past successes with Mme. Nazimova and in other all-star features give interest to his new venture.

ANTHONY MAKES COMPARISON

Walter Anthony of the Principal Pictures Corporation scenario staff, was interviewed recently, regarding the mutilation of novels in the processes of transferring them to the screen.

"There is not likely ever to be any general effort on the part of picture producers to follow more closely than at present the outlines and details of printed books," Mr. Anthony said. "Book buyers and readers are frequently uncharitable and unjust in their condemnation of picture revisions of books they have read and enjoyed.

"The novel form is one thing, the drama form is another, and the picture form is different fundamentally from either.

"A novelist can begin his story in the middle, at the beginning or at the end. He can, like the journalist, start his story with 'John Jones shot and killed Bill Smith last night while the latter was picking his teeth;' or he can begin at the beginning and show the toothpick in the course of manufacture or he can develop the psychological causes leading up to the murder in any manner that suits his style. The author is telling the story, not the characters.

"Charles Dickens keeps you in the dark for three hundred pages as to the reasons why Monks is so eager to make a crook out of poor Oliver Twist.

"But the picture maker cannot tell the story; he has to take the unfolded chronologically and in the characters out of the book, put them on the screen and let them tell it. Thus the plot must be order of its actual unfoldment, without the aid of an author's style, his literary devices, his philosophy, humor and reflections on human life.

"Many novelists permit their characters to develop plot by sitting opposite each other and talking, or the plot is the development of 'soul-states.' In the former case, the picture maker can only show the teeth of his characters and permit them to grin or scowl at one another—which isn't very edifying—while in the latter case, they have not, as yet, perfected a camera that will photograph a 'state of mind,' or a 'soul conflict.' There must be action, physical clash and visible movement.

You can photograph the rescue of a drowning man, but you cannot take a picture of a discussion on the nebular hypothesis or of a woman changing her mind."

"Cape Cod Folks," now being prepared for the screen by J. C. Hawks, is this scenario writer's fifteenth adaptation for Reginald Barker. The two have worked together since the old Inceville days. Among the Barker pictures adapted by Hawks are "The Eternal Struggle," "Hearts Aflame," "The Storm," "The Branding Iron" and "Bunty Pulls the Strings." "Cape *Cod Folks" will go into production as soon as the scenario is completed and will be Barker's fourth picture for Louis B. Mayer presentation through Metro.*

Max Graf, supervising director of the Graf Productions, is expected to arrive in Hollywood with his latest completed film, "Half-a-Dollar Bill' which followed "The Fog" at the San Mateo Studios.

Louise Fazenda recently received an interesting offer for "The Dover Road," a C. C. Burr Production to be made in New York. ..Lionel Barrymore was scheduled for the other leading role. Much as Miss Fazenda would have enjoyed doing a picture in New York, she had already begun her work in "The Galloping Fish" when she received the first wire. ..The comedy queen is now in Yuma, Ariz., where the company will be busy for the next four weeks.

Sweet summer breezes!

Edward Martindel will enjoy them in full when he moves into his new home, now near completion, which is located on one of the highest hills in Hollywood.

"My place is so high it is almost as far up as the cost of living," declares the film actor. "The only reason I can't see China from my back window is that the earth isn't shaped right."

Suggest Hindu History Film

A. K. Mozumdar, the noted Hindu metaphysician who recently completed the filming of his first motion picture production entitled "Beyond the Veil," has just received an offer to picturize India's history. A group of his wealthy compatriots, including several princes of the royal blood of the various provinces of India, have made the suggestion to Mozumdar through S. G. Pandat, a local Hindu attorney. The patrons of the proposed enterprise selected Mozumdar, not only because he is the first Hindu who ever entered the ranks of film producers, but also because he was himself a descendant of the reigning family in Bengal before he renounced his worldly position and socal caste to become an ascetic and philosopher.

Mozumdar is seriously considering this proposition and will probably engage on the making of this historical film after he has completed the second in his series of metaphysical motion pictures. "Beyond The Veil" is now being rapidly cut and edited by a capable force, headed by Harry Decker, at the old Charles Ray Studios.

Virginia Brown Faire, First National featured player, will be engaged in one of those stories of the versatile "gold digger" when "Lillies of the Field" in which she plays the featured role goes under production. Miss Faire has not read the script yet, only informed that she will be of the chorus!

Spotiswoode Aitken will play the role of a blind professor, one of the important roles in Hunt Stromberg's current production.

Roy Hughes Productions will make a series of five-reel out-door western pictures for the Shadowland Productions, Inc., it was stated at the Shadowland West Coast office by Rex Thorpe, Western distribution Manager. The stories will be written and supervised by Thomas Dixon, Jr., featuring Donna Hale and Miles Leavens. The Company is now on location near Phoenix, Arizona, fiming real western atmosphere.

"Thus I turn my back;
There is a world elsewhere.'
—Coriolanus.

Likewise said little twelve-year-old Dolores Blair who so frequently during the past five years has delighted New York and Eastern audiences with her excellent toe-dancing numbers, said by critics to be equal and even surpassing that of artists twice her years. age.

For Dolores is now with us and is determined to ascend the heights in filmdom and while only having arrived in Hollywood but a few short weeks ago she has filled a number of professional engagements; one of which was a dancing number for the Hollywood Players last Saturday night at the American Legion stadium. She is now cast and started work this week in the part of the orphan child in a new Century Comedy for Universal release.

Rex Thorpe, Western Distribution Manager will make a trip North this week in the interest of the Shadowland Productions distribution office that is located in San Francisco.

Thimmeway T o Change Name

On petition to the Superior Court, Thimmeway Titles, Inc., was authorized by Judge Creil Tuesday to change its corporate name to "Hollywood Laboratory." ....The reason for the change was stated to be that the purpose of the firm was often misunderstood to be limited to title production, while the firm is a producer of all classes of film and still picture work, and operates a complete motion picture laboratory on Lillian Way, close to Santa Monica Boulevard.

No change whatever has taken place in the directorate or the management, and none is contemplated.

Wm. C. Thompson, President of Shadowland Productions arrived from New York City this week where he has been for the past month making arrangement for the distribution of pictures that the Shadowland Productions will release this coming year.

Dr. Abrams, he of electronic vibration theory, which recently startled the medical and scientific world, is to receive no little exploitation in Victor Hugo Halperin's production, "Souvenir," which has just been started at the Hollywood Studios. Halperin is noted for putting across "idea" pictures, such as his last success "Tea With a Kick," and in "Souvenir," it will be the power of music combined in a dramatic way with the discovery and application of the electronic theory. The plot is laid in Russia at the late Czar's court at the time of the revolution and turn to the present form of government.

An actress portraying herself..

This is Colleen Moore's unique role in "The Swamp Angel," the First National picture being directed by Clarence Badger.

In the picture Miss Moore plays the part of a typical small town "tomboy" who becomes an actress and returns to her home town in a play written around her own life.

She portrays the role of "herself" playing baseball on a vacant lot and the gallery is composed of players enacting the town's characters who are in the theater audience. The theater scene is without doubt one of the most unique and unusual in the history of pictures.

Now that pictures are being made in the four corners of the earth, Maurice (Lefty) Flynn is on location in the Bahamas.

He expects to return to Hollywood in the near future.

Andre de Beranger, who has been cast for an important role in Metro's all-star production, "The Man Whom Life Passed By," may be said to be "a man without a country." He was born on an ocean liner midway between France and Australia.

DEL LORD IS SATIRE SHARK

Casting an eye over the field of comedy directors, it is quite noticeable that for the most part, they are all young men and the majority of them under thirty years of age. Also, it seems rather a coincidence that many of them have jumped right over the apprentice stage and landed directly into the director's chair.

Of this number of present-day directors of popular comedy pictures, men who have never served as assistant directors or cameramen, we point to Del Lord, under contract with the greatest producer of them al, Mack Sennett

Del Lord is a product of Canada, claiming Hamilton, Ont., as his natal city. He is one of those who when very young took Horace Greely's advice to young men and journeyed westward, finally landing in Los Angeles back in 1914, when moving pictures were taking the city by storm.

Del's first job was as stunt man and comedy-cop, for the Comedy King. Being a daring individual, it fell to his lot to be chauffeur for the Sennett comedy cops, for it needed a man actor with nerves of steel to guide that now well-known police patrol.

Del continued with the Sennett comedies for a couple of years, before going with the William Fox Company. From a slap-stick comedian he jumped to a full-fledged director with the latter, for whom he personally wrote and directed about twenty successful two-reelers. After this engagement, followed a contract with the Educational Pictures, for which concern he directed about fifteen fun films.

About six months ago, Del Lord returned to the scene of his first moving picture activities, the Mack Sennett Studios, where he has successfully directed five comedy specials, two with Ben Turpin as his star., and three with the all-star troupe.

A good line on the type of humor Del Lord injects into his pictures can be had by witnessing such stories as "The Dare Devil," and "Ten Dollars or Ten Days," with Ben Turpin, or "Down to the Sea in Shoes," and "One Cylinder Love," both of which are portrayed by the all-star Sennett companies.

Players, directors, assistant directors, cameramen and property men are in a state of chronic breathlessness at the Hal Roach Studios in Culver City. Visitors from other studios watch with amazement and unbelief as members of the various Roach producing units go by on the run. Rival producers declare it's just another unnatural phenomenon of the screen.

The feverish activity started a few weeks ago when Hal Roach announced a bonus plan by which the director, assistant director, cameraman and property man divide a substantial cash sum on every picture kept within certain financial limits. The stars don't participate but they are hustled from one scene into another by enthusiastic production staffs. The result, according to Mr. Roach, is that his Pathe-comedies are being made quicker, better and cheaper, with mutual advantages to all concerned, and that more money will be available for motion picture production under this system.

It is quite the ordinary thing for visitors at motion picture studios to stand around and admire the artists and their costumes.

But when the actors stand around and admire the visitors and envy their professions and covet their uniforms it is quite out of the ordinary.

That's what occurred recently at the Hollywood studios when Commander William Winton Galbraith, executive officer of the U. S. S. Maryland and assistant naval intelligence director, arrived at the studio in company with Lieut. Col. John Colt Beaumont of the U. S. Marine Corps.

The distinguished officers were the guests of the J. K. McDonald company which is producing "Misunderstood," for First National distribution.

Big things are being predicted for George Hackathorne by those who have seen his superb portrayals in "Human Wreckage" and "Merry-Go-Round." At the present time he is playing one of the principal roles in "The Turmoil" which Hobart Henley is directing at Universal.

Madge Tyrone, New York newspaperwoman, is writing continuity for "Snake Bite," a recent popular novel. Edwin Carewe, now enroute for Algiers to film "A Son of the Sahara," is to produce it on his return.

JAMES MORRISON is en route home to Hollywood after a two weeks visit with relatives and friends of Mattoon, Ill.

After fifteen weeks of continuous work, Helene Chadwick is to take a few weeks vacation before starting her next production for Goldwyn.

Miss Chadwick has just completed her leading role in "Why Men Leave Home," for Louis B. Mayer, which followed her characterization of the feminine lead in "Law Against Law," a Rupert Hughes picture for Goldwyn.

During the past three months, Miss Chadwick has had but five days off and has worked fifteen hours a day on a number of occasions. She will spend her vacation with her mother in Northern California.

Apfel Writing Of Cinema

Because he is so often requested to relate to his non-professional friends the history and mechanics of the motion picture industry, Oscar Apfel, one of the real pioneer directors of the art—or business—has in mind the writing of a little booklet on this subject which he will distribute when published as a Christmas gift.

The booklet will be bound in limp leather binding and the name of the individual to whom it is given will be tooled on the cover.

Apfel is now compiling data for the gift book which will tell of the inception and progress of the cinema in detail. It will be profusely illustrated with photographs of the various Hollywood studios of ten years ago and today and with portrait studies of prominent actors, actresses and directors of both periods.

The boat built by the "Our Gang" kids of the Hal Roach Studios for their new pirate picture was formally christened and launched at Wilmington, with little Mary Kornman, their pirate queen, doing the christening with a bottle of catsup. The boat glided nicely down the ways into the Pacific and sank so fast that the camera hardly had time to catch the action. That was all in the story Mark Goldaine is directing, but a big wave from the wake of a passing vessel, swept the camera off its raft, and sent it to join the pirate ship. This wasn't in the story. A professional diver salvaged the camera which is again functioning as usual.

Lillian Rich has earned the title of, "The busiest leading lady in Hollywood."

After completing the leading feminine role in Strongheart's latest film, "The Love Master," she commenced with Jack Hoxie in "Wyoming."

With but one day of rest, she was again put to work in the current Hoxie production, "Hard Rock," which is now being made at Universal.

John H. Richardson recently completed the heavy role in Laurence Trimble's forthcoming Strongheart feature entitled "The Love Master."

LOIS ZELLNER HOME

Lois Uellner, clever screen writer, has returned to her Hollywood home after a month at Santa Monica.

Most children are frightened at the discharge of firearms. Not so with little Paul Ingraham, Jr., when several shots were fired during the making of "Ponjola." It was a great Fourth of July celebration for him and he only yelled for "more shoot."

It is just one conference after another with Carl Laemmle, chief of Universal out at the big U lot these days. Laemmle has just returned from an extended journey to Europe that gave him several new ideas about pictures. These are being imparted to the members of his extensive staff. No decision has been as yet arrived at on Ivanhoe. It is likely that one will be made in a few days. If Universal is to make Ivanhoe King Baggot is to direct it, taking a company from Hollywood to England to make the picture in the original Ivanhoe settings. Baggot has just finished "Blackmail."

Volla Vale is going to introduce into the organization of sixteen leading screen women, of which she is an officer, a resolution making it a club rule that every member stand up for and boost Hollywood at every opportunity that presents itself.

Russel Simpson and Mary Carr screen "man and wife," have been re-united.

They parted twelve years ago on the Lubin lot in Philadelphia, after the taking of "The Barrier," Rex Beach's famous novel. In that picture Mrs. Carr was Simpson's squaw.

The re-marriage is in "The Swamp Angel," the First National picture now being made with Colleen Moore in the leading role.

Russell and Mary are the parents to Ben Lyon in this picture.

"Dewey," the clever little dog of the malamute strain, is working in the current Lloyd Hamilton production, directed by Gil Pratt. Dewey belongs to Harry Marks.

Boyce Combe who is playing the lead in "Daddies" at Warner Brothers Studio, first broke into the limelight in America when he toured this country in 1911 as one of the amateur golf players from England.

Combe is an athlete of no mean ability and for years was leading man in many famous musical comedies, both in this country and England.

"The Girl Expert," Harold Lloyd's latest picture upon which he is now at work at the Hollywood Studios, is to be released early this year. This is his first independent production since leaving Hal Roach. It is a feature length comedy laid in a small town and has none of the slapstick or hair breadth escape thrillers. From early indications it is shaping up as Lloyd's greatest effort.

FILM HAS PSYCHIC THEME

Dealing with the myriad mystic liefs which from time immemor- l have been built into tradition nong mariners, "Superstition," ie of the great independent pro- uctions of the year has been com- eted at the Hollywood Studios. Conceived as a short story called Trapped," by I. W. Irving at the ne Sir A. Conan Doyle was vis- ng the United States to preach the gradual establishment of a gular means of communication ith the spirit land, the tale relates cidents, founded on fact, of what e apparently personal influences this life from those who have ne on.

It is one of the very few mo- on pictures on its theme, and with eat readymade audiences waiting r it, made by the expressions of ch men as Doyle, a considerable interest has been aroused about the distribution. Fred C. Kusse, chief of Creative Productions, which made the picture won't say a word. Neither will W. H. Carr, the general manager.

The film is now in the cutting room where Director John B. O'Brien is bringing it down to proper length. Louis Weddock is editing. Among the players in the cast of the film are; John Bowers, Marguerite De La Motte, Cesare Gravina, Edward Burns, Joseph Dowling, Claire McDowell, Sheldon Lewis, Spottiswoode Aitken and Martha Marshall.

In addition to the interest aroused by the general theme of the film it has commanded attention on the spectacular side due to the intensely vivid portrayal of a storm at sea.

WITH THE YOUNGS

Richard P. Young, youthful conuity and title writer of Holly- ood, recently disputed, with one f his friends, the fact that James oung is the only one of the Young lan to direct the famous Clara imball.

A newspaper clipping, from his crapbook, won the argument— nd the bet—within a few moments. n fact there was no comeback; hese headlines proved sufficient: Clara Kimball Young in stellar ole of Photoplay—Harry Garson upervising—Richard P. Young andling the megaphone.

After the loser had recovered rom the loss, explanations were n order.

Sometime ago, after Young had ust finished directing an Alsatian icture in the East, Clara Kimball rrived in the same city, where he ad been shooting, on a personal ppearance tour. To put the stunt ver big, Garson and the manager f the theater secured Young and is cameramen to show the folks ow the movies are made.

And while he kept one eye on he star, Miss Young's new direc- or kept the other on the traffic fficers, who were not aware of he fact that a permit had not been ecured from the chief to block raffic.

Virginia Valli has returned to her home after a short vacation at the nearby beaches following the completion of her work in Goldwyn's "Wild Oranges," which King Vidor directed. She will start work soon on "The Signal Tower," a Universal production to be directed by Clarence Brown.

Arthur Housman, well-known screen actor, helped to make things pleasant for Lloyd Hamilton during his recent stay in New York.

So when Arthur arrived here the other day as a member of a Goldwyn company returning from the East, Lloyd met him at the train with the keys to Laurel Canyon, a card to the country club, and the latest map of the detours between Hollywood and Culver City.

Immediately upon completion at the Hollywood Studios of his featured character role in the Beverly Production, "The Whipping Boss," Eddie Phillips started work in the role of Noah Swift, the juvenile lead, in the Reginald Barker Production for Metro of the well-known book, "Cape Cod Folks." In this, Frank Keenan is to return to the screen in the featured role of the old sea captain, Eddie Phillips' father.

If the late Nat Wills could have met Tully Marshall in his present make-up, the king of tramp comedians would have gathered many interesting pointers on just how a down-and-out hobo should appear.

Marshall is playing one of the featured roles in the Joseph Henabery production, "The Stranger" for Paramount with Betty Compson, Richard Dix and Lewis Stone as the other featured members of the cast. The story was written for the screen by Edfrid Bingham from John Galsworthy's "The First and the Last" and Ralph Block is the production editor.

Dainty Virginia Fox, well-known leading lady, did the unusual last week.

While spending a brief sojourn at Guenther's Murrietta Hot Springs, she had a number of "still" photos taken on the beautiful palm drive. When the prints are made they will be used as "fan" photos.

"That's one way of showing the out-siders just what beautiful places we have in California," says Miss Fox.

At last it has happened. It was bound to occur, and here it is: "Yes, We Have No Bananas" has reached the screen.

"Yes, etc; will be the first comedy produced by "Zit's Comedies, Inc., of which "Zit," New York dramatic critic, is president.

The cast reads like a list of Broadway's Best Bets. Don Barclay, star of "Go-Go," Gilda Gray, the quivering terpsichorian, Belle Baker. Vaudeville's song-bird, Mabel Withee, Francine Larrimore, Edna Aug, Anna Chandler and Lillian Shaw.

Baby Therese Rose, whose recent very creditable work was seen in "Our Gang" comedy, directed by J. P. McGowan, is a full grown comedienne in weight of not in age and experience, tipping the scales at more than one hundred pounds and but six years of age.

Furthermore, if ancestry and weight combined have anything to do with it, Baby Therese is destined to reach the heights in her chosen vocation as her great-great-grandfather was Alfred Bunn who wrote the Libretta of the "Bohemian Girl" and was manager of the Drury Lane Theatre, in London for many years. His wife, Therese Rose's great-great-grandmother, was his star in many productions.

There are busy times ahead of Edmund Lowe. He is now playing the male lead in "Nellie the Beautiful Cloak Model" a Warner Brothers production and at the same time will play the featured role in "The Waning Sex" a legitimate play by the Hattons, to be presented at Eagan's Little Theater.

Lowe who is the son of former U. S. Senator, J. R. Lowe, was educated for the bar and possesses degrees from the University of Santa Clara and Leland-Stanford.

John L. E. Pell is making the historical arrangement of the story for D. W. Griffith's next production "America.." Pell is the author of "Down to the Sea in Ships" with a thorough knowledge of New England history.

PROPHECY COMES TRUE

When D. W. Griffith "discovered" Carmel Myers several years ago and induced her late father to allow her to become a film actress, the master director predicted that she would be playing parts in three years.

"It will take three years of hard work and then you will be playing important parts," said Griffith.

Two months afterwards Miss Myers was playing leads, thereby anticipating Griffith's prediction by two years and ten months.

Douglas Fairbanks gave her the feminine role in "The Matrimaniac" and ever since she has been appearing in important characters. her most notable work being the portrayal in Goldwyn's "Slave of Desire." This characterization, according to those who should know, will make a full-fledged star of Carmel Myers.

She is at present appearing opposite John Barrymore in "Beau Brummel" at the Warner Studios.

ANENT THE ROACH BREW

While filming certain scenes of a Stan Laurel picture recently completed at the Hal Roach Studios, a keg of near-beer was one of the "props." Jimmy Finlayson, passing by, took a drink of the stuff and walked off to the next stage. A few minutes later Mae Laurel met him on the lot. He was pale and talked much to her of being "through" and of "reforming."

"I just sauntered into the Biltmore," he stammered, "and it has grown frightfully small! I almost filled the lobby. There were rabbits and chickens (real ones) sitting about in the chairs. A bally duck waddled by me in a very insolent manner. A richly dressed old lady paraded past me to the desk—and jumped on top it. She turned around and Ye Gods! she was a monkey! I tell you I'm cured. If near-beer can do that to the Biltmore — well, I'm through."

Investigation revealed that Finlayson had wandered onto a half portion set being used by the "Dippy-Doo-Dads" for their next picture. The rabbits, ducks, chickens and monkeys were the actors.

Life is but a battle ground for Milton Sills. He no more than completes work on one motion picture production wherein he must wage a mighty battle, than his services are sought madly by other producers for parts requiring gory conflict.

Sills' most spectacular pugilistic display to date was in "The Spoilers." He has now signed to play the role of Calvin Gray in Richard Walton Tully's production "Flowing Gold," which calls for a hand-to-hand struggle of even more violence and intensity.

Candidates for the part of Buddy Briskow, the husky Texas lad with whom Sills is to mix in this picture, shudder when they learn that the script calls for their punishment at the hands of this famous screen fighter.

Edward Burns, who is now on his way to New York, where he will play the leading role opposite Gloria Swanson in the screen version of Maude Fulton's famous stage play, "The Humming Bird," stopped over at Atlanta, Georgia, where he visited the only replica of Bobbie Burns' cottage in Scotland.

It is one of the most remarkable houses I have ever seen," commented Burns. "The building is constructed of solid stone, with furnishings built entirely of mahogany, which I understand are the only duplicates of Burn's original furniture. It is regarded as one of the most interesting historical curiosities in America."

Several bored critics were given a real thrill at the Hollywood studios the other day when they previewed the recently completed Renaud Hoffman feature, "Which Shall It Be?" It proved to be most novel in that there is no leading man or woman, no villain and no romance—simply a page from life. It is a screen adaptation of the well-loved old poem of the same name.

Use Radio For Studio Work

Neil Jack, chief electrician for the Fred Niblo Company is installing a novel studio arrangement. A portable radio transmitter and receiver on location and in the office.

Mr. Niblo is having a street set erected on the back of the Clune lot. Under the direction of his production manager, Charlie Stallings, the street is nearing completion. Mr. Jack has already installed a portable radio apparatus so Mr. Stallings is able to get in direct touch with the office or the stage without troubling to go or send some one to deliver his messages and without bothering to have an inter-communicative system of phones installed.

"I think we will find the radio of great use when we get out on location up on the Ridge route," Mr. Jack said. "There we will be out of telephone and telegraph communication with the studio so you may well imagine the time and money saved by using the radio. In time I believe radio apparatus will be as necessary on a "set" as any other equipment. We haven't begun to put radio to the many uses for which in time we are going to find it invaluable. Mr. Niblo is already finding the set I installed in his home a great convenience as well as a wonderful method of keeping him in touch with what is going on."

Mr. Jack was one of the first men on the West coast to become interested in radio. He has been a prominent member of the radio club from the time of its inception. He entered pictures in the electrical department of one of the big studios; then tried camera work for a time and re-entered the field as an electrician about a year ago when he joined Mr. Niblo's company. He now has charge of the entire electrical department for the Niblo unit of the Louis B. Mayer organization.

Grace Cunard, the famous serial star, has been signed to the cast of "The Elk's Tooth." Miss Cunard accepted the role upon condition that she be compelled to partake of her customary thrills during the filming of the picture. Her desires are certain to be satisfied, the script calls for battling bull elks and a stampede of maddened elk thundering down a snow-covered mountain side. As the semi-villainess, Miss Cunard, will find herself favored with dangerous sequences.

Dick Jones has been very busy with the producer, Mack Sennett, rounding out a lot of the preliminary features attendant with a new production about to be started, and has already predicted that the story of "Mary Anne," is one of the best he has ever had anything to do with.

Gibson Gowland plays the title role in the film version of Frank Norris' famous novel, "McTeague" which will be released under the title "Greed." It was made by Erich von Stroheim for Goldwyn.

Small Bruce Guerin is counting the days until Hallowe'en, for on that eventful evening not only will ghosts rap on the window-panes, but he is going to give the grandest party of his four years of life. Forty guests, mostly kiddies, have been invited and Bruce and sister Marjorie are bubbling over with excitement and plans. Daddy Guerin, who is head technician at a local studio, has promised to run off some comedy reels but further details of the fun Bruce says are a secret. He's mighty glad the Warner Brothers, who have his services under long-term contract, have given him a between-pictures vacation and he's hoping they won't call him back to the studio until after the momentous evening.

Harry O. Hoyt, deserts the scenario department for the megaphone. He is to direct "The Woman On the Jury," a First National picturization of the emotional stage play.

Ralph Lewis has received his first fan letter from South America. It came from Chili where "The Birth of a Nation," which was first shown in Los Angeles eight years ago is being exhibited for the first time.

The letter congratulates husky Ralph on his characterization of Stoneman in Griffith's masterpiece.

Will Film In Boston

New England has agreed to open its treasures of Revolutionary relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites; for his next production "America."

By arrangement with several of the historical societies including in particular the Lexington Historical Society, the weapons, drums, costumes, vehicles, etc., used during the war will be used in the action. It will be the first time these articles have ever been shown to the world through motion pictures.

Battle scenes will be taken on the famous Lexington Common, where the historic "shot heard round the world" was fired. Buckman's tavern and the Adams house where John Hancock and John Adams were sleeping on the night the British came, will be used as settings.

The action under Griffith's direction will continue along the road to Concord where the battle of the bridge will be fought. It is Griffith's intention that all scenes shall be taken on actual sites excepting where improvements prohibit, but in every action some photographs of the actual site will be included.

Corinne Griffith finishes her "Black Oxen" part and has gone to Mineral Springs, Texas, to visit the home folks. She returns in two weeks to star in "Lillies of the Field."

Ward Wing is directing a picture at the R-C Studios that he started several months ago at the Universal Studios and which was temporarily postponed on account of the illness of Lillian Marshall, playing the feminine lead. It is a story of studio life, in which thirty well-known stars appear. Wing is playing the juvenile, with Miss Marshall as feminine lead. Robert Marks is playing the juvenile heavy, and Priscilla Bonner is enacting the role of the ingenue. Some of the celebrities appearing in the picture are Herbert Rawlinson, Priscilla Dean, Wallace Beery, Ramond Hatton, Kathlyn Williams, Grace Darmond, Gladys Walton, Hoot Gibson, Clyde Fillmore, Mahlon Hamilton, Neely Edwards, Roy Stewart, Reginald Denny, and Estelle Taylor.

For the first time in a long list of screen successes, Lon Chaney is appearing on the screen without unusual make-up, costuming or physical distortion.

With Conway Tearle and Dorothy Marshall, Chaney is playing one of the important roles in Sam Wood's production for Paramount of "The Next Corner," Kate Jordan's best-seller which Monte Katterjohn has adapted to the screen..

Vera Steadman, Christie comedy leading lady, is back from her trip to New York. She will return to films as Bobby Vernon's lead in a new film.

Eugenie Besserer, character actress who has just completed the role of Marty in "Anna Christie," was Margaret Anglin's understudy prior to commencing her film career, 13 years ago.

Pola Negri finally has deserted the haunts of the Parisian Apache after three weeks spent in their company—at Paramounts's West Coast studio.

For several weeks the famous Polish star has been playing in the Herbert Brenon production of "Mon Homme," the French play by Andre Picard which Eve Unsell adapted to the screen. All of the opening scenes of the picture and much of the action of the story occurs in the underground haunts of the Parisian criminal which have been duplicated faithfully by the studio artisans. Now after nearly a month spent in this setting, the story has reached the point where the cast desert the Apache settings for the luxury of a modern Parisian home. Charle de Roche, Huntley Gordon and Adolphe Menjou are featured in support of the star.

The latest picture convert among the juvenile class is Mervyn LeRoy, who, unlike his now famous contemporary, Merton, has found it unnecessary to crash studio gates as an extra. LeRoy, late of the well-known vaudeville team LeRoy and Cooper, has definitely decided upon the screen for a future. His proven ability as a performer has done much to further his progress before the camera.

He will soon be seen in "Little Johnnie Jones."

Mildred Booth, recently of Honolulu (not a native), is a newcomer on the Hal Roach lot. She will be seen in several forth-coming Will Rogers productions.

SHOW SPIRIT OF "GET THERE

"I think the greatest thing a producer can do in making pictures other things such as entertainment value being equal," says Bryan Washburn, "is to get into the action the spirit of 'get there.'

"When one reflects that millions of young men and women in addition to their elders, see the pictures, it is impossible to avoid realizing how much they must be influenced by what they see. I know that when I was getting started, dreaming dreams of the future, every story, play, picture or article I saw or read and which had the spirit of energy and stick-to-itiveness well developed, proved an inspiration. That's the kind of food I want my own boys to digest."

"So, in my pictures I hope to include as frequently as possible, this buoyant spirit, the spirit of youth of dreams of great things to come. In "Try and Get It," my first production, which Cullen Tate directed, I am a young bill collector in a printing office. I am sent to collect an impossible bill by the boss—as a test. I get the spirit of determination, or do-or-die—and win out. That's what I mean. Others may see and do likewise. And all the time the audiences are being entertained."

Harold Shaw Acts as Own Research Department for "The Living Past"

Harold Shaw is not only directing "The Living Past," one of Metro's new special productions, he also is acting as head of his own research department.

The locale of the story is laid in Russia and England. Mr. Shaw spent the greater part of the last ten years of his life directing in England and other countries of Europe, including Russia, and is qualified to pass expert judgment on every detail of picture making regarding those countries and the customs of their people.

Hardly an hour of the day passes that he is not asked to give his opinion regarding the correctness of a British automobile license plate, the uniform of an officer of the Russian army, the furnishings of a London apartment and a thousand and one other details. In one case he is fortunate for most of the members of the cast are thoroughly familiar with continental ways and people. Alec Francis, Lionel Belmore and D. R. O. Hatswell, are natives of London, Enid Bennett is an Australian where British customs prevail, Harry Northrup was born in Paris and has traveled extensively in Europe, William Humphrey directed pictures in England several years, Mary Alden has traveled in Europe and so has Lorimer Johnston. Harrison Ford, who has the lead role, is the only one whose experiences have been limited in geographical scope to America.

Victor Schertzinger directs Hobart Bosworth in "The Man Whom Life Passed By," a new Metro all-star special. Victor Herman directed him in "Rupert of Hentzau," and Victor Seastrom was his director in "The Judge and the Woman." Now, Hobart thinks that if he can appear in a picture directed by Victor Flemming his Victor-y will be complete.

Harry D. Brown, supervising engineer of the Hollywood Studios, has been selected from all of the electricians in the industry, to have charge of the lighting effects for the annual ball of the screen cameramen (American Society of Cinematographers), at the Biltmore Hotel on October 27th. Brown promises to put on some jazz lighting, which will surprise the dancers.

Harrison Ford, whose forte is roles in which he appears in all the regalia of a gentleman of leisure, dons a chauffeur's uniform for the first time, for his role in "The Living Past," a new Metro all-star special which Harold Shaw is directing.

General Isaac R. Sherwood, the highest ranking Union veteran who fought in the Battle of Franklin, and Colonel John A. Fite, the highest ranking Confederate officer who participated in that bloody event and is now alive, are assisting Allen Holubar in filming the battle of Franklin, at Franklin, Tennessee, for "The Human Mill," Holubar's first big Metro production.

Kiddies nowadays know how to demand their rights. Little Bruce Guerin, during his between-pictures vacation from the Warner Brothers studio, has been posing for innumerable publicity-photographs, wearing the latest fashions for youngsters of his age, playing with toys of all kinds. In each instance he was presented with a sample of the article by the company, granted permission to use his photograph and, looking over his assortment of toys, Bruce decided it wasn't a half-bad way to spend a vacation. But once something went wrong with the scheme. After posing for automobile-pictures, he politely waited for the usual presentation, which failed to come, then demanded, "Don't I get this nice big shiny automobile for a sample?" However, a week later there came from the motor concern a tiny replica of their famous costly model, complete even to the speedometer except that it is run by pedal-power instead of gasoline, and just big enough for one four-year-old boy.

Parallel Sire's Triumphs

As most everybody knows, Willie Collier, Jr., is the son of Willie Collier, Sr., and, also, as most everybody agrees, the latter is the greatest farceur of the American stage. Many are willing to agree that the son is destined to achieve an equal rank as an exponent of the silent drama. Each succeeding production in which Willie, the Second, appears seems to inspire the leading critics to augment their enthusiasm in predicting great things for him. Now, according to advance reports, this descendant of a stageland favorite has surpassed all of his previous screen efforts in Reginald Barker's latest production, "Pleasure Mad." As the son of parents suddenly lifted from poverty into the highest social whirl through an unexpected acquisition of wealth, he is given opportunities to show the versatility for which he is already famous and his performance is proclaimed one of the "good things" in this picture.

When Willie, Jr., decided to follow in the footsteps of his distinguished father, it became a question in his mind as to what road led to a goal approaching in importance the one his sire had long held. He felt there were too many limitations on the stage—he had the urge to leap about, to reach out, to be a lot of different places in the same play. Consequently, he chose the screen as his field and after making an auspicious debut in a New York-made feature and following it with other successes, he hurried to Southern California, the mecca for all photo-players. From the day of his arrival he has been kept busy, and his star is now high in the firmament.

Victor Schertzinger, who is directing "The Man Whom Life Passed By," was at one time musical director for such famous stage artists as Calve and Nordica.

ASSEMBLE THEDA BARA UNIT

B. P. Fineman, who is producing the picture that brings Theda Bara back to the screen, announces the acquisition of two of film-land's leaders in the persons of Tod Browning and Paul Bern, who will act respectively as the director and scenarist.

Browning recently completed the production of "The Day of Faith," one of Goldwyn's most ambitious productions for the coming releases of the season. Prior to this engagement he spent several years at Universal where he made "The Virgin of Stamboul," "Outside the Law," and a number of other exceedingly successful films.

Paul Bern stands without a doubt in the very topmost ranks of his profession of editor, author and scenarist. He is the only man in his line who is thoroughly acquainted by personal experience with every angle of motion picture production, from the laboratory up to the director's work on the set. Until recently Bern was editor-in-chief of the Goldwyn studios, where he himself provided the scenarios for "The Christian" and "Masters of Men." Subsequently he adapted "The Wanters," John Stahl's latest completed production, and also for "The Marriage Circle," which Lubitsch is now filming at Warner Bros. studio.

With these two men as a nucleus, Fineman is rapidly completing his production organization, and will soon announce the cast that will support Miss Bara in her most ambitious screen vehicle.

Leon Rice, President of The Mission Film Corporation, announces the completion of the story for the next all-star feature. It is from the pen of H. H. Van Loan, the well-known writer, and is entitled "FLATTERY."

The continuity is now being written by Mr. E. R. Schayer in collaboration with Mr. Van Loan.

Production will begin in the very near future according to Mr. Rice.

The Creator took the spirit of discontent and installed it in a body of laziness; He gave it the attitude of a snob, the constant sneer of contempt, a desire to shirk responsibility and a certain skill at getting by in the world. Its characteristics became wilfulness, selfishness, venomous backbiting and greed. And He named it a WANTER.

Then He took the glowing light of happiness, combined it with emotion, placed it in a body of activity and imbued it with honesty. He gave it the ability to achieve and the magnetism that draws friends. He blessed it with strong character, integrity and loyalty, instilled it with the power of development and intellectual progress endowed it with the viewpoint of an optimist and called it a WORKER.

To celebrate the completion of "What Next," his second Universal picture under the direction of Hy Mayer, George K. Arthur drove to Santa Barbara for the week end. He was accompanied by Mrs. Arthur, his parents, Mr. and Mrs. Brest and Mrs. Arthur's sister, Miss Lloyd, all from London, who are his house guests. On his return, Mr. Arthur will start his third film, as yet unnamed.

Fred Jackman, who directed Hal Roach's latest feature production, "Rex, King of Wild Horses," is standing by while his film is being assembled in continuity. The story is the first of its kind ever filmed. A wild stallion plays one of the principal roles. In the cast are Marie Mosquini, Leon Bary, Edna Murphy, Frank Butler, Sidney d'Albrook, Louise Fazenda, Charles Chase, Patsy Hartigan and Sidney de Grey.

Dot Farley is going to make her eyes behave.

"No more cross-eyed parts for me!" says the erstwhile Mack Sennett actress whose kitter-corner optics have appeared on the screen opposite Ben Turpin's with such regularity that picture fans have become inclined to believe Dot's eyes were born that way.

Fact is Miss Farley is the possessor of a pair of very beautiful brown eyes and they are straight as a die—except when she chooses to cross them for professional purposes.

Years ago she learned the trick of crossing her eyes at will. "But it gave me such a headache and the strain has somewhat weakened them," she says. "I'm afraid if I keep it up any longer they might 'freeze' that way."

From the Sennett comedy lot she has turned to serious drama and will soon be seen in "Misunderstood," a screen play based on Booth Tarkington's human interest drama. This picture is now being produced by J. K. McDonald for First National. William Beaudine is directing and the cast includes: Henry B. Walthall, Irene Rich, Rockliffe Fellowes, Ben Alexander, Dot Farley and Lawrence Licalzi.

Miss Farley's work as the cross-eyed "Maid Marion" in "Rob 'em Good" and "Where is My Wandering Boy This Evening" will long be remembered by lovers of screen comedy.

DOROTHY PHILLIPS, it is rumored, will return to the screen after several months absence, the early part of next year.

Milton Sills and Wallace MacDonald, now appearing in "Angel Face Molly," Viola Dana's new Metro release, seem to be emulating Damon and Pythias. They have appeared together in their last three consecutive pictures, although each was filmed at a different studio.

REAVES "BREEZY" EASON is shooting spectacular buffalo hunt scenes in Canada for a forthcoming Thomas H. Ince special of the early West.

Pulse of the Studios

For Week Starting Monday, Oct. 29, 1923

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 313**
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Rosson	Mildred Davis	Linden-Stevens	McGaugh	Jules Furthman		3rd Week
Dearholt Productions.						
Francis Ford	Edward Cobb	DeGrasse	Geo. Carter	F. Ford	"Rodeo Mixup"	1st Week
Neva Gerber Productions						
Dick Hatton	Hatton Gerber	Wm. Nobles	Jack Nelson	Coolidge	"Whirlwind"	1st Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-14**
BRONX STUDIO. 1745-51 Glendale Blvd Kenneth Bishop, General Mgr.						**Drexel 190**
H. & B. Film Co.						
Tenny Wright	All-Star	Bill Beckway				Editing
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						
Jas. Young	All-Star	Special	G. P. Saum	C. O. Seessel	"Welcome Stranger"	Preparing
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**59357**
Fred Caldwell	All-Star	Hollister	Rounsaville	J. S. Woodhouse	"Hollywood 1900"	Preparing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 009**
Century Comedies (Universal release).						
Al. Herman	Pal	Billy Williams	Sherry Pansey	Al. Herman	"The Rich Pup"	2nd Week
A. E. Gillstrom	Buddy Messinger	Victor Sherrick	Leslie Goodwin		"Boys Will Be Boys"	2nd Week
Bob Kerr	Earle McCoy	Wm. Hyers	A. Linkoff	Bob Kerr	"The Process Server"	2nd Week
Noel Smith	Harry Sweet	Harry Forbes	Albert Cohn	Noel Smith	"Own a Home"	1st Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 407**
CHOICE STUDIO. 6044 Sunset Blvd.						**439-76**
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 310**
Al Christie	Bobbie Vernon	Nagy	Hagerman	Frank Conklin	2-Reel Comedy	1st Week
Scott Sidney	Dorothy Devore	Peterson-Garnett	Clemens	Robt. Hall	2-Reel Comedy	1st Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.						**Drexel 211**
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.						**Culver City 54**
Renalles, Inc. Clarke Renalle, Director General.						
DARRELL-MOUNIER STUDIO. J. F. Mounier, Gen. Mg						**Washington and Ince Blvds., Culver Ci**
Darrell-Mounier Productions						
Darrell	Robt. Ramsey	Allen Davie	Chas. Kerr		Feature	Preparing
H. Davey	Edna Mae Cooper		Sturtevant	Staff	2-Reel Comedy	Editing
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-16**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
Hibbard	Lige Conley	Corby	Sharpless	Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Novelty Juveniles)						
Lloyd Hamilton Corp. (Educational Release)						
Pratt	Lloyd Hamilton	McGill	Dewar	Staff	Special	3rd Week
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 300**
St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Roland V. Lee	All-Star	D. Keefe	Geo. Post	Don Lee	"Gentle Julia"	Editing
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Lambert Hillyer	Tom Mix	Van Clark	Manter		"Eyes of the Forest"	5th Week
Edmund Mortimer	John Gilbert	J. Short	W. Mayo	Harrison Jacobs	"The Beast"	5th Week
David Soloman	Shirley Mason	Schneiderman	Birnoudi	Fannie & Fred Hatton	"With the Tide"	Editing
Wm. Wellman	Chas. Jones	Joe August	Horace Hough		"Andy McGee's Chorus Girl"	4th Week
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead	Fannie & Fred Hatton	"The Shadow of the East"	3rd Week
Tom Buckingham	All-Star	Sid Wagner	Kingling	Carter	"The Arizona Express"	Preparing
FRANCIS FORD STUDIO. 6040 Sunset Blvd.						**Holly 263**
GARSON STUDIOS. 1845 Glendale Blvd.						**Drexel 00**
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 269**
Phil Goldstone Productions. (State Rights release).						
Duke Worne	Wm. Fairbanks	Rolland Price	A. Tenbrook		"Thicker Than Water"	Editing
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager.						**Holly 016**
Monte Banks Productions, Inc.						
Sid Smith Productions, Inc.						
Joe Rock Productions.						
Bryant Washburn Productions.						
Elliott Dexter in R. Wm. Neil Production.						
Thornby-Newman Productions.						
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						**76171**
Emmett Flynn	All-Star	Lucien Audriot	Ray Flynn	Carey-Wilson	"Nellie, the Cloak Model"	5th Week
Alan Crosland	All-Star	Jory Mescall	Lynn Shores	Carey Wilson	"Three Weeks"	5th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 1431**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Robt. A. Golden		"The Girl Expert"	11th Week
Creative Productions. Wm. H. Carr, Production Mgr.						
J. K. McDonald Productions.						
Wm. Beaudine	All-Star	H. Thorpe	Geo. Webster		"Misunderstood"	Editing
Chaud Hoffman Productions.						
Cosmopolitan Productions.						
Loverley Productions.						
Irving Productions. Jas. Dent, Prod. Mgr.						
Halperin Productions.						
Halperin-Wallace	All-Star	A. Wyckoff	H. Young	Halperin	"Souvenir"	2nd Week
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions (Independent release). 1442 Beachwood Drive.						**438-740**
Bob Horner	Geo. Chesebro	Chas. Fetty	M. Pool		"Where he Journey Ends"	Editing
Chas. R. Seeling Productions. (Aywon release). 1442 Beachwood Drive.						
Sanford Productions.						
Mattison	Mattison-V. Rich	E. Dyer	R. Sanford	Staff	"The Ragged Robin"	Preparing
Tinemart Productions. B. Schrader, Casting. 1442 Beachwood Drive.						**439-561**
Byron Schrader	All-Star	Jim Clansey			Playlets	Schedule
ROY HUGHES PRODUCTIONS. 840 S. Olive. SHADOWLAND RELEASE.						
Roy Hughes	Leavens Hale	J. MacFarland		Thos. Dixon, Jr.	"Ashes of Waste"	Arizona Location
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761731**
Gene Stratton Porter Productions.						
J. Leo Meehan	All-Star	Howard Anderson	Jeanett Porter	Gene S. Porter	"The Girl of the Limberlost"	4th Week
Assoc. Authors, Inc.						
Thomas H. Ince Corporation.						
Del Andrews	All-Star	Max Dupont	Frank Geraghty	Del Andrews	"The Galloping Fish"	2nd Week
Bruce Mitchell Productions.						
Mitchell	Kirkwood Lee	Steve Norton	Erickson	Elliott Clawson	"Painted Women"	Editing
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Herb Brennon	Pola Negri	Jos. Howe	H. Schwartz		"My Man"	6th Week
Wm. DeMille	All-Star	Guy Wilky	Geo. Hippard	Clara Berangee	"Every Day Love"	Editing
Geo. Melford	All-Star	Chas. Clark	Fred Robertson	Jack Cunningham	"Flaming Barriers"	7th Week
Clifford S. Smith	W. S. Hart	Warren Reeves	Dick Rush	J. G. Hawks	"Singer Jim McKee"	3rd Week
Tom Wood Productions.						
Sam Wood	All-Star		John Waters	Monte Katterjohn	"The Next Corner"	2nd Week
Zane Grey Productions.						
Victor Fleming	Dix-Wilson	James Howe	Gilroy	Doris Schroeder	"The Call of the Canyon"	Editing
James Cruze Productions						
Jos. Henabery Productions.						
Henabery	All-Star		Richard Johnston	Edfrid Bingham	"The Stranger"	1st Week
Irvin Willat Productions.						
Irvin Willat	All-Star	Chas. Schoenbaum	Otto Brower	Albert S. LeVine	"The Heritage of the Desert"	4th Week
McNAMARA STUDIOS. 4011 Lankershim Blvd.						**Lankershim 132-J**
L. B. MAYER STUDIO. 5360 Melrose Ave.						**431-171**
Fred Niblo Productions.						
Fred Niblo	All-Star	V. Milner	Dorian Cox	Bess Meredith	"Thy Name Is Woman"	5th Week
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 2120**
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star		Harry Schenck	J. G. Hawks	"Cape Cod Folks"	10th Week
John M. Stahl	All-Star		Sidney Algier	A. G. Younger	"Why Men Leave Home"	9th Week
B. P. Schulberg Productions (Preferred Pictures Release)						
Vic Schertzinger	All-Star	Karl Struss	George Yohalem	Eve Unsell	"The Boomerang"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Harold Shaw	All-Star	Georges Rizard	Nat Watts	Thos. Hopkins	"The Living Past"	Editing
Victor Schertzinger	All-Star	Chet Lyon	Brewster	V. Schertzinger	"Man Whom Life Passed By"	Editing
Geo. D. Baker	Viola Dana	Arnold	Eddington	Geo. D. Baker	"Revelations"	1st Week
Rex Ingram Productions. (Metro release)						
Jackie Coogan Productions, Inc.						
Allen Holubar Productions.						
Allen Holubar	All-Star	Haskins			"The Human Mill"	6th Week
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	19th Week
Geo. Hill	Jack Pickford		Hela	Staff	"Valley of the Wolf"	13th Week
Marshall Neilan	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	2nd Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Individual Productions. (Film Booking Offices.)						
Al Santel	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Bo Brummel"	1st Week
James Horne	All-Star	Jos. Du Bray			"Not For Publication"	Preparing
Chester Bennett Productions.						
Ward Wing Productions.						
Wing	All-Star		Ted Brooks		"The Eyes of Hollywood"	2nd Week
JEAN RILEY STUDIO. E. G. Walker, Mgr. 6701 Santa Monica Blvd.						**579-440**
Rynearson	All-Star	Bill Severin		Riley	"Light of the World"	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-72
Hal Roach Comedies (Pathe release).						
Jackman	All-Star	Floyd Jackman	W. L. Guthrie	Staff	Feature	Schedule
Jas. A. Howe	Will Rogers	Robt. Doran	Ross Lederman	Staff	2-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
James Parrot	Chas. Chase	Ed Wallatt	Leo. McCarey	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
Ralph H. Cedar	Stan Laurel	Frank Young	H. LaMarr	Staff	2-Reel Comedy	Schedule
Percy Pembroke	Spat Family	Nick Barrows	C. Hennecke	Staff	2-Reel Comedy	Schedule
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-14
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 794
Logan-Baynham Productions.						
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Murphy Miller	Walker Cooper	Al. Neitz	Bob Dillon	"The Deer Slayer"	3rd Week
Hercules Film Prods., Inc.						
H. J. Brown Productions						
Al. Rogell	Fred Thompson	Ross Fisher	Curley Dresden		"North of Nevada"	Editing
Maloford Productions.						
Leo Maloney	Leo Maloney	Bataracca	Stratton	Ford Beebe		2nd Week
Howard Davies Productions.						
SENNETT STUDIO. 1712 Glendale Blvd.						Drexel 155(
Mack Sennett Comedies. (First National Release).						
Roy Delruth	All-Star			Staff	"Look Pleasant"	4th Week
Del Lord	All-Star			Staff		2nd Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd.						
Grover Jones	Kenneth McDonald	Longenecker	Murray Rock	Grover Jones	"Slow as Lightning"	Editing
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres.						Holly 4080
Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)						
Joseph M. Schenck Productions. (First National release)						
F. Borzage	Norma Talmadge	Tony Gaudio	O. O. Dull		"Secrets"	1st Week
First National Productions.						
C. Badger	Coleen Moore	Berquist	O'Brien	Montagne	"The Swamp Angel"	4th Week
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott R. Beal	Fred Myton	"Torment"	1st Week
Frank Lloyd Productions (First National Release)						
UNIVERSAL STUDIO. Fred Datig, Casting.						433-131
Universal Film Manufacturing Co. (Universal Release.)						
Wm. Craft	Desmond-Sedgwick		McDonough Koehner		"Beasts of Paradise"	Schedule
Jay Marchant	Morrison Morris		Ray Taylor		"The Ghost City"	6th Week
Irving Cummings	Mary Philbin		Woolstenhume		"My Mamie Rose"	9th Week
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	5th Week
C. Brown	All-Star		Ernest Laemmle		"Signal Tower"	2nd Week
Hobart Henley	All-Star		A. Smith		"The Turmoil"	10th Week
Eddie Cline	Reginald Denny				"Love Insurance"	Preparing
Perley P. Sheehan	All-Star				"Innocent"	2nd Week
Robt. Hill	Herbert Rawlinson		I. Ashev		"Jack O'Clubs"	2nd Week
Robt. B. Bradbury	Jack Hoxie		V. Nordlinger		"Hard Rock"	3rd Week
Sedgwick	Hoot Gibson		Billy Tummel		"Courting Calamity"	1st Week
Edward Laemmle	Billy Sullivan				"The Leather Pushers"	1st Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						598-131
Dave Smith Productions.						
David Smith	All-Star	Steve Smith, Jr.	Wm. Dagwell		'A Tale of Red Roses"	1st Week
Larry Semon Productions.						
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Warner Brothers Productions.						
Wm. A. Seiter	Marsh-Gillingwater	John Stumar	Tenny Wright		"Daddies"	4th Week
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	3rd Week
Sidney Franklin Productions.						
Ernest Lubitsch Productions.						
Ernst Lubitsch	All-Star	Chas. Van Enger	Flood Blanke		"The Marriage Circle"	10th Week
Harry Rapf Productions.						
	All-Star				"Broadway After Dark"	Preparing
WALDORF STUDIOS. 6070 Sunset Blvd. Harry Cohn, Mgr.						Holly 7940
Howard Mitchell	Jas. Kirkwood	King Gray	Roland Asher	J. Stormwasser	'Discontented Husbands"	2nd Week
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Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"My Kingdom For a Horse"	Preparing

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Buried deep in filmland's paper. In the center is Margaret Morris, new Universal star now playing the stellar role in "The Ghost City." To the left is Jay Marchant, director of this feature and of the recently completed two-reel westerns with Miss Morris and Pete Morrison in the principal roles. The elongated chap to the right is simply the atmosphere of the picture, Gene Woolway, studio representative of "Camera!"

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"Megaphone"

(Continued from Page 5)

Hunchback of Notre Dame," the new spectacle production. Now he has entered the ranks of directors and his first picture will "tell the tale." It was written by himself, continuity by Raymond L. Schrock.

Sheehan has been given what studio officials say is the most complete staff ever assigned to a unit. Jack Sullivan, the crack assistant director of the studio, who handled the crowds in "The Hunchback of Notre Dame" and "Merry-Go-Round," is his assistant. Ralph Dietrick, one of the best known cutters, has been assigned to cut the picture, and is sitting through production as script secretary by day and cutting at night, armed with his own intimate knowledge of every "shot." The picture is being cut as it progresses, so that when the last scene is taken the whole picture will be complete ready to show, this being one of several innovations in Sheehan's method of production.

The famous novelist is rehearsing the players just as they are rehearsed for a stage play; then entire sequences are "shot" without pause. The saving of time is incredible. A notable cast is playing in the new Sheehan vehicle, including Howard Truesdell, Gladys Hulette, Edgar Kennedy and others.

Even boards and plaster must at some time pay their farewell tribute to art.

After three years of gracing one of the green canyons of Universay City the famous Italian Villa built during the summer of 1920 for "Foolish Wives," was burned to the ground for a big scene in "Hook and Ladder," Hoot Gibson's latest starring feature.

The Villa is one of the largest individual building sets ever constructed for a motion picture and its classic beauty has made it a landmark on the Universal lot. Universal technical men unfortunate enough to have a streak of sentiment were sad as the flames ate thru the wooden framework and the stucco finish crumbled to ashes.

Its burning finished one of the most spectacular night scenes filmed at Universal City in many a month. For a sheer thrilling spectacle it even eclipsed the night shots of the mammoth sets of "The Hunchback of Notre Dame."

The scenes came as a dramatic climax to the story, which is built around the thrilling life of a fireman and a dozen cameras ground out their action as Hoot in the role of the fireman climbed to the balcony of the burning building and rescued the tiny Mildred June and leaped with her from the balcony to the fireman net below.

"Hook and Ladder" is an original story by Edward Sedgwick, who is directing the filming of the picture.

Others in the cast are Edwards Davis, famous preacher-actor, Philo McCullough and Frank Beal.

With four car loads of equipment including two mammoth electric generators, dozens of Winfield lights, giant sun arcs and spot lights, and a full-sized collapsible "signal tower," the Clarence L. Brown special pulled out of the Southern Pacific station for Fort Bragg, 150 miles north of San Francisco, where many of the scenes for "The Signal Tower" will be filmed under his direction.

Brown is accompanied by a cast of seven persons and a production unit of more than twenty workmen, including electricians, technical men and carpenters. Charlie Dorian, Brown's veteran assistant who has "second Megaphoned" all of the Brown productions, will be in charge of the crew. Ernst Laemmle is second assistant.

"The Signal Tower," Wadsworth Camp's prize short story, will be produced by Universal with Virginia Valli and an all-star cast.

"The Signal Tower" is probably the greatest tribute to the self-sacrifice and devotion to duty of railroad men that was ever written. It is a drama of life in the raw, of people with their feet on the ground, a graphic story of how the threads of civilization's destiny pass thru the fingers of skilled men who glimpse that civilization only thru the clicking of telegraph instruments and the passing of "thru trains."

Brown was entrusted with the making of the picture shortly after Universal heads had seen the completed film of "The Acquittal," which he recently directed. This screen version of the famous stage play by Rita Weiman will undoubtedly be classed as one of the finest pictures of the coming year. Other big productions which have stamped Brown's work as of exceptional merit are "The Great Redeemer" and "The Last of the Mohicans" which he made jointly with Maurice Tourneur.

"The Signal Tower" which is to be released as a multiple reel feature, will require nine or ten weeks in the making.

Herbert Rawlinson has abandoned the athletic swing of his natural walk, now patrolling a set at Universal City in the measured, flat-footed gait of a uniformed policeman.

He has begun work on his latest Universal starring vehicle, "The Jack O' Clubs" an adaptation from the famous magazine story of the same name by Gerald Beaumont. In this picture Rawlinson slips out of the groove of jaunty roles for which he is so well known for the most difficult bit of characterization that he has essayed in a long time.

His role is that of an easy natured Irish cop who is transformed into a whirlwind fighting machine when he is crowded on the beat by a hard boiled street gang, led by a tough gentleman who used to be a prize fighter. This gentleman and the Irish cop stage a sensational encounter and the cop wins the fight, promotion in rank and the regard of the boys.

Since Eddie Gribbon is cast for the "ex-pug," the screen fight should prove exceptionally realistic. Both Rawlinson and Gribbon are clever boxers and husky lads.

Robert Hill, who guided the filming of Rawlinson's last picture, "His Mystery Girl," will direct the new vehicle.

Others in the supporting cast are Ruth Dwyer, Johnny Fox, Jr., and Joe Singleton.

An old time tandem bicycle—the kind the song "A Bicycle Built for Two" was written around two decades and more ago, is one of the queer sights of the old Bowery, seen in "Morality," Owen Kildare's famous story "My Mamie Rose," being filmed at Universal City with Mary Philbin as the star. The Bowery is reproduced complete in every detail at Universal City for the picture, even to the elevated tracks and queer old-time steam trains that were used before electricity came into popular use. The old fashioned bicycle bloomers seen in the early Charles Dana Gibson, is revived with the bike itself. Gladys Johnson appears as the bloomer girl, in queer little hat and wide bloomers embellished by brass buttons. She rides over the cobbles on the odd "safety" then the very last word in modern conveyance. The story is laid in the immediate "pre-auto mobile" period,, when the bicycle was the rage and the "horseless carriage" a rumored invention in France. Later in the story the first automobile to appear in the streets of New York is shown; a queer buggy like affair steered by a lever and propelled by a "one lunger" motor much like a modern pumping engine.

Irving Cummings, picture director, has a fine eye for brewery trucks. Incidentally the hardest task, almost, that he faced in putting the picture on the screen, was the quest of the obsolete and interesting vehicle.

Cummings' order for a brewery truck brought to Universal City a modern motor truck. It rejected it, and a horse-drawn truck was substituted but this too was modern. Finally, after a long search, he found an old time brewery truck in a livery stable. The wagons were simply rows of heavy pipe, arranged to hold the barrels, mounted on truck wheels. The quaint old vehicle is one of many interesting

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"Megaphone"

bits of antique transportation on the Bowery as reproduced at the studio.

Albert J. Smith, actor and inventor, proved a "pinch hitter" when the oldest automobile in America broke down during the production.

The ancient contraption, first automobile to be seen on the streets of New York, and a one cylindered affair, immediately proceeded to break down.

Mechanics from the transportation tinkered with the obsolete engine, but couldn't get a wheeze out of it. Finally Smith, who plays the young engineer in "The Fast Express," William Duncan's railroad chapterplay happened by.

"Let me try," he volunteered. He manipulated a pair of pliers for a while, gave the crank a twist, and the relic of the automobile's infancy coughed and came to life.

"You see, when I was a kid my father had one, and I used to keep it in order," he explained. "Whenever they jolt around the dry battery that gives them their spark gets shorted. I just pried the wires away from the engine and wrapped some tire-taps around 'em."

Anyhow, he saved the Bowery scene.

—Just what makes a funny thing funny?

Psychologists have tried to answer the question;—but either frankly gave it up, or produced some formula rivalling Einstein's theory of relativity for complication.

Cartoonists and comedians went at it in a more practical way. They made things that made folks laugh;—they knew what would make people snicker even if they couldn't just analyze the why of it; much as today we will use electricity, but none of us know just what it is.

And now comes Hy Myer, world-celebrated cartoonist, and paradox of the pen, with a procedure that perhaps will do more to answer the question than anyone else. Hy Mayer, for the last quarter century a famous artist;—a humorist of pictures, has turned his art to the screen in a manner startling in its originality. He makes his cartoons live on the screen;—not by animated drawings, but by "fading" his cartoons into real actors and actresses, in a new brand of comedy he calls the "May Cartoon Comedy" for want of a more descriptive title. The famous humorist has arrived at Universal City, has completed the first of his unique offerings and is engaged on more. They are the talk of the studio—and they will probably be the talk of psychologists studying the mystery of the whyfore of a laugh when they are released. His first film creation, in one reel, was "The Travelaughs,"—Rothafel calls it the best one-reel creation, and they were run as a feature at the Capitol Theater in New York.

But—and this is the principal thing the public is interested in—their great importance lies in that they have brought a new, but none the less hilarious brand of comedy to light.

Hy Mayer is a cosmopolite. His cartoons have appeared in every paper in the United States. They are equally well-known in London's "Punch," in Paris' "Le Rire," in Germany's "Fliegende Blaetter," "The New York Times," and in "Puck," of which he was art editor for years, and the countless American syndicates have broadcasted Hy Mayer pictorial humor for years. Now he's in Hollywood, drawing and directing his own pictures.

They are odd—these pictures. Hy Mayer's hand appears in his wonderful flowing style and sketches a figure in pen and ink—then it dissolves into a human being—the idea of the cartoon is carried out in action—then again the hand draws another picture and again it comes to life. His drawings, while grotesque are always decorative. His types never repeat themselves.

But even more interesting than his pictures is the man himself. Hy Mayer has drawn cartoons for years but has always been known as the cartoonist whose arrows were never

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dipped in poison. Never has the unpleasant flavored his huge output. He never attacks;—even the political celebrities he has lampooned were always able to laugh with him. On the New York Times, for instance, for years he lampooned Theodore Roosevelt. Finally he was brought to the White House. Roosevelt greeted him with a smile and outstretched hand. He kept the cartoonist with him for hours, introduced him to dozens of famous national leaders, and exultantly retailed this or that point in Mayer's cartoons—all printed in a paper opposed to him, but never a one with aught but a wholesome laugh in it;—not acting. Hy Myer is essentially an inventor; Rupert Hughes years ago lauded him as the most versatile man in the history of carricature.

Hy Mayer was the first man to draw under the camera—twelve years ago he started drawing political cartoons for the screen. Later came his "animated weekly," and all the time in the cartoonist's brain was hatching and evolving his present comedies as he is making them for Universal. Once he happened to tell his old friend Carl Laemmle about his idea, and the picture magnate hailed it with interest. Since then he has been adding more and more to the idea. Laemmle waited and let him evolve the plan. Finally it was announced as ready—and Hy Myer came to Universal City to start his new series.

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Volume VI | SATURDAY, NOVEMBER 3, 1923 | Number 29

THOSE WITHOUT FAITH

". . . No matter what happens to you, no matter who flatters you or who abuses you, never look at another flag, never let a night pass but you pray God to bless that flag. Remember, boy, that behind all these men you have to do with, behind officers and government, and people even, there is the Country Herself, your Country, and that you belong to her as you belong to your own mother. Stand by Her, boy. . . ."

Thus, through the pen of Edward Everrett Hale, spoke "The Man Without a Country." Many years previous in a fit of rage and while in a drunken stupor he had expressed the desire that he might never again hear of his country, nor read about it or have contact with it in any way, and his wish was granted. Finally, after years of miserable exile, toward the sunset of his life, he gave vent to his feelings, and the above excerpt from his oration showed what time and experience had done to restore his right thought in matters pertaining to patriotism. He started out as a "knocker;" he belittled his country before a group of aliens, only to eventually realize the utter folly of his declarations. Time and exile had mercifully tempered his spirit, and at last his stubborn will broke down and he expressed his true devotion for his native land.

There are many similar to "The Man Without a Country" in motion pictures. We know them as pessimists and grouches. They stand on the corners and wildly exclaim that the movies are headed for eternal damnation because so-and-so didn't have jobs for them that day. They are proud enough to accept the motion picture industry as a place to earn their livelihood, yet they go forth into the world and denounce all the high ideals and principles cherished by the people of the profession. And when a studio does close down for a time, or when they encounter hard luck along the film road they immediately sally out to their friends and jeer and hoot at the movies as a substantial, worth-while enterprise. They are confident enough that the coal strike in Pennsylvania will break up, or that the railroad strike in some other place will be settled satisfactorily but they don't hold out any hopes whatsoever for motion pictures. They are people without faith in their own work. In belittling motion pictures and the people who make them they are simply belittling themselves. Have they no self-respect? Possibly not, but it is more probable that they are without faith in their chosen profession; that to them pictures are but their meal tickets and no further useful. To them we would say; remember that behind all these men you have to do with, behind producers and studios, behind the people even, there is the Motion Picture Art Itself, and that you belong to it as you belong to your own mother. Stand by it; give it the best you've got in you, boost it, defend it, apply all your talents and energies to further its great work. Maintain your faith in motion pictures, and instill respect for it and for you in your fellow men.

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The Man
On the Cover

Lyle Rucker, prominent Hollywood corporation attorney who for some time past has specialized in motion picture law work, has entered the film field in the capacity of producer, and as the active head of Radiograms, Inc., he is now producing and releasing a series of weekly news-reels giving a comic slant on the world's news. These productions consist, for the greater part, of titles alone and pictures are not brought into use to any great extent.

Mr. Rucker has been established here for the past eight years and is today representing some of the foremost figures in the motion picture world in a legal and advisory capacity. That he has the fullest confidence in the film business is brought out by this investment on his part. He has just released his first production and it has been accorded the plaudits of famous folk in every branch of the industry.

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Seventh at Broadway
"The Gold Diggers"

Rialto
Broadway at Eighth
Pola Negri
in
"Th e Spanish Dancer"

Criterion
Charles Chaplin's
"A Woman of Paris"

Million Dollar
Third and Broadway
Harold Lloyd
in
"Why Worry"

Alhambra
731 South Hill
"Strangers of the Night"

Hollywood Egyptian
Hollywood Blvd. and McCadden
"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth
Claire Windsor
in
"The Acquittal"

Clune's Broadway
Broadway near Fifth
"The Isle of Vanishing Men"

This Week's Theatre Notes

George Bernard Shaw's presentation of "Androcles and the Lion" opens the new Fine Arts Theater this week.

Mable Norman remains another week to entertain Mission Theater audiences, "The Acquittal," which was scheduled to start this week will open November 12th.

This week is destined to be a big week in local theatrical history for several reasons.

One is that it will present to Los Angeles the world premiere of Emmett Flynn's magnificent spectacle, "In the Palace of the King," a picturization of F. Marion Crawfords historical romance at the California Theater.

Another is that is marks the return to the screen of Blanche Sweet, one of the most popular of all screen celebrities in the role of Delores Mendoza, heroine of this delightful romance, and a part very similar to that of Judith in Griffith's "Judith of Bethulia," the first spectacular production ever filmed.

A third reason is the fact that Edmund Lowe is seen in the heroic role of DonJohn. . Mr. Loew's former stock engagements here marked him as the most popular matinee idol of his day.

The final reason is that this is the fourth of Emmett Elynn's productions to have its world premiere here. The other three were "A Connecticut Yankee," "Monte Cristo" and "A Fool There was." All the members of the cast as well as a large part of the cinema stars, directors and authors of the film world will be present at performances throughout the week.

He went to bed a wealthy nobleman, he woke up a beggar.

He owned a gorgeous palace and a suit of pajamas, or to be exact, a night shirt, and owed many debts.

Antonio Moreno, who plays the role of Don Caesar de Bazan, in Pola Negri's new picture, "The Spanish Dancer," experienced this predicament and while the palace was an ancestral building and the night robe of finest silk with the crest of his house embroidered on the font, it must be admitted these articles were hardly sufficient for a nobleman's existence.

While Antonio sleeps following a gay dinner with his friends, his creditors enter his palace and carry off everything it contains just because, in his merriment, he had neglected to pay his bills. Life was certainly difficult during those gay old days of King Philip IV's reign in Spain. Of course, Tony takes it in the same carefree manner in which he met all the weighty problems and doesn't care a bit and gives the part a debonnir, dashing and delightful portrayal.

"The Spanish Dancer," now showing at Grauman's Rialto, is a picturesque costume drama with a very strong story of love, intrigue and human interest that builds to a suprise climax, turning a tragic episode into a clever bit of comedy.

Pola Negri, as the spirited Gypsy maid, Maritana, offers a remarkable performance, giving freely of her great art.

Others in the cast to distinguish themselves are Wallace Berry as King Philip, with an eye to the beauty of his girlish subjects, Kathlyn Williams, his queenly consort, Adolphe Menjou as the scheming Salluste, and Gareth Hughes in the role of the pathetic lad, Lazarillo. All four roles are important and give ample scope for the actors.

Comedy in its numerous and forms will feature this week's bill at the Hillstreet Theatre. Heading the aggregation of funsters will be the celebrated equestrian comedian, "Poodles" Hannaford. For years the famous Hannaford family have been the premier riders in circuses and "Poodles" himself was the feature attraction with one of America's greatest shows for simetime. Although being considered the finest trick rider of his kind in America, "Poodles" manages to use a clown make-up and give the children a thrill along with his entertainment for the older folks. He is using two horses in his act which are the envy of every circus man in the world, they are his own and have been trained by him ever since their infancy.

Flo Lewis, the original redheaded flapper, will split headline honors with Hannaford. Flo who is a singer and story teller with a vivacious and captivating personality will offer her act "From Bernhardt to Heartburn" with the assistance of Jesse Greer at the piano.

Frank Dixon will appear in a humorous sketch by Paul Gerard Smith called "Lonesome Manor."

Maurice Diamond, premier eccentric dancer of America, with Edythe Handman, singer and Irene Smith, dancer, will offer his latest, "The Snapshots of 1923."

Russell Carr, the famous English ventriloquist, and his comical assistant "Orace" will present a military ventriloquial act.

Completing the vaudeville will be Polly and Oz two youthful musicians and singers in their act, "Syncopated Melody."

The feature photoplay will be Shirley Mason in "Lovebound." Other features on the program will be Allan Hall and the Tiny Symphony, "The Steel Trail" a William Duncan chapter-play, a 'Snub"' Pollard comedy, Hillstreet International News and Aesop's Fables.

Edward Everett Horton who has been a big favorite in stock and on the screen here opens this week at the Orpheum Theater in a playlet written for him by Joseph Jackson, "A Play With a Punch." With him are Marie Walcamp a local screen star and Richard Stilling.

Morosco
744 South Broadway
"The Gold Diggers"

Mason
127 South Broadway
"The Perfect Fool"

Egans
Pico and Figueroa
Edmond Lowe
in
"The Waning Sex"

Hippodrome
320 South Main
Vaudeville

Orpheum
630 South Broadway
Vaudeville

Pantages
Hill at Seventh
Vaudeville

Hillstreet
Hill at Eighth
Shirley Mason
in
"Lovebound"

Burbank
Main near Sixth
Musical Comedy

Majestic
845 South Broadway
Marjorie Rambeau
in
"The Valley of Content"

Tally's Broadway
833 South Broadway
Tom Mix
in
"Soft Boiled"

Symphony
Broadway near Sixth
Hobart Bosworth
in
"The Man Alone"

Woman Power Behind Rellimeo

Among the people who are coming to the front of the picture world by leaps and bounds these days, is Grace Sanderson Michie, head of the scenario department of the Rellimeo Films. For she holds the unique distinction of being largely responsible for the making of three big pictures in six months.

The Rellimeo Films are a San Francisco organization, but all three of their pictures have been made in Hollywood, the first at the Universal Studio, and the other two at the Principal Pictures studio now under lease by the Rellimeo company.

Grace Sanderson Michie is a real Californian, her grandfather having been Mayor of San Francisco for several terms, and her family long leading citizens of the state. Mrs. Michie has written all her life, in fact she says she can't remember when she didn't write, and she was just nine years old when she sold her first story to St. Nickolaus for the huge sum of five dollars. Her earliest adventure into the picture world was several years ago as the author of "The Finger Of Justice," with which film she also made personal appearances in all the larger cities of America for almost two years.

It is only a little over six months since the Rellimeo Films were organized and Grace and her husband Gordon Michie, business manager of the company came to Hollywood to start production. Their first picture, "Defying Destiny," was made from an original story by Mrs. Michie, for which she also did the continuity, and on which she acted as co-director. The picture was given to the world in September under the Selznick banner. It was promptly followed by "Eight Bucks" made from a story by Fred Windamere, its director, but on which Mrs. Michie did the continuity, the casting and again co-directed. The latest picture just completed, and the most pretentious production of the company is "The Yellow Stigma". Again the whole story and continuity came from Grace Sanderson Michie's busy brain, and from all accounts it bids fair to be one of the big outstanding pictures of the year. So by hard work and real accomplishment Grace Michie is winning for herself a niche of her own in the hall of cinema fame.

The Universal Megaphone

By Arthur Q. Hagerman

Under King Baggot's supervision Thomas Pratt is completing the final editing of "Blackmail," the all star Universal production which Baggot directed recently. "Blackmail" was adapted from "The Co-Respondent," Rita Weiman's play, and will present a cast including Ruth Clifford, Niles Welsh, John Merkyl, Charles Clary, William E. Lawrence, Herbert Fortier, Arthur Howard, Hayden Stevenson, Mary Mersch, Joseph North, Emily Fitzroy, Jane Starr and Carl Stockdale.

"Hook and Ladder," Hoot Gibson's newest Universal starring vehicle, directed by Edward Sedgwick from his own story, has been edited at Universal City and is receiving its final set of titles. According to studio executives this is the best Gibson feature up to date. It is a story of the thrills, human interest experiences and general activities in a fireman's life. Mildred June played opposite Gibson.

Jack Hoxie says that the wide open spaces are friendly, that he feels like a stranger in the white light of the Winfields.

He declares he can emote better to the barking of coyotes than to the tune of studio organs.

The Universal western star has been on location so much of late that he is having to get acquainted all over again at the studio where he is now doing interior scenes for his latest picture, "The Phantom Rider."

Hoxie spent many weeks on the edge of Death Valley and in the Sierra Nevada mountains near Lone Pine during the making of "Wyoming" and recently returned to the studio from Keen's camp where exterior scenes of the present production were filmed.

Robert North Bradbury is directing "The Phantom Rider," a story of a northwest lumber war, written by Isadore Bernstein of the scenario staff.

Supporting the star are Lillian Rich, Neil McKinnon and Wade Boteler and Billy McCall.

Gladys Hulette, praised in preview comments for her work in the adult feminine lead with Baby Peggy in "The Burglar's Kid," is playing at Universal City again. This time she is in an all star production that will be remembered in the history of the Universal Pictures corporation—and of filmland for that matter—for it is the first directorial effort of Perley Poore Sheehan, novelist and screen writer. Sheehan, who adapted "The Hunchback of Notre Dame" to the screen, is directing his own original story, scenarized by Raymond L. Schrock. It is temporarily titled "Innocent."

Besides Miss Hulette, who is playing the role of a mountaineer girl in the psychological backwoods drama, Howard Truesdell, Robert Gordon, Ed Kennedy, Margaret Seddon, Lon Poff, Charles Cruz and Norman Kankon have principal roles.

Several prominent members of the American Legion, enroute home from the fifth annual convention at San Francisco, visited Universal City, production center of the Universal Pictures corporation, a day or two ago. Included in the party were Russell G. Greviston, assistant national adjutant, Garland W. Powell, director of the national Americanism committee, Peyton Hogue, member of the same committee, and C. Willard Cooper, associate editor of the Legion Weekly. Ross Watson, Los Angeles real estate man and prominent in Legion activities, conducted them to Universal City where William Koenig, business manager, and Irving Cummings and King Baggot, directors, acted as their hosts.

Among the week's prominent visitors at Universal City, center of production of the Universal corporation, was Chester Wright, aide to Samuel Gompers and head of the publicity department of the American Federation of Labor. He was formerly editor of the New York Call. He was shown the Universal studios by William Koenig, business manager.

Many years ago Carl Laemmle, now president of the Universal Pictures corporation, gave a watch and chain to a man who played a vaudeville act in one of Mr. Laemmle's earliest theaters. The Laemmle theater was showing the new moving pictures and was one step ahead of other theaters it hat it had a combined bill instead of the usual "nickelodeon" policy of straight pictures.

Recently this man visited Universal City and talked with Mr. Laemmle about the changes that have taken place in the film industry and the theatrical business, since those early days. In the midst of the conversation the visitor, playing the Orpheum circuit as "Senator Murphy" drew something out of his pocket and said:

"Mr. Laemmle, did you ever see this before,"

"Mr. Murphy, I'd recognize that watch if it was hanging among a hundred others on a pawnshop wall," said Mr. Laemmle. "It recalls a great many things that were happening in those days."

Naturally enough the conversation hung closely around the period of the gift and old days were discussed at great length.

Special songs for special sets are the thing at Universal City.

Edward Sedgwick has one, written by himself, for Hoot Gigson, "My Mamie Rose" is sung on the Irving Cummings set—and now the inspirational orchestra has launched one on the set where Perley Poore Sheehan, the famous novelist, is directing his own story "Innocent."

Jack Sullivan, the man who handled the Condelaurier Ball scenes in "The Hunchback of Notre Dame" and the great crowd scenes in the Hugo picture and in "Merry-Go--Round" is Sheehan's first assistant. The two were consulting on the set when the orchestra started up a tilting air, and an actor's quartet warbled "Mr. Sullivan and Mr. Sheehan"—a filmized version of the Gallagher and Shean melody. There are a million or so verses—one for every trial and tribulation the company has been beset with. Here's a sample:

"Oh Mr. Sullivan—Oh Mr. Sullivan—
Here's another gag I want to pull on you;
We've a scene upon this set—one I bet you'll
ne'er forget;
And it's bound to thrill Carl Laemmle through
and through!
Oh Mr. Sheehan—Oh Mr. Sheehan—
I believe I can recall the scene you mean;—
The hero saves the girl from harm
And then falls down and breaks an arm—
Who? Ed Kennedy, Mr. Sullivan?
No—His double, Mr. Sheehan!"

King Baggot, director of the recently completed all star feature for Universal, "Blackmail," a newspaper life story, and who has made some of the best known pictures in Universal's history, will direct the next Universal-Jewel starring vehicle of Mary Philbin's the "Merry-Go-Round" girl.

The first Philbin starring vehicle to follow up her success in "Merry-Go--Round" is just being completed. It is "My Mamie Rose" a story of the New York Bowery of 1895, adapted from Owen Kildare's Novel. Irving cummings is shooting the final scenes with Pat O'Malley, William Collier, Jr., Max Davidson, Charlie Murray, Kate Price, Edwin Brady, Lincoln Plumer, and other noted players in support of the new star.

The Baggot-directed feature will be based on "The Inheritors," a novel by I. A. R. Wylie. The story is laid in England of today, and will be the first effort of Mary Philbin in a role that is not in back-period "costume" atmosphere. Bernard McConville, supervising editor of Jewel productions, made the adaptation, and Frank Beresford, well known continuity writer, prepared the scenario.

Flashes from Frisco

By AGNES KERR CRAWFORD

Dr. Orlando E. Miller, President of the Rellimeo Films of this city, spent Thursday and Friday of last week in Hollywood looking over the recent work of the organization in the South, where they have just completed the cutting of their latest feature picture "The Yellow Stigma". The film will be ready for release the middle of November when Gordon Michie, business manager of the company, will leave for New York with it.

The Belasco Films of this city are making good progress in the South with their preparations for the filming of their big coming picture "Welcome Stranger." James Young, who will direct for them has just returned from New York, where he has been in conference with Aaron Hoffman, the author, in regard to the screen version of his famous stage success. The all star cast for the picture will be announced within a few days.

Max Graf, of the Graf Films will leave for New York this week with the film of their recently completed picture, "Half-a-Dollar Bill," to complete arrangements for its release.

The Gerson Films Corporation has just finished work on the third of their series of five reel melodramas starring Ora Carew. The title of the picture is "One Hour To Live," Tom Gibson is directing with George Crocker at the camera, and Jay Morley, Hal Stevens, Tiny Standford, and a capable cast are appearing in support of Miss Carew.

Los Angeles isn't the only place that develops extra good business managers, for a San Francisco man holds the rather unique record of having completed in the last six months three pictures at a Southern studio, and all three under the estimate time and cost. The clever chap is Gordon Michie of the Rellimeo Films.

A special preview was given last Thursday before the officers and men of the American Legion of "Eight Bucks" sodier picture just finished at the Southern leased studio of the Rellimeo Films under the direction of Fred Windamere. The picture met with a rousing reception from the Legion men, both for the splendid cast headed by Raymond McKee, and the real human appeal of the story. The story is one of a returned soldier trying to fit himself again to the ways of peace, and makes you laugh if you can hold back the tears. The picture was produced by the Granada Film Corporation, and the master print rushed up to San Francisco for this showing was the first to be seen by anyone outside the studio.

Louis Graf, president of the Graf Films will go to Los Angeles in a day or two to spend a week on business for the organization.

Casts of the Week

Jos. M. Schenck Productions
Present
NORMA TALMADGE
in
"SECRETS"
Directed by Frank Borzage
Photographed by Tony Gaudio
CAST:

Norma Talmadge	Winston Miller
Eugene O'Brien	E. J. Ratcliffe
Gertrude Astor	Emily Fitzroy
Claire McDowell	Francis Feeney
Alice Day	Patterson Dial

Neva Gerber Productions
Present
"SAGEBRUSH RELIGION"
Directed by Dick Hatton
Photographed by Wm. Nobles
Scenario by Coolidge
CAST:

The Rancher	Dick Hatton
The Sheriff	Bob McKenzie
The Girl	Neva Gerber
Heavy	Harry Von Meter
The Father	V. Clare Chatel
The Gambler	Cliff Steel
Joe	Cliff Davidson
Nellie	Nell Franzen
Hank	Wilbur McGaugh....

Ben Wilson Productions
Present
"WHERE IS POLLY"
Directed by Rosson
Photographed by Stevens and Linden
Scenario by Jules Furthman
CAST:

Mildred Davis	Virginia Warwick
Carl Miller	George Cooper
Kate Lester	Francis Ford
Kate Price	Wm. H. Turner
Hardee Kirkland	Gertrude Normand

Miles McCarthy

PUBLIC OPINION

New York City,
October 26th, 1923.

Editor "Camera!",
Hollywood, Cal.
Dear Sir:

Looking over the "Camera!" I came across an article — "Globe-Trotting Cameraman On Ben Hur." Allow me to correct a great error, that had it not been for "Otto G. Brautigam," a well-known cameraman of "New York City," the "Queen of Sheba" would never have gotten the photography it did. John Boyle started the picture and for fully three weeks his work was no good. You can write to Betty Blythe and verify what I am saying. Of course, John Boyle's name appears on the screen, but had it not been for this other cameraman the picture would never have been what it is today. I also happened to be one of the actresses in this picture and know it from beginning to the end.

Otto Brautigam is a New York man and has been in the camera game since it first started.

Yours truly,
A Constant Reader of "Camera!"

P. S.—Correct this erroneous mistake.

EDITOR'S NOTE—This letter is published here merely for your perusal, and it does not necessarily mean that we subscribe to the sentiments or arguments as expressed therein. We have this much to say about this letter, however; we believe that any one who is sincere in their desire to secure an editorial correction such as is urgently requested here would be interested enough to the extent of signing their name and defending their arguments if called upon to do so. An anonymous letter does not carry much weight any place.

We would be glad to her from one who knows the facts and details of the case to advise us what the whole truth is so we may make due mention and solve the apparent riddle. By all means, sign your name, too. If you don't want it published, alright, but be courteous enough to let us know who we're talking to, so we may forward any message addressed to you coming from other readers. "Public Opinion" is a forum for open discussion, not anonymous notes.

Have you a little recipe in your home? If so, tell Doris May about it. She seems puzzled here. Some folks would like to have her recipe for film success. Here it is . . . hard work and sincerity!

Poetry and Prose

A my beloved, fill the cup that clears,
T day of past regrets and future fears;
T norrow!—Mhy, tomorrow I may be
M self with yesterday's sev'n thousand years.
—Omar Khayam.

DRIFTING

My soul to-day
Is far away,
Sailing the Vesuvian Bay;
My winged boat,
A bird afloat,
Swings 'round the purple peaks remote—

Round purple peaks
It sails, and seeks
Blue inlets and their crystal creeks,
Where high rocks throw,
Through deep below,
A duplicate golden glow.

Far, vague and dim,
The mountains swim;
While on Vesuvius' misty brim,
With outstretched hands,
The gray smoke stands
Oerlooking the volcanic lands.

Under the walls
Where swells and falls
The Bay's deep breast at intervals
At peace I lie,
Blow softly by,
A cloud upon this liquid sky.
The day, so mild,
Is Heaven's own child,
With Earth and Ocean reconciled;
The airs I feel
Are murmuring to the murmuring keel.

With dreamful eyes
My spirit lies
Where Summer sings and never dies—
O'erveiled with vines
She glows and shines
Among her future oils and wines.

Yon deep bark goes
Where traffic blows,
From lands of sun to lands of snows;
This happier one—
Its course is run
From lands of snows to lands of sun.

O happy ship
To rise and dip,
With the blue crystal at your lip.
O happy crew
My heart with you
Sails, and sails, and sings anew

No more, no more
The worldly shore
Upbraids me with its loud uproad:
With dreamful eyes
My spirit lies
Under the walls of Paradise.
—Thomas Buchanan Read.

MIST

Low-anchored cloud,
Newfoundland air,
Fountain head and source of rivers,
Dew-cloth, dream-drapery,
And napkins spread by fays;
Drifting meadow of the air,
Where bloom the daisied banks and violets,
And in whose fenny labyrinth
The bittern booms and heron wades;
Spirit of lakes and seas and rivers,—
Bear only perfumes and the scent
Of healing herbs to just men's fields.
—Henry David Thoreau.

SONG

The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes Ɣying;
Blow, bugle; answer, echoes, dying, dying,
dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying,
dying.

O love, they die in yon rich sky,
They faint on hill or field or river,
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes Ɣying,
And answer, echoes, answer, dying, dying,
dying.

Give me a cottage in some Cambrian wild,
Where far from cities I may spend my days,
And, by the beauties of the scene beguiled,
May Pity man's pursuits and shun his ways.
—Henry Kirke White.

EDITOR'S NOTE—"Camera!" takes great pleasure in presenting herewith the first of a new series of articles which will be written exclusively for this publication by Mr. Eric Mayne, distinguished stage and screen actor. Each one will have a message of vital import for all which will be given in an easy and simple style.

Mr. Mayne and his work are too well known for any lengthy comment here but it is of interest to know that he began his theatrical career at the old Drury Lane Theater in London, under the management of Sir Augustus Harris. While there he took part in "The Christian," "The Manxman" and many other notable Drury Lane melodramas. At the end of seven years he joined the Lyceum Theater in the same city, remaining with them for four years following which he went with Charles Frohman's London enterprises. Three years later he came to New York with William A. Brady and it was under his management that Mr. Mayne first entered pictures. Among the more prominent films in which Mr. Mayne has played are "The Conquering Power," "Suzanna," "Dr. Jack," "Human Wreckage," "Her Reputation," "Cameo Kirby" and "The Light That Failed."

THE ETERNAL LAW

By Eric Mayne

Law is the foundation of life.

Good men make good laws; and good laws make good men.

Law is a development of right living of which the primitive mind was incapable.

Moses, the first great lawgiver, was elaborate and explicit in the proverb, "Do not do unto him as you would not wish him to do unto you." Splendid, but negative.

Christ gave us the fullest application of that law—"Do unto others as you would have them do unto you."

It is the Law that not only prevents us doing wrong but that makes us do good.

The laws of a nation mark the progress of that nation in the path of civilization.

The observance of Law is the true test of the people's loyalty.

The good nationalist does not break a law to which he objects; he fights for the repeal of that law.

Religion is the moral Law touched with emotion.

Emotions are variable, the Law is steadfast.

Law is the science which teaches duty and the reason for doing it.

There are many religions; there is but one comprehensive law, "Do unto others as you would they should do unto you."

Because man is able to understand and to apply this law, he is the greatest in the Kingdom of Life.

To keep the letter of the law is a duty; to fulfill the spirit of the law should be our greatest happiness.

THE MILLENIUM:

When the duty of doing unto others as we would they should do unto us becomes, to every man, a joy.

A VISIT TO HOLLYWOOD

By Agnes Kerr Crawford

So this is Hollywood! After trying for months to get time we at last dashed down from San Francisco the other day to give Hollywood the "double O." Of course we had seen it before some two or three years ago, but meanwhile it had grown so that we would never have known it for the same place. So as everyone asks us what we think of Hollywood, we will here and now put ourselves on record. First of all let us mention that our city-raised soul got an awful "kick" out of being awakened in the morning by a loud-voiced rooster somewhere up the Canyon, for roosters were not one of the things that we had expected in America's film center. Hollywood, the place with the most sporty reputation in the world, struck us as being like a beautiful country town, but a country town with a kick.

Its outstanding features seem to be a collection of some of the most beautiful and varied homes in America, and the finest line of manly beards anywhere in the world. In one walk down Hollywood Boulevard the other day we counted twelve varieties of fancy facial ornaments on as many picture actors. However, we found Hollywood both beautiful and kind, and first, last and all the time we like it, sunshine, studios, homes, roosters, beards and everything.

Battling Siki, the Senegalese fighter, is training at his New York headquarters for his bout with Kid Norfolk at Madison Square Gardens on November 20th.

Floyd Johnson, the Iowa heavyweight who was slated to meet Jack Renault, the French-Canadian, at New York last Friday, is in fine form at the present time. Johnson was a recent visitor at the Hollywood Stadium at which time hopes were expressed that he might be signed to meet Jack Dempsey in an exhibition match for one of the local charitable institutions. Unfortunately he was called east to prepare for this bout. Both Johnson and Renault were sparring partners for Dempsey while the champion was training for his Firpo battle.

Carl Tremaine is the next one to meet Pancho Villa. They will fight at 118 pounds at Madison Square Garden in New York some time in November. At present the odds are with Pancho.

Georges Carpentier, renowned French battler, will sail for America on Armistice Day preparatory to his bout with Tommy Gibbons, the St. Paul mauler, in New York some time in December or January. This looks like a Gibbons victory to the majority.

Charley Paddock is reported to have consented to compete in the 100-yard relay in the carnival to be held by the University of Washington at Seattle next May 13th. The folks staging the affair are now seeking contenders of equal repute.

The Tulare Golf Club at Tulare, Calif., will open their new links the first part of November.

Dick Ferris, promoter of the Culver City race track, is jubilant these days! He has a promise from Admiral Cary T. Grayson of Washington, D. C., that My Own, great 3-year-old, will appear at the Ferris concession this winter. My Own is scheduled to meet Zev, the Rancocas colt in the Latonia, Ky., stakes this Saturday and Grayson has suggested another meet between the two at the Culver City track on Christmas Day. The purse would be $50,000 and attendance would be around the 40,000 mark. With the new Tanforan track at San Francisco and the Ferris turf here, horse-racing will be given added impetus in this section of the country and will attain prominence that will well warrant the appearance of Zev, My Own, and other champs. It is also interesting to note in this regard that Exterminator, Willis Kilmer's famous horse, will race at T juana this winter. Exterminator will also co pete in the Coffroth Handicap.

Nine bouts have been arranged for the L Angeles Athletic Club for Thursday evenin They are as follows:

Julius Jessick vs. Sailor Upton.
Sailor Batuyong vs. Fidel LaBarba.
Sailor Huffman vs. Ad Allegrini.
Sailor Basa vs. Aly Leonard.
Joe Sarles vs. A—?—Q
Joe Comby vs. Joe St. George.
Engene Henry vs. Johnny Barry.
Jack Fields vs. Joe Piela.
Joe McLaughlin vs. Bernard Henry.

Erich Hagenlacher, German billiard char pion, has defeated Roger Conti of France in t world's 18.2 balk-line tournament at New Yor The score was 500 to 131. This was the se ond defeat for the Frenchman.

There is a report current to the effect th Walter Miller, L. A. A. C. wrestler, may so meet Miyake, the Japanese jui-jitsu artist, a catch-as-catch-can mixup at the club. T tentative date is November 15th.

Speaking of Walking Papers

We were wondering, as were his many friends, what had become of Otto Matiesen. Shortly after finishing his role as Lord Chief Justice Jeqreys in "The Dangerous Maid" with Constance Talmadge, he suddenly and mysteriously disappeared.

Yesterday we met him on the Boulevard, his skin tanned to the hue of a ripe olive. Upon inquiry as to whether he had been in the tropics on location he stated, "No sir, I was shanghaied and put on board Morgan Adam's beautiful yacht 'Henrietta' by some mutual friends who wanted to give me a taste of real adventure, as contrasted with my make-believe adventures in pictures.

"We cruised the Pacific and visited many nearby isles. What a wonderful life! Just that little bit of running around on the ocean seemed to arouse an inherent Viking spirit in me. This, however, was quickly smothered on my return to city life. Maybe, after all, imagination is the spice of life.

"Strange to say, however, our queerest adventure was not at sea, but on the Catalina isthmus. Confucius, who has been credited with saying many 'confucing' things, said: 'Dogs bite the ragged; fools bow to the rich,' and he certainly was right there. Deeming it unnecessary to shave, or dress in anything but the gayest and most convenient rags, we arrived one day last week at the Catalina isthmus and nearly caused a riot in that respectable place. Walking blissfully along the shore, liberated from traffic regulations and all other 'verbotens' of modern civilization, we were rudely awakened by the good people of the hotel, which is the seat of government there, who demanded permits of us.

"'Permits for what?' we blandly inquired,

and were informed that we must have permission to walk on this sacred ground, or we would be granted only the usual fifteen minutes of grace accorded tourists from the boat 'Avalon.'

"We were followed over the place by the jeers and hoots of the kitchen help, until martial law was declared, and we made our retreat to our yacht unmolested. As a consequence my advice is, don't use your imagination and trust that your noble person will ever shine through a beard and soiled raiment there, for it is certainly evident that the powers that be there have neither a sense of humor or an appreciation of imagination."

Autos and Folks

"Don't wait until your motor develops knock before you have your car examined ar don't wait until you get a "kink" in your bac to have your spine examined," is the advic of Dr. W. I. Schuster, well known Hollywoo chiropractor.

"The man who has the smoothest runnin car is the man who has it 'tuned up" periodica ly by an expert mechanic, and the man who ha the best health is the man who keeps his bod in condition," Schuster says.

Schuster has been in Hollywood for sever years, giving up a position as instrurctor in th Palmer School of Chiropractic at Davenpor Iowa, a few years ago to take up the study c chiropractic. He expresses the belief that mo than three fourths of the things which caus illness could be easily prevented if people woul just pause to consider them. He says that h is much more interested in helping keep pe ple well than to help cure them when they be come ill.

His maxims are "An ounce of prevention i worth a pound of cure" and "An adjustmen in time saves nine."

"Sounds like I'm trying to talk myself ou of a lot of dollars—or that I'm trying to ki you, but nothing of the sort. I mean it," h said. "It's sound reasoning, too. A 'club' i the back is better than two spades in th ground," he added.

"Just as I think that people should visit thei dentist occasionally to have their teeth looke after to correct present and prevent future trou ble, I think that they would profit by visitin a chiropractor once in a while to have thei spines examined.

"Many people do not realize it, but the spin is a perfect mirror of one's physical conditio to a man who is trained to read its 'signs Often the adjustment of a misplaced vertabra which is a simple matter to a skilled chiroprac tor, will prevent a lot of grief to a perso who has been walking idly down a path lead ing straight to trouble of a serious nature."

NEWS SECTION

Camera!

EIGHT PAGES

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ALLEN HOLUBAR HAS PASSED CRISIS!

VEST COAST THEATRE INTERESTS CLOSE BIG DEAL

ocal Theaters Contract with Warners

The trade circles will be intered to know of the stamp of apval which has been placed upon product known as the Warner thers' Classics of the Screen by cutives of West Coast Theatres, . David Bershon, booking man- of this noted chain of motion ture houses, has just signed a ntract with Joseph Goldberg, nager of the Los Angeles exnge for Geo. Oppenheimer, Inc., tributors of the Warner Broth- Classics of the Screen, where- the entire southern division of West Coast theaters will play nineteen Screen Classics anunced from the Warner Brothers' dios. Many of these productions ll be given their first run showg at Loew's State Theatre in Los ngeles and the list is given its st impetus with the premiere of he Gold Diggers" on Saturday, vember 3rd, at Loew's State. At present time the stage produc- n is showing at the Morosco heatre in Los Angeles in its sixth eek and with the picture going for a one week stand at Loew's ate, no more than half a block way from the legitimate house, an teresting situation will bear close rutiny. The West Coast is givg the David Belasco play a ecial exploitation emphasizing e fact that the screen play outlines the stage production in illiancy and subtlety.

The nineteen pictures which are oked solidly into practically sevty-five West Coast houses in the uthern division are: "Little hnnie Jones," "The Gold Digrs," "The Country Kid," "Lovess Marriages," "How to Educate Wife," "Cornered," "The Tie hat Binds," "The Tenth Woman," "Conductor 1492," (Camels ack), "The Printer's Devil," Broadway After Dark," "Daddies," "Tiger Rose," "An Unloved Wife," "Geo. Washington, Jr.," Being Respectable," "The Age of nocense," "Babbitt," "Beau rummel."

William V. Mong is finishing his ole in "Thy Name Is Woman," a red Niblo production adopted rom the stage play of the same itle.

KUSSE SEEKS EXHIBITOR AID

The public is to get what it most desires in the matter of screen entertainment if a plan just introduced by Creative Productions, one of Hollywood's leading producing concerns is carried through to a successful conclusion.

Fred Kusse, president of the company fostering the idea, is invisting representative exhibitors throughout the United States to pass upon all stories submitted to the company for picturization and through this method he hopes to meet the popular desires of the theater going public in the matter of screen entertainment. Before Creative Productions will film a story it must be okayed by at least 75 per cent of the number of exhibitors reviewing it.

"It is our aim to meet the demand of the public in the matter of screen entertainment and we feel we can best do this by soliciting the co-operation of representative exhibitorrs of this country," said Kusse in his announcement.

"Before deciding to picturize a story whether it be an original or a published writing, we will submit copies of it to our board members in hte various key cities and towns for their approval. Unless 75 per cent or more of the reviewers sanction the story, we will not produce it.

"We feel that this is a practical scheme as we experimented with it on the story "Superstition" which we recently filmed. Forty-seven out of a total of fifty reviewers agreed that the narrative was excellent screen material and it has since proven so. The finished picture is conceded by critics to be one of the best independent productions ever turned out of Hollywood and we appreciate that the opinions of many experienced showmen in the matter is largely responsible for our success with our initial effort."

Creative Productions will not strive to make any stipulated number of pictures during a year according to W. H. Carr, general manager. The new company will produce only as many films as can be turned out by a corps of careful, experienced persons working under orders to sacrifice neither time nor money in their efforts to give the public something a little bigger and better in the way of cinema entertainment.

Report Heavy West Travel

Not only is travel west exceptionally heavy but more than 70 per cent of the tickets sold from Chicago to Los Angeles in a single day were one way. This is the word brought back to Hollywood by E. G. Patterson, business manager of the Standard Film Laboratories, who has just returned from a business trip to New York City where he opened branch offices at 2111 Fisk Building, Columbus Circle.

The exodus to Los Angeles was discovered by Patterson when he reached Chicago a day after his wire asking for a lower berth to Los Angeles. He didn't get it and decided there must be a convention on or something of the sort. Telling them to hold his upper for him, Patterson called on the general passenger agent who happened to be a close personal friend.

He got his lower berth all right and also learned that travel to Los Angeles was breaking records for this time of year and that of the tickets sold on that special day, more than 70 per cent were one way, indicating permanent residents.

S. M. Hompkins, president of the Standard, is still in New York but expects to start West in a few days. He plans to stop off in his old home town, Louisville, on his way to the coast, for a short visit with his friends.

To Tibet?

Tibet or not Tibet.

That is the question, with Oscar Apfel who has been propositioned to go to this snow clad region of Northern Asia to make a photoplay using the picturesque natives of that clime, based on weird religous rites and ceremonies.

W. F. Alder, noted author and explorer, is to sail February 15 with Tibet as his destination and instead of making a travel picture he plans to build a real drama around the Tibetans. He has asked Apfel, who just completed his contract with Metro to go with him and direct the photoplay.

Director Is On Road To Recovery

Allen Holubar, well-known director, has passed the crisis! This was the gist of a statement issued late Friday afternoon by Dr. Elliott Alden at St. Vincent's Hospital in this city where Holubar is confined.

Upon returning from Nashville, Tenn., where he had been filming scenes for Metro's "The Human Mill," he immediately went to the hospital. He knew of his illness but was determined to finish his production. For a while he hovered at death's edge but the latest statement is replete with optimism for his quick recovery.

"Film Foolish" Satirizes

Goldwyn had its "Souls For Sale"—

Lasky's had its "Hollywood"—

Al Christie had his "Hazel From Hollywood," and Mack Sennett has his "The Extra Girl"—

But Jack White has his "Film Foolish," which, coming at the end of a series of "Hollywood" pictures, epitomizes the fun and foibles of filmdom in one joyous, satirical reel.

Norman Taurog is directing, and Cliff Bowes and Virginia Vance head the cast.

C. O. Seessel, general manager art director and technical director of the Belasco Productions, representing mostly San Francisco money, has taken offices and leased plant facilities at the Hollywood Studios and will start production in a week or ten days on the screen version of the stage play, "Welcome, Stranger." James Young, whose latest screen effort was "Trilby," has just returned from New York and will direct. Aaron Hoffman wrote the play.

Percy Marmont, portraying the title role in "The Man Life Passed By," Victor Schertzinger's all-star Metro special, has recently purchased a new home in the Hollywood foothills.

A babbling brook in a wooded glen . . . sun-dappled shadows on a long white country road . . . the twitter of robins intermingled with the melody of nightingales . . . moonlight on a broad expanse of peaceful water . . . the swaying of palm trees in a tropic breeze . . . the scent of roses . . . dusk in the Vale of Cashmere.

These are the impressions that unconsciously come to one while watching little Muriel MacCormac busy herself about life and all of its weighty problems. She paid us a visit in our editorial sanctum the other day and while she vainly endeavored to pound out an affectionate letter to her granny on one of our well-worn typewriters we were afforded an excellent opportunity to study her expression and demeanor. She is the essence of life at its best, at the dawning years when joy and hope run high. Without a care in the world, and with an everlasting smile on her sweet face, to her the world is just one big playground. And the happiness which she radiates to those around her bring thoughts of all that has been beautiful, all that is cherished in memory's treasure-box, to us. She seemed to instill new life into us with her delightful baby chatter and we suddenly came to the realization that this little lady knew one thing about life that we have yet to learn, namely, that our short existence on this terra firma, the fleeting years that we spend here, should be more replete with sunny hours and happy thoughts. How we foolishly load ourselves with useless worry, hustle and bustle!

What a wonderful gift Muriel possesses; a marvelous disposition and a sunny attitude toward life that is priced beyond all things. Would we were that fortunate!

Yet in her four or five years of life this little lady has accomplished much. She has attained fame as one of the most captivating children on the shadow stage and has established popularity with scores, yes hundreds, of famous motion picture folk, and with countless numbers of those fans who pay their dimes and quarters at the theatre around the corner to see her on the silversheet and learn her lesson of happy-go-lucky existence. They, too, claim that her capers on the screen bring grins to their faces and joy in their hearts. Yes, she's the Rejuvenating Kid of Filmland!

Her work in the two-score-odd pictures that she has been in is too well known for any comment here. "Poor Men's Wives" brought her into the limelight and undoubtedly "The Man Who Won" will go far to aid and abet the position she enjoys. Her current engagement is under the direction of Edward J. Le Saint at the Waldorf studios where Harry Cohn is producing a film entitled "Discontented Husbands" with a cast including James Kirkwood, Grace Darmond and others. Other recent productions in which she played were "The Street of Painted Women" and "The Vital Question." In addition to her motion picture work Muriel finds time to help in many worthy benefits and charitable affairs and thus in her daily practice of her doctrine of sunshine and laughter she is doing much to solidify her place on the screen in her unique capacity. She practices what she preaches and she's preaching life at its finest to the world. What worthier mission could she be performing as she enters the threshold of life?

Carl Miller, male lead in a Ben Wilson production with Mildred Davis, has now completed his engagement in the production which promises further laurels for him. He plays a wealthy philanthropist.

Lesser Says Film Pay O. K.

Sol Lesser, whose activities in the motion picture field qualify him to speak with authority on practically all subjects pertaining to that industry, comes to the front with the statement that stories of gigantic salaries paid motion picture stars are entirely untrue.

"The motion picture business," says Lesser, "is like any other legitimate business. It must be conductetd on a sound basis at all times, and fabulous amounts paid to the stars would not make for soundness, in view of the other money outlays incident to picture making. Picture players are paid exactly what they are worth, and their value is determined by the law of supply and demand. This makes their salaries entirely legitimate.

"The report that Baby Peggy signed a contract with me for Principal Pictures Corporation at a yearly salary exceeding one million dollars, is entirely unfounded. No company could afford to pay such an amount to any one star—if it wanted to remain in business."

Lesser stated that the production Baby Peggy would make for Principal Pictures Corporation would be shown in all theatres at popular prices. If she were to be paid any such sums as have been rumored, her pictures at popular admission prices could never pay for themselves. And both Lessor and J. T. Montgomery, Baby Peggy's father, realize the importance of keeping her pictures within reach of the popular-price audiences.

"These reports of unheard-of salaries being paid the stars are doing the motion picture business no good, and in fact are destroying the popularity of the players themselves. Stars making their own productions receive great returns in money, but it must be remembered these amounts do not represent salary, but earnings on their own money invested in the pictures."

Hal Roach is having a saloon built for his personal use at the Roach studios in Culver City. It's not a very nice saloon. It is supposed to have been typical of a pioneer Kansas town just before Lincoln was President. The saloon is one of the important sets built for "Somewhere in Kansas," which Roach is directing from one of his own original stories. The picture will be a comedy drama of feature length.

Ralph Lewis is going to San Francisco for a few days to make a personal appearance at the opening of his latest commercial-hero production, "The Mail Man." Ralph received a wire from a number of postal organizations in San Francisco, inviting him to be their guest during the showing of the film.

Mervyn LeRoy, screen juvenile, has acquired a land site in Beverly.

Jean Hersholt spent the fir twenty-nine years of his life i Copenhagen but he never use snuff until the other day, when h took his first pinch as "Grand Du Boris," in "Torment" which Ma rice Tourneur is making at Unite Studios.

Chester Bennett was forced relinquish his work of supervisin the editing and titling of his late production, "The Lullaby," for tw weeks, while recovering from breakdown caused by overwor His manager, Douglas Dawso states that he will be back on th job this week.

Caldwell Set

Fred Caldwell and staff has completed the continuity for the forthcoming production. Assiste by gag men, Mr. Caldwell ha whipped the J. Stewart Woodhous story into a series of gags. Assis ed by Raymond Rounsaville, M Caldwell will start turning th crank in a few days.

Apfel Declaims Costs Cut

"Don't cut costs too much. I you do you will cut America ou of its unquestioned world leader ship in the making of motion pic tures."

The above contribution to th whirl of talk on costs that has fol lowed the shutting down of one o the big studios, was made b Harold Shaw, motion picture di rector who has just finished mak ing "The Living Past," for Metr He has made pictures in mor countries than any other one di rector, making him particularl qualified to speak on difference between conditions that obtain her and abroad.

"Until this time," said Shaw "the English producers have cre ated two results. America has ha lavishness, and in some instance enormous waste. It has had shake ups and some financial trouble But it has gained the leadershi of the owrld in the making of pic tures.

"The British have pursued th typically British way. They hav been most painstaking. They hav watched their work with what might call a British rather than world eye. And as a result the have had a steady business, with out shakeups, turmoil or waste, bu they have definitely dropped int a role second to the United State

"The makers of pictures her should cut out enormous waste They should do it with an iro hand. But they should not go to far, for as against the extreme o lavishness and waste, there is a extreme of thrift. If pursued i would undoubtedly steady th boat, but if pursued too far, i might so retard progress tha America might conceivably b passed in the making of pictures.

PREPARING "SEA HAWK"

With "Black Oxen" featuring Corinne Griffith and Conway Tearle, in the process of editing and titling, Frank Lloyd, independent producer, has announced that he will shortly begin work of picturizing "The Sea Hawk" by Rafael Sabatini, author of "Scaramouche."

"The Sea Hawk" has been giving "Black Oxen" a close run for honors among the best selling novels of 1923 and the visualization of the brilliant adventurer of the Barbary corsairs, and, in particular of Sakr-el-Bahr, formerly Sir Oliver Tressilian, an English knight, calls for the expenditure of many dollars and months of research and filming.

Mr. Lloyd has made no selections for the cast of the new play and because the leading characters of the play must be men of gigantic stature it seems quite possible that "The Sea Hawk" may contain a number of new screen faces.

"The Sea Hawk" will be a First National picture, and is expected to become one of the most gigantic and spectacular dramas yet filmed.

HALE WITH GREAT DIRECTORS

Creighton Hale, who has just completed a ten weeks' engagement in "The Marriage Circle" directed by Ernest Lubitsch, had the bulk of his first scenes with Florence Vidor and the remaining ones with Monte Blue, with the exception of the final fadeout with Marie Prevost. In this vivacious picture of Viennese life, Mr. Hale and Mr. Blue are young surgeons, friendly professionally but rivals since the former imagines that the latter's wife is in love with him which leads to all sorts of amusing complications. This picture brings the two together for the first time in Hollywood after a friendship formed at the Griffith Studios where they had leading roles in "The Two Orphans."

With his work under Mr. Lubitsch, Mr. Hale who first began his career in London, has had the good fortune to receive direction from the greatest artists in the world. Another important engagement completed before he began work at the Warner Brothers

was at Goldwyn's in "Name the Man" directed by Victor Seastrom.

OUTLINES UTOPIAN FILM

Alan Crosland, Goldwyn director now filming Elinor Glyn's famous story, "Three Weeks," announces the completion of an exhaustive investigation into the future of motion pictures.

After six months of research, in which he studied carefully statements in the public prints from actors, directors, producers and chief electricians, Crosland has compiled this report:

That the star system will be abolished.

That all-star casts will be dropped and more attention paid to individual actors.

That less attention will be paid to directors.

That directors will become the all-important personality.

That the writer will take the place of the star.

That the story is of minor consequence.

That pictures will be filmed on a more lavish scale and will be much longer.

That simplicity is the need of the screen and that the long features of today will be supplanted by shorter films.

That the screen will remain just as it is.

Mickey McBan will be prominent on the reception committee for Harry Lauder when the famous comedian arrives this week.

Charles "Buck" Jones will finish work in a Fox feature as yet untitled, this week. Following a brief rest he will begin work on the production of what will doubtless prove to be his greatest starring film.

Little Farina, the dusky pickaninny of Hal Roach's "Gang" remarked one day to Mark Goldain, "Nobuddy ken hit me wid a big 'tick but you!" The little chocolate baby has implicit faith in Goldaine who directed the last picture for "Our Gang" while Bob McGowan was on a short vacation.

Human Interest Story Wins

There is only one type of picture which is of universal appeal.

That is the human interest picture.

All others appeal only to certain classes or certain types of individuals.

Many great film productions have been financial failures because too few people appreciated them.

These statements represent the conclusion of J. K. McDonald, production of "Penrod and Sam," who is now producing another Booth Tarkington story, "Misunderstood."

"The picture having the most general appeal naturally has the most box office drawing power," says this producer.

"Because human interest appeals to everybody regardless of class distinction a picture based on that quality has by far the greatest chance to gain favor of the average picture-goer.

"Psychological analysis of the situation proves that human interest is inherent if not instinctive. Man is gregarious — that is the reason felons are confined apart from the rest of mankind. The separation from his fellow man is the real punishment of a prisoner— not the penal work he is forced to perform.

"Human interest is what makes people wave their hands to utter strangers as they pass by on a train; that makes them speak with passing strangers in rural districts. It is only traditional conventions and the menace of mixing with utter strangers which causes people to pass strangers unnoticed in large cities. Every human heart has one soft, clean spot beneath its surface. And that spot is the quality we call 'human interest.'

"Because it is full of human interest 'Misunderstood' will be a big success."

John F. Seitz, cameraman for all Rex Ingram productions, is making preparations for his trip to Egypt where he will photograph Rex Ingram's production of "The Arab" for Metro.

Robert Ober, celebrated actor who has temporarily interrupted his screen work to produce and play the leading role in Maud Fulton's latest stage play "Punchinello" which is now running in San Francisco, starred in "Brewster's Millions, for three years. After seven seasons in leading parts on Broadway he turned his attention to the screen.

Victor Seastrom, the distinguished Swedish director, who has recently completed his first American picture for Goldwyn, "Name the Man!" adapted from Sir Hall Caine's "Master of Man," is busy at work on his next story to be made at the Goldwyn studio.

Lloyd Talman drops us a note from Sonora to let us know he is on location there with the William S. Hart company filming "Singer Jim McKee." He says the weather there is snappy and makes him feel like a new person. According to present plans he will be back in town about the time you are reading this.

Louise Fazenda's talent as vaudeville headliner in "The Galloping Fish," also include a diving act, for which the comedy queen faithfully prepared herself by taking a daily lesson at a famous plunge before leaving for the Yuma, Ariz., location where she is working with the company. Her "plunge" is now the Colorado River!

Sammy Brooks, who has played in all Harold Lloyd comedies made under the Hal Roach banner, who now appears in Stan Laurel comedies, is one of the original Katzenjammer Kids."

She Had Reform Aspirations

Like most young intellectuals, Winifred Dunn, now scenario editor of Metro, started out to reform the world. Shortly after she went into the field of scenario writing, she wrote and collaborated on the production of three reform films; "And the Children Pay," which marked incidentally the screen debut of Garreth Hughes, was a plea for the unmarried mother; "The Red Viper," and "The Menace of a Nation" were disclosures of the inner workings of the Bolshevist movement in this country. After she produced these three reform films, Miss Dunn came to the decision that the world needed entertainment more than direct reform, and accordingly she has confined her activities since then to the authorship and adaptation of a long list of films, which have attained considerable popular success.

At the present time she is in the East confering with J. Hartley Manners, the author, and Laurette Taylor, the star of "Happiness."

Victor Potel has accompanied Barker to Catalina. The island will be utilized for location scenes by the "Cape Cod Folks" company.

Al Ray, who flits easily from acting to directing, and thence to scenario writing, will direct a comedy. Cliff Bowes and Virginia Vance head the cast.

Mr. Ray remains in his post of scenario editor for Jack White productions.

CHARACTERS FIRST, SAYS VON

"I think the public would rather see a particular character played by an actor than a character giving a performance of a familiar actor."

Such was the statement made by Erich von Stroheim, who has made a literal film version of Frank Norris' "McTeague" to be released under the title of "Greed" by Goldwyn, and which is now in the process of editing and cutting, in discussing the much mooted topic of whether or not the public is losing interest in "familiar faces."

"It is not so much a question of whether motion picture goers are eager for fresh faces," continued von Stroheim, "than it is a question of whether they are tired of seeing a number of roles played by the same person appear more or less alike instead of making them into separate and distinct human beings absolutely fitting the exposition of the story."

In answer to a question concerning his penchant for entrusting important roles to actors whose names do not raise the theaters' electric light bills, von Stroheim said:

"Before I start producing a picture I have a definite idea of how I wish each character portrayed, down to the minutest details. Familiar players in many instances mean actors who will not or can not submerge themselves in the character. They have peculiarities that stamp them as So-and So and they remain as such, instead of the human being I wish them to represent. They, in all justice because of long experience, get a preconceived notion of the character, and frequently it is opposite to mine. Then I have to tear down their ideas before I can start on mine. With a so-called newcomer I can mould right from the beginning.

Wallace MacDonald is one of our consistent workers, going from picture to picture. Recent productions of his include "Maytime," "The Day of Faith," "Angel Face Molly" and "Thy Name Is Woman."

One of the early dramatic undertakings of Mervyn LeRoy, prominent screen juvenile, was the waving of a flag in "Barbara Fritchie." The old standby was being given in a San Francisco theatre next which LeRoy ordinarily sold newspapers.

Neeley Edwards enacts, in a Jack White comedy, the part of a young man who has to spend a certain large sum of money within a specified time.

Just a few years ago, he had an important role in support of a certain rotund comedian, who had the same thing to do in "Brewster's Millions!"

Spottiswoode Aitken, as the blind professor in Hunt Stromberg's production, "The Fire Patrol," has a role very similar to his characterization of the blind uncle in D. W. Griffith's "The Avenging Conscience."

Aitken was a member of Griffith's stock company for several years, first with the Biograph and later with Mutual.

Mabel Van Buren is working in Lloyd Hamilton's current comedy directed by Gil Pratt.

Eugene Besserer, who will soon be seen in "The Rendexvous," was the only actress to appear in both screen versions of "The Rosary."

"Wide Open" is the title given to the seventh comedy, produced by Jack White. The title refers to the speed of a runaway street car which furnishes the comedy thrill.

Virginia Brown Faire, president of "The Regulars" announces two new members of the clnub Dorothy McKail, New York, who has just arrived in filmland after playing opposite Richard Barthelmess in "The Fighting Blade" and Dorothy Devore. Claire Windsor, Pauline Garon and Mary Philbin joined recently, so that the present membership is now twelve girls. A bracelet—a narrow band of platinum with the name in black enamel—is now the club emblem, the earings, originally planned, not being becoming to all.

One of the most important roles, that of Sheriff Dan McKee in William S. Hart's second production for Paramount, "Singer Jim McKee," falls to the lot of Bert Sprotte, veteran character actor of the screen.

Sound without sight; sight without sound.

These are the two alternatives of Frank and Louis Yacanelli, since they quit vaudeville to play music and parts in Lloyd Hamilton comedies. In the movies, the audiences see them play without hearing them.

When they played the accordion and banjo and sang at Los Angeles' most powerful broadcasting station, one recent night, they entertained the largest audience of their career—sight unseen!

Draws Plans for Own Home

His versatility on the screen and stage proven by the playing of scores of roles widely different from each other, William V. Mong has displayed a new and hitherto not generally known ability by drawing the complete set of plans for the new home he is to erect in Beverly Hills.

After Mong's plans were completed he took them to his architect-contractor who found them perfect in principle and needing only a few alterations and additions of a technical nature to be made the base for working drawings.

Mong made the plans at intervals during his playing of the role of Pedro in "Thy Name Is Woman." His work in that production will be completed in ten days or two weeks. Mong's new home is of Spanish type but the inspiration for it was not from his Spanish smuggler part. It was from the other beautiful Spanish type homes he has seen in Southern California.

Eulalie Jensen is enjoying a short vacation at a California mountain resort, having just finished work in a Douglas MacLean production.

MAID NOW HAS INNING

At last the movie maid servant comes into her own.

Since the beginning of movie time she has walked into the scene, said "No'm" or "Yes'm" and walked out.

Now comes a production with the maid playing the feminine lead.

In Maurice Tourneur's new First National film, "Torment," Bessie Love plays the part of the maid. Not a "bit" part but the leading feminine role calling for much highly emotional acting.

Supporting Owen Moore, Miss Love appears in most of the scenes attired in the conventional maid costume with its small apron, black dress and white collar.

By coincidence, the role expected to prove her most dramatic characterizations to date, is a physical likeness of the part in which she made her debut on the screen for D. W. Griffith.

Back in 1915 Mr. Griffith gave theclever little actress her first motion picture work—as a maid in "The Flying Torpedo." Not for eight years has she doned the servant costume. However, there's a vast difference in the servant character she played for Griffith and her present portrayal.

In "Torment," she is the sweet heart of a notorious crook, played by Owen Moore, and figures in international events.

SEA-SICK PLUG HALTS FILM

A sea-sick horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical film "America."

A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that contradicts most of the paintings. When the color was decided, the horse was ordered from New York and arrived by boat through a stormy voyage. The streets were filled with spectators to watch the reproduction of the historic ride, but when the horse appeared, it still had the illusion of being on the deck of a tossing ship.

Lexington has entered so heartily into the making of the picture that all the male descendents of the Minute Men have been conscripted from their work by summons from the Lexington Historical Society to appear as their forefathers did in the fight on Lexington Common. They were dressed in exact replicas of the costumes their ancestors wore, many of them armed with guns that were heirlooms in their families.

The same drum that William Diamond beat on the morning the British soldiers entered the village was beaten again to marshall them into action.

When the scenes of the hanging of the lanterns in the Old North Church were taken, the narrow streets in the district were crowded with people who started singing "America." The filming has started a patriotic revival there.

Harold Shaw has just completed the direction of "The Living Past," an adaptation of William J. Locke's noval, "The Tale of Triona," for Metro. He will announce a new affiliation in the near future.

MAYO GLOBE-TROTTING HERO

Frank Mayo, playing the leading le in George Archainbaud's pro- iction, "The Shadow of the ast," now being made at the Fox udios, has hero-ed in every large y in the world. Frank started Broadway as a leading actor the legit. His biggest success as in "The Squaw Man," in hich play he went to London. ears later, when pictures snapped m up, his hero-ing continued on more pretentious geographical ale. He fell in love—cinematic- ly speaking—with fair damsels in Paris, Vienna, Moscow, Washington, New York, Chicago, cities both large and small. He emoted and acted his way through five and more reels of tense romantic and dramatic action. In his latest released picture, "Six Days," Frank sped romantically through London and Paris and Rheims. In his new picture, "The Shadow of the East," Frank starts in India, goes to England, thence to northern Africa. He's the record globe trotting hero of the movies.

BEN MAY BLOW GLASS

If Ben Lyon, popular motion pic- re actor, should decide to give the screen he could become a lass blower.

He has a job awaiting him in a ernon, California, glass factory, hich he can take any time he ees fit.

He was offered the position re- ently while working in "The wamp Angel," several scenes of hich were taken in a bottle blow- ng factory.

In the picture Ben plays the part of a young man who goes to the city to become an author but who is forced through circumstances to earn his bread and butter at the glass factory.

After instruction from the factory's star blower, he handled a glass blower so well that he drew compliments from the manager of the works who told the actor that he could have a job at the factory any time he saw fit to give up acting.

PICTURES RUSSIA'S WOE

Is Russia, the world's impene- rable mystery since 1917, finally be revealed through the agency f the pictures?

Several persons who point to the act that "The Birth of a Nation',' nd "The Covered Wagon," tell he stories of post-Civil War re- onstruction and the winning of he West, better than any written olumes, thing the world will re- ain in ignorance of Russia until ts great story is told on the sil- er sheet.

And when all is in readiness to nake the series of pictures, Harold Shaw, director who has just com- leted "The Living Past," for Metro, it is pointed out, is the logi- al man to do the work. He has lready made one post-revolution- ry picture. Its title was "The Land of Mystery." Its location was Kovno in Lithuania, formerly part of great Russia which was split off after the war. When "The Land of Mystery" was com- leted in 1920 interest in England was so great that it was discussed n the House of Commons.

The central figure in Shaw's picture was Denoff, who without difficulty could be recognized as Lenine. The story had Lenine conducting the revolution because his sweetheart was stolen by a man of noble blood. That was the personal element and was generally admitted to be a departure from the facts. But in the telling of the story a vast amount of true Russia history was told. The terrific repressions of the Czarist system, the knoutings, the jailing and the hangings were shown with brutal frankness. Brutalities of the Communist regime were also shown. A wealth of revolutionary detail such as the marching of armies, the storming of buildings and the execution of prisoners was presented. And they were shown against a true Russian background. In motif and in actual scenes portrayed the picture told a substantial part of Russian history. Shaw, the critics believe, with the experience of the one picture behind him, could tell a vivid Russian history in another venture.

COLLEEN SHAKES MEAN BAT

Call it psychology; call it confidence; call it luck; call it anything you want, but here are the facts:

It was during the taking of scenes for "The Swamp Angel." Coleen Moore, who plays the part of a small town tom-boy and the best baseball player in the neighborhood, is supposed to knock a home run in the game between "The Swamp Angels" and "The Sand Fleas."

Time and again the scene was rehearsed but Miss Moore was unable to connect with the ball. finally Clarence Badger, the director, suggested that the scene be taken, trusting to luck that perhaps the vivacious young star would hit the ball.

The camera began to grind; the ball was pitched and Miss Moore swung the bat with all her might and to the surprise of everyone, including herself, she hit the ball, sending it twirling through space.

At the second and third taking of the scene she also hit the pill on the first pitch but later, at lunch time, playing in a scrub game with the other players she could not come "within a mile" of the ball.

As Miss Moore expressed it: "The grinding of the camera sometimes works miracles."

W. H. Carr, general manager of Creative Productons, announces that his company's big production "Superstition," will be shown in preview shortly when definite distribution plans for the special will be revealed.

Charlotte DuPuis, who is enroute to Peru, South America, via Cuba and Panama, where she will be featured in the Productions of South America's first super-feature, "The White Queen."

James Morrison, well known Hollywood leading man now in the East, has decided to desert the pictures temporarily for a fling at the footlights. He will remain in New York indefinitely.

Theodore von Eltz was a critical member of a most enthusiastic audience at Pasadena last week when a preview was held of Warner Brothers "Tiger Rose" in which the actor in the role of the young engineer plays opposite Lenore Ulric in highly dramatic scenes. This was the first time the picture which was directed by Sidney Franklin has been shown. Mr. von Eltz whose engagement lasted nearly three months with location work near the Yosemite, considers the role his best work. In "Lights Out" as the scenario writer he also does some most brilliant work. This picture is now released.

Wallace Worsley will shortly announce his plans of a new affiliation and the production of a big special which will be filmed on a scale equal to his last achievement, "The Hunchback of Notre Dame."

Frederick Reel, Jr., has taken offices at the Hollywood Studios and plans to make a five reel picture featuring his sled dog, Kyak, whose forebears include Ipsu, the leader of the dog team used by Perry in his North Pole dash, and whose mother was the lead dog on Amundsen's South Pole discovery trip.

EMINENT FRENCHMAN HERE

Valentin Mandelstamm, famous French author, stage director and film producer, has returned to Hollywood after an absence of three years to make an intensive study of American film production methods.

Connected with the French foreign office during the World War Mandelstamm is still in touch with the bureau of information of that office and was recently sent to America as the French delegate to the Congress of Authors and the First International Film Convention.

For fifteen years he was assistant stage director of the Theater Odeon, the dramatic home which enjoys the subsidy of the French government. At present he is writing his twenty-seventh novel. To France he has already given twenty-six best sellers, among them being "The Empire of Diamonds," "Dear New York," and "The Cossack," a World War story which is now appearing in English. While in Los Angeles he will write a novel with Hollywood as its locale.

"France readily admits the superiority of the American film," says the distinguished visitor, "but French audiences do not like the ten and twelve-reel films which are being produced. French exhibitors are forced to cut them by several reels and often the story is badly damaged. Another fault the French find with the American film having French backgrounds is the lack of true atmosphere and coloring. This, however, I believe, is being corrected to a certain degree by directors seeking the advice of authorities on French history and drama."

"Doug, Mary and Charlie are still the French favorites," he says.

Jobyna Ralston's reception was so cordial in her first picture, "Why Worry," as Harold Lloyd's leading woman, that the great comedian as signed her to a three year contract... She will next be seen with Lloyd in "The Girl Expert," now in production at the Hollywood Studios.

Jean Hersholt has been engaged by M. C. Leeve to play the part of Grand Duke Boris in "Torment" which Maurice Tourneaur is making at the United Studios. Boris, in the photoplay, is a Christlike figure similar to that which Hersholt portrayed in "The Servant in the House."

Oscar Apfel, who recently finished the direction of a series of three pictures for Metro release is resting at his new Hollywood home pending the completion of a new script for him.

MALE SEX IS BLAMED

Divorce statistics compiled in several states show that four-fifths of the divorce decrees issued go to women.

This would lead one to believe that men are to blame for the so-called divorce evil. Most women suing for divorce, make a simple charge of desertion, which is often a compromise charge to which the husband has consented.

At any rate the man leaves home, the wife sues, obtains her decree and the general public rarely knows why he left.

John M. Stahl, who is a student of phychology and a very close observer of human nature, is directing a picture which may throw some light on the present day divorce epidemic. It is called "Why Men Leave Home" and is adapted from Avery Hopwood's stage play of the same name but it has the Stahl treatment which it never received on Broadway.

In his film explanation of why men leave home Stahl does not champion his own sex. His natural chivalry towards women and his belief that men really are responsible for most matrimonial wrecks forbids his placing the burden upon the shoulders of the gentlier sex.

"Most marital difficulties have a very small beginning," says Stahl. "In this picture I am trying to point out these things without delivering a sermon in celluloid."

Film Magnate Received By Notables

Sol Lesser extended the circle of his acquaintances by three notables during his recent brief jaunt to and from Europe. He returned with his head on straight even after having been the guest of the great Lord Beaverbrook, the even more celebrated Maeterlinck and the still more notable Lloyd George. The latter he met less than a week prior to the former premier's departure for America.

To each of these three celebrities Mr. Lesser presented a print of the three finished subjects of his "Secrets of Life" series, including "The Bee," "The Ant" and "The Spider." Beaverbrook assured the president of Principal Pictures Corporation that he was so impressed with the educational and entertaining value of these pictures made by Louis H. Tolhurst that he proposed to see that they were shown throughout London in all the schools. Maeterlinck was so pleased with the microscopic photoplays of insect life that he presented Mr. Lesser with a special and autographed copy of his wonderful work, "The Life of the Bee." Lloyd George expressed his belief that this series would introduce Mr. Lesser and his enterprises to the entire world in the light of a distinguished benefactor.

But these celebrities were only a few of the many whom Mr. Lesser met in connection with the business and social aspects of his tour. He and Mrs. Lesser spent an evening at the home of Sir Henry Fielding Dickens, son of the great Charles Dickens and whose interest in Lesser's enterprises was increased by the fact that he had recently seen Lesser's presentation of little Jackie Coogan in "Oliver Twist."

King Baggot will direct Mary Philbin i na Universal-Jewel production starring Mary Philbin immediately upon the conclusion of the filming of "My Mamie Rose" in which she is featured.

Will Open New Legitimate Theatre

Final plans and rehearsals are being rushed for the grand opening of Los Angeles' new Fine Arts Theatre, which will be a temple of the finest legitimate dramas.

The formal opening is Monday night, November 5th, when a cast of celebrities headed by Helen Jerome Eddy and Franklin Pangborn will present George Bernard Shaw's play "Androcles and the Lion."

The splendid new cushioned seats are now being installed and everything is being completed with an eye to the utmost comfort for the patrons and their thorough enjoyment of the finished dramas which are to be presented in the new playhouse.

Directors Willamene Wilkes and Dickson are bending every effort towards polishing up the first performance and the players are said to be showing untiring energy and enthusiasm in the perfection of their various roles.

He Had to Step Some

Lloyd Hughes arises to remark that the person who howls "fake" whenever a thrilling feat is accomplished on the screen, should be compelled to play certain scenes in "The Heritage of the Desert" recently staged at Flagstaff, Arizona.

Lloyd took particularly active part in these scenes in which a number of "heavies" turn guns on him and shoot at his feet to hasten his departure.

"They will shoot real bullets at you so the camera can pick up the spurts of dirt at your feet when the six-shooters become active," said Irving Willat to Hughes.

And real bullets they were.

The camera registered the quickest exit ever made by Lloyd Hughes out of a scene.

Sennett Adds to Units

Just as the news, regarding the closing down of various large moving picture studios for economic or reorganization reasons begins to break, announcement comes from the big Mack Sennett plant in Los Angeles that new companies are being added to those already working to complete the production schedule existing between Sennett and Pathe Exchanges.

Dick Jones, supervising director and production manager for the big comedy company, is very busy with Mr. Sennett, choosing story material and locales, passing on wardrobe and picking casts for forthcoming picture plays. In fact the well known lot is a veritable hive of industry, with every department taxed to capacity and functioning 100%.

"Despite the fact that an economic wave, justly expected and indeed overdue, is sweeping the picture producing end of the industry," said Sennett, "my productions will in no way be cheapened nor do I intend to suspend operations for a single day. On the contrary, my intentions are to invest even more time and capital in future expenditures. The big success of my feature productions starring Mabel Normand, and the increased popularity attending the release of each Ben Turpin comedy special and Mack Sennett comedy, has given me reason to believe that every exhibitor in the country approves of the Sennett method of producing, i.e., to spend as much money as is necessary to unfold a good story, with a good cast, ably directed, amid beautiful surroundings and proper atmosphere, with attractive, though not necessarily pretentious sets."

At present, Roy Del Ruth is bringing to completion a two-reel comedy featuring Harry Langdon, Alberta Vaughn and Jack Cooper, and will begin immediately on another story with the same cast.

Del Lord and Erle Kenton, who have only recently completed a two reeler each, have again started on two new comedy productions in which Billy Bevan, Harry Gribbon, Madeleine Hurlock, Kalla Pasha and other of the known Sennett comiques are playing the important parts.

While these three units are in production, Dick Jones is holding daily rehearsals with new companies and interviewing prospective directors. He is making test scenes with several screen and stage celebrities to interpret nationally known comedy characters with whom it is intended to create a new series of comedies, distinctive from anything previously attempted by Sennett.

Mack Sennett also made announcement that the erstwhile feminine charmer, internationally known as the Sennett Bathing Girl, would soon reappear on the silver sheet. In fact, he is already assembling a new chorus of beauties who will overwhelm the popularity of the previous famous aggregation of sea-nymphs.

Wanted: Some Choice Oil Wells

Richard Walton Tully is anxious to get in touch with some philantropic soul who is willing to donate a few producing oil wells as a sacrifice to art, or at least, who is willing to permit the cremation of several gushers for an important sequence in his screen version of the Rex Beach story "Flowing Gold."

It is necessary that several sturdy oil wells be fed to the flames during the course of the production, and unless some of Mr. Tully's benevolent friends in the oil business come to the rescue, he contemplates with horror the possibility of being forced to purchase a few for the conflagrations.

"Flowing Gold" Progresses

Richard Walton Tully has completed the scenario for "Flowing Gold," his next First National production, which is to be an adaptation of Rex Beach's "Flowing Gold" and with Joseph de Grasse who is to direct the picture, is now busily engaged in rounding out the cast. Actual production will be under way in about two weeks.

It is true that most of the producers of motion pictures are constantly on the lookout for new faces of promise for the screen. Occasionally a good bet is discovered. Harold Lloyd, a highly successful discoverer, is given credit for finding another new one. She is Peggy Montgomery, who will be seen quite prominently in his next feature comedy. Douglas Fairbanks heard about her and was sufficiently impressed to give the young actress additional opportunity in "The Thief of Bagdad," in which production she is working at the present time. Already Miss Montgomery has been engaged for another picture in which she will have an even more important part. Thus, it may be assumed, if Harold and Doug are judges, another future-star seems well on her way via the much discussed discovery route. It is at least a flying start to have Douglas Fairbanks second the "motion" o fHarold Lloyd.

There's an oil boom on in Hollywood! Carpenters are busily reproducing the entire main street of Ranger, Texas, during the days of the oil boom, for the Richard Walton Tully production of Rex Beach's "Flowing Gold."

In closing, it is remarkable to note that Mack Sennett is one of the very few producers who, starting in the pioneering days, has continued to produce short reel and feature length pictures, despite all the idle talk of poor business and the many other calamities which some people seem to think overtakes the picture making inductry at regular intervals.

NEW DISTRIBUTOR HERE

An announcement which will be first importance to every inde-ndent producer on the coast has st been issued from the New rk office of Merrick & Cohen to effect that a coast office for the ecial benefit of producers has en established at 840 South Olive reet, Los Angeles, with W. C. ompson in charge.

Merrick & Cohen as is well own, have to their credit the ccessful distribution of more an one hundred twenty-six fea-res and it will be Mr. Thomp-n's duty to offer the services of errick & Cohen to all producers ho are now making pictures or ho have pictures on the shelf hich they are anxious to market.

Merrick & Cohen have connec-ons with the biggest and best in-pendent exchanges in every ter-tory, assuring the sales of all oduct without the delays which ve in the past proved to be such hindrance to independent produc-n organizations.

Another feature which in the ght of past experience is of the most importance to the producer the arrangement made by Mr. lax Cohen of Merrick & Cohen ith the firm of Stein & Bilchik, rtified public accountants, where-all funds will be handled and spersed under their direction as cal agents, the producer receiv-g his share of all income, im-ediately upon its receipt.

Mr. Cohen states, contrary to the eneral opinion, that the state right market is in as healthy a condition as it has been for years, and that there is a ready market for all types of pictures.

Mr. George Merrick who is associated with Mr. Cohen, is one of the most celebrated picture editors in the United States. He has to his credit a score of productions which he has changed from what is known in the trade as "weak sisters" into productions which enjoy success.

In addition to commanding an immediate outlet throughout the entire American market, Merrick & Cohen have concluded arrangements with Reginald Warde of Guaranty Pictures, for the sale of foreign rights. This organization which is affiliated with Merrick & Cohen have offices in New York, London, Paris and Berlin, and upon Mr. Warde's arrival in Europe, offices in other centers of the continent will be established.

Mr. W. C. Thompson who is one of the best known picture men on the West coast will be very happy to welcome any producer having productions all ready made, and also will be available at all times to give his advice and opinion to those who are contemplating production in the near future. Mr. Thompson just arrived from New York where he held several conferences with the headquarters staff of Merrick & Cohen. On his return to the coast from New York he made a very extensive study of the independent field and has all the facts and figures relating to successful marketing of pictures on his finger tips.

J. C. "Jack" Fowler, who recently finished his character role of John Greenleaf Whittier in "Maude Muller" at the Hollywood studios, desires to enter complaint, to wit: That while playing recently at the Metro he received four calls from as many studies in one day, and, why the sam-hill can't the companies regulate their productions to jibe with his time.

Few actors or few followers of any other line of endeavor have a record equal to that of Noble Johnson for uninterrupted activity. For seven consecutive years he has worked every work-day excepting eleven in various motion picture productions. A considerable portion of this time he devoted to the pursuit of his profession at Universal City, where he was under a long-term contract, but for about two years he has been freelancing, which means it has been necessary to find new "jobs" frequently. However, fortunately, he has not been called upon to do much seeking for the reason that his services have been very much in demand and he has gone from one big production to another without the loss of much time between. Mr. Johnson is at present playing the important role of the East Indian prince in support of Douglas Fairbanks in "The Thief of Bagdad" and among his forthcoming appearances will be in Cecil B. DeMille's "The Ten Commandments," Goldwyn's "In the Palace of the King" and the William Fox production of "Cameo Kirby." Moreover, Mr. Johnson is already being sought by thre different producrs to start with them as soon as he completes his engagement with Mr. Fairbanks.

Kenneth Gibson is again carving a niche in the illustrious old Hall of Fame in his portrayal of the part of Bobby Lamhorn in Hobart Henley's "The Turmoil" at the Universal, featuring George Hackathorne and Elenoar Boardman. It is a tame-cat role similar to his recent success in "Daytime Wives" in which his character role of Larry Valentine was so excellently handled that it was thoroughly depised by the audience, but the portrayal by Kenneth has received the plaudits of both press and public.

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For Week Starting Monday, Nov. 5th, 1923

Pulse of the Studios

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Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 313**
Eddie Lyons Production (Arrow release).						
Eddie Lyons	Eddie Lyons	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Eugene De Rue	Bobby Dunn	Ramsey	Cooke	Collins	2-Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Rosson	Mildred Davis		McGaugh	Jules Furthman	"Where Is Polly"	Editing
Dearholt Productions.						
Francis Ford	Edward Cobb	DeGrasse	Geo. Carter	F. Ford	"Rodeo Mixup"	2nd Week
Neva Gerber Productions.						
Dick Hatton	Hatton-Gerber	Wm. Nobles	Jack Nelson	Coolidge	"Whirlwind"	
Dick Hatton	Hatton-Gerber	Wm. Nobles	Jack Nelson	Coolidge	"Sagebrush Kelligon"	1st Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-14**
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						**578-58**
Jas. Young	All-Star	Special	G. P. Saum	C. O. Sessel	"Welcome Stranger"	Preparing
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593-57**
Fred Caldwell	All-Star	Hollister	Rounsaville	J. S. Woodhouse	"Hollywood 1900"	Preparing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 009**
Century Comedies (Universal release).						
Al Herman	Pal	Billy Williams	Sherry Pansey	Al. Herman	"The Rich Pup"	Editing
A. E. Gillstrom	Buddy Messinger	Victor Sherrick	Leslie Goodwin		"Boys Will Be Boys"	Editing
Bob Kerr	Earle-McCoy	Wm. Hyers	A. Linkoff	Bob Kerr	"The Process Server"	Editing
Noel Smith	HarrySweet	Harry Forbes	Albert Cohn	Noel Smith	"Own a Home"	2nd Week
Al Herman	Henry Murdock	Billy Williams	Chas. Lamont	Al. Herman	"Next, Please"	1st Week
Bob Kerr	Earle-McCoy	Victor Sherrick	A. Linkoff	Bob Kerr	"The Traffic Cop"	1st Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 407**
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 310**
Al Christie	Bobbie Vernon	Nagy	Hagerman	Frank Conklin	2-Reel Comedy	2nd Week
Scott Sidney	Dorothy Devore	Peterson-Garnett	Clemens	Robt. Hall	2-Reel Comedy	2nd Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr.						**Drexel 211**
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd., Culver City						**Culver City 54**
Renalles, Inc. Clarke Renalle, Director General.						
DARRELL-MOUNIER STUDIO. J. F. Mounier, Gen. Mgr.						**Washington and Ince Blvds., Culver Cit**
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-16**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
Hibbard	Lige Conley	Corby	Sharpless	Staff	Comedy	Schedule
Jack White Corp. Educational Release)						
Lloyd Hamilton Corp. (Educational Release)						
Pratt	Lloyd Hamilton	McGill	Dewar	Staff	Special	Editing
Al. Ray	Bowes-Vance	Meehan		Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 300**
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Lambert Hillyer	Tom Mix	Van Clark	Manter		"Eyes of the Forest"	6th Week
Edmund Mortimer	John Gilbert	J. Short	W. Mayo	Harrison Jacobs	"The Beast"	6th Week
Wm. Wellman	Chas. Jones	Joe August	Horace Hough		"Andy McGee's Corus Girl"	5th Week
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead	Fannie & Fred Hatton	"The Shadow of the East"	**4th Week**
Tom Buckinham	All-Star	Sid Wagner	Kingling	Carter	"The Arizona Express"	Preparing
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 269**
Phil Goldstone Productions. State Rights release).						
GRAND STUDIO. 1438 Gower St. Ben Verschleiser, Gen. Mgr.						**Holly 016**
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						**761-71**
Emmett Flynn	All-Star	Lucien Audriot	Ray Flynn	Carey Wilson	"Nellie, the Cloak Model"	6th Week
Alan Crosland	All-Star	Jory Mescall	Lynn Shores	Carey Wilson	"Three Weeks"	6th Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 143**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Robt. A. Golden		"The Girl Expert"	12th Week
J. K. McDonald Productions.						
Halperin Productions.						
Halperin-Wallace	All-Star	A. Wyckoff	H. Young	Halperin	"Souvenir"	3rd Week
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Stanford Productions.						
Mattison	Mattison-V. Rich	E. Dyer	R. Sanford	Staff	"The Ragged Robin"	Preparing
Kinemart Productions. B. Schrader, Casting. 1442 Beachwood Drive.						
Byran Shrader	All-Star	Jim Clancey		Staff	Special	Schedule
ROY HUGHES PRODUCTIONS. 840 S. Olive. SHADOWLAND RELEASE.						
Roy Hughes	Leavens Hale	J. MacFarland		Thos. Dixon, Jr.	"Ashes of Waste"	Arizona Location
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761-731**
Gene Stratton Porter Productions.						
J. Leo Meehan	All-Star	Howard Anderson	Jeanett Porter	Gene S. Porter	"The Girl of the Limberlost"	5th Week
Thomas H. Ince Corporation.						
Del Andrews	All-Star	Max Dupont	Frank Gerghty	Del Andrews	"The Galloping Fish"	3rd Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
JSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						Holly 2814
ASKY STUDIOS. Tom White, Casting. 1520 Vine St.						Holly 2400
ramount Pictures. (Famous Players-Lasky Release.)						
Herb Brennon	Pola Negri	Jos. Howe	H. Schwartz		"My Man"	7th Week
Geo. Melford	All-Star	Chas. Clark	Fred Robertson	Jack Cunningham	"Flaming Barriers"	8th Week
Clifford S. Smith	W. S. Hart	Warren Reeves	Dick Rush	J. G. Hawks	"Singer Jim McKee"	4th Week
m Wood Productions.						
Sam Wood	All-Star		John Waters	Monte Ketterjohn	"The Next Corner"	3rd Week
s. Henabery Productions.						
Henabery	All--Star		Richard Johnston	Edfried Bingham	"The Stranger"	2nd Week
in Willat Productions.						
Irvin Willat	All-Star	Chas. Shoenbaum	Otto Brower	Albert S. LeVine	"The Heritage of the Desert"	5th Week
B. MAYER STUDIO. 5360 Melrose Ave.						431-171
ed Niblo Productions.						
Fred Niblo	All-Star	V. Milner	Dorian Cox	Bess Meredith	"Thy Name Is Woman"	6th Week
AYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						Capitol 2120
uis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star		Harry Schenck	J. G. Hawks	"Cape Cod Folks"	11th Week
John M. Stahl	All-Star		Sidney Algier	A. G. Younger	"Why Men Leave Home"	10th Week
P. Schulberg Productions (Preferred Pictures Release).						
Vic Schertzinger	All-Star	Karl Struss	George Yohalem	Eve Unsell	"The Boomerang"	Preparing
ETRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Geo. D. Baker	Viola Dana	Arnold	Eddington	Geo. D. Baker	"Revelations"	1st Week
King Vidor	Laurette Taylor	Chet Lyons	Dave Howard		"Happiness"	1st Week
llen Holubar Productions.						
Allen Holubar	All-Star	Haskins			"The Human Mill"	7th Week
ATIONAL STUDIO. 1116 Lodi St.						Holly 4470
echnicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
ICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
nited Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	20th Week
Geo. Hill	Jack Pickford		Held	Staff	"Valley of the Wolf"	Editing
Marshall Neilan	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	3rd Week
RINCIPAL PICTURE CORP. 7250 Santa Monica.						Holly 2806
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
-C STUDIO. Melrose and Gower. 780 Gower St.						Holly 7780
Al Santel	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Bo Brummel"	2nd Week
James Horne	All-Star	Jos. DuBray			"Not For Publication"	Preparing
OACH STUDIO. Culver City. Warren Doane, Mgr.						761-721
Jackman	All-Star	Floyd Jackman	W. L. Guthrie	Staff	Feature	Editing
Jas. A. Howe	Will Rogers	Robt. Doran	Ross Lederman	Staff	2-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
James Parrot	Chas. Chase	Ed Willatt	Leo Gerstad	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
Ralph H. Cedar	Stan Laurel	Frank Young	H. LaMarr	Staff	2-Reel Comedy	Schedule
Percy Pembroke	Spat Family	Nick Barrows	C. Hennecke	Staff	2-Reel Comedy	Schedule
Roach-Clements	Glen Tryon	Fred Jackman	Hopkins	Roach	5-Reel Comedy-Drama	1st Week
USSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945
. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Murphy Miller	Walker Cooper	Al. Neitz	Bob Dillon	"The Deer Slayer"	4th Week
I. J. Brown Productions.						
Al. Rogell	Fred Thompson	Ross Fisher	Curley Dresden		"The Sheriff of Tombstone"	1st Week
Maloford Productions.						
Leo Maloney	Leo Maloney	Badarocca	Stratton	Ford Beebe	"Headin' Through"	3rd Week
ENNETT STUDIO. 1712 Glendale Blvd.						Drexel 1550
Roy Deluth	All-Star			Staff	"Look Pleasant"	Editing
Del Lord	All-Star			Staff		3rd Week
Erle Kenton	All-Star			Staff		1st Week
NITED STUDIOS. 5341 Melrose. M. C. Levee, Pres.						Holly 4080
oseph M. Schneck Productions. (First National Release).						
F. Borzage	Norma Talmadge	Tony Gaudio	O. O. Dull		"Secrets"	1st Week
irst National Productions.						
C. Badger	Coleen Moore	Berquist	O'Brien	Montagne	"The Swamp Angel"	4th Week
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott R. Beal	Fred Myton	"Torment"	1st Week
NIVERSAL STUDIO. Fred Datig, Casting.						433-131
Universal Film Manufacturing Co. (Universal Release).						
Jay Marchant	Morrison Morris		Ray Taylor		"The Ghost City"	7th Week
Irving Cummings	Mary Philbin		Woolstenhume		"My Mamie Rose"	Editing
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	6th Week
C. Brown	All-Star		Ernest Laemmle		"Signal Tower"	3rd Week
Hobart Henley	All-Star		A. Smith		"The Turmoil"	11th Week
Eddie Cline	Reginald Denny				"Love Insurance"	
Perley P. Sheehan	All-Star				"Innocent"	Editing
Robt. Hill	Herbert Rawlinson				"Jack O'Clubs"	Editing
Robt. B. Bradbury	Jack Hoxie		V. Nordlinger		"The Phantom Rider"	4th Week
Sedgwick	Hoot Gibson		Billy Tummel		"Courting Calamity"	2nd Week
Edward Laemmle	Billy Sullivan				"The Leather Pushers"	Schedule
Robt. Hill	Laura LaPlante	Jack Rose		Hugh Hoffman	"The Thrill Girl"	Preparing
Wm. Craft	Wm. Desmond		Koehner		"Hands in the Dark"	Preparing
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						598-131
Dave Smith Productions.						
David Smith	All-Star	Steve Smith, Jr.	Wm. Dagwell		"A Tale of Red Roses"	2nd Week
WARNER BROS. STUDIOS. 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Wm. A. Seiter	Marsh-Gillingwater	John Stumar	Tenny Wright		"Daddies"	5th Week
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	4th Week
Ernest Lubitsch Productions.						
Ernst Lubitsch	All-Star	Chas. Van Enger	Flood Blanke		"The Marriage Circle"	Editing
WALDORF STUDIOS. 6070 Sunset Blvd. Harry Cohn, Mgr.						Holly 7940
Howard Mitchell	Jas. Kirkwood	King Gray	Roland Asher	J. Stormwasser	"Discontented Husbands"	3rd Week
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Eliason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"My Kingdom for a Horse"	Preparing

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Newcomer is Composite of Famed Stars

Fantine Larrymore, whose recent arrival to the screen marks another splendid contribution by the legitimate theatre to the shadow stage. Her friends are predicting a brilliant career for her in the motion picture world. In addition to being an exceptionally good delineator of society roles she possesses marked ability as a classical dancer. It is interesting to note that she resembles Gloria Swanson, Pola Negri, Madamme Nazimova and Nita Naldi, in her physical appearance. She has the Swanson nose and mouth, the Negri eyes, Madamme Nazimova coiffure, and possesses a Naldi-like expression. Just what this resemblance will gain for her is a matter for conjecture but it is safe to assume that if she continues in the same manner in which she has made her debut her ultimate success is assured.

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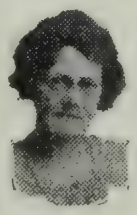

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"Torment" Has Cosmopolitan Cast

Hollywood is cosmopolitan. Everyone knows that. But few realize that every picture made there brings together people from all over the world.

As a typical—not an exceptional or outstanding—instance the cast of "Torment," which Maurice Tourneur is making at United Studios for First National release, was questioned this week.

Mr. Tourneur was born in France and spent the first 35 years of his life there, with the exception of a couple of years spent in Africa and in a world tour with Mme. Rejan.

Owen Moore, who has the male lead, spent the first 17 years of his life in Ireland. Bessie Love, who has the leading feminine part, was born and brought up in Texas. Jean Harshlot lived in Copenhagen, Denmark, until he was thirty. Joseph Kilgour was born in Canada and spent his early years in England. Maude George, a cousin of Grace George, was born in Riverside, Cal., and has lived her entire theatrical career in Los Angeles—first at the old Burbank, in stock, and since in pictures. George Cooper was born in Newark, N. J., and Morgan Wallace in Santa Barbara.

Film Star Was Renowned As Organist

Most of the stars of the screen have had some experience on the speaking stage either in the legitimate theatre or vaudeville; but Wanda Hawley—as far as we know—is the first organist to attain cinematic celebrity.

Originally Miss Hawley's ambition was to be a concert and opertic singer, but recurrent spells of laryngitis diverted her to the study of the pipe organ. As an organist she attained considerable repute in the Northwest, and later went East where she played in one of Brooklyn's most famous churches, and also gave concert solos at the Rialto Theatre in New York City. In fact, it was Dr. Hugo Riesenfeld, famous musician-exhibitor, who first suggested to her that she enter the films.

A couple of years later the fruit of Riesenfeld's suggestion was visible in the electric lights over the Rialto Theatre in Times Square where he played practically every one of Miss Hawley's stellar pictures. Incidentally the blonde star recently finished her work in the leading feminine role of Vitagraph's picturization of "The Man From Brodney's."

"Strangers of the Night" a Louis B. Mayer production which is at the Alhambra this week is one of Fred Niblo's matserpieces which scored tremendously upon its recent showing here. Prominent in the cast are Enid Bennett, Mat Moore, Barbara LaMarr and Robert McKim.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of Camera! The Digest of the Motion Picture Industry, published weekly at Los Angeles, Calif., for October 1, 1923.

State of California, County of Los Angeles—ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared S. W. Lawson, whofi having been duly sworn according to law, deposes and says that he is the publisher of Camera! The Digest of the Motion Picture Industry, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. W. Lawson, Los Angeles, Calif.

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2. That the owners are: (Give names and addresses of individual ownersfi or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, teh name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. W. LAWSON,
Signature of Publisher.

Sworn to and subscribed before me this 11th day of October, 1923.

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Volume VI | SATURDAY, NOVEMBER 10, 1923 | Number 30

THE HEROIC YEARS

". . . that from these honored dead we take increased devotion to that cause for which they gave their last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth."—ABRAHAM LINCOLN.

On the eleventh hour . . . of the eleventh day . . . of the eleventh month, five years ago, finis was written to the greatest holocaust this world has ever known. On that day came the cessation of the terrific upheaval that had so unpretentiously begun four or five years previous in a quiet little city of Bosnia-Herzegovina when a visiting Austrian nobleman was shot to death on the streets by a patriot of the oppressed country, igniting the smoldering hatreds and jealousies of a score or more of Old World dynasties into a flame of fury and rampant bloodshed that scorched the entire continent, eventually engulfing the world itself. Not since the days of Caesar of Hannibal had there been seen such an array of military forces, marching to conquest and defense. Soon the flower of European manhood was face to face behind far-flung trenches in Flanders and Russia, and on the stretches of the seven seas. High-seas depredations began and continued unabated until the Lusitania sank to a watery grave, carrying with it hundreds of American citizens. This was the defy. Not long after the forty-eight states and their colonies had entered the conflict and the struggle became the war of Right against Might.

Two million men answered the call. There were great parades, big celebrations as the fighting forces embarked for foreign shores. The martial spirit was everywhere, it pervaded the very atmosphere. Fine speeches were made. Appreciation of the warriors was evidenced at all places. Many colorful promises were made of the reward that awaited these men when they returned to the homeland. They were the nation's heroes, and El Dorado itself would be theirs when they returned after the victory. The Marne, St. Mihiel, the Argonne emblazoned the name of the American soldiers on historic annals. Loud and prolonged were the praises and laudations. Through the weary months they fought for home and country, on the shell-swept, muddy battlefields of foreign lands. The Armistice came, peace had been won. They returned to their native lands, only to find that they were ignored; to find the bursting bubbles of war-time promises. Truly they had been betrayed; they kept faith but others did not. 'Twas easy enough to treat them as heroes in the heroic years, the years when America first entered the struggle, but how about now? We find them neglected, the wounded and maimed that have come back. Public sentiment has not been with them. We have not been faithful to them. They gave their manhood, their youth, their all, and what have we given them in return. Only cynical glances and sarcastic comment that is heart-rending to say the least. The least we could do would be to give them a helping hand, a word of good-cheer and fraternity. Surely we cannot deny them this on this memorable occasion. Yet we must look further; they deserve their just rewar din whatever form it may be asked, as monetary bonus or otherwise. Public opinion will decide this. Your opinion and that of your neighbor. What shall it be?

S. W. LAWSON
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Coming Next Week!

The editor talks to Jack Dempsey, and gives you his impressions of the man and the fighter. Sidelights on the personality and career of the Colossus of Pugilism. Watch for it! Order your copy now!

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California
Main at Eighth

"Slave of Desire"

Miller's
Main at Ninth

George Arliss
in
"Green Goddess"

Metropolitan
Sixth at Hill

Douglas Fairbanks, Jr.
in
"Stephen Steps Out"

Loew's State
Seventh at Broadway

Constance Talmadge"
in
"The Dangerous Maid"

Rialto
Broadway at Eighth

Pola Negri
in
"Th e Spanish Dancer"

Criterion

Charles Chaplin's
"A Woman of Paris"

Million Dollar
Third and Broadway

Harold Lloyd
in
"Why Worry"

Alhambra
731 South Hill

Anna Q. Nilsson
in
"Ponjola"

Hollywood Egyptian
Hollywood Blvd. and McCadden

"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth

Claire Windsor
in
"The Acquittal"

Clune's Broadway
Broadway near Fifth

"The Isle of Vanishing Men"

This Week's Theatre Notes

"The Waning Sex," by Frederic and Fanny Batton at the Egan Theatre has proven one of the most important theatrical events of the new season.

"The Waning Sex" is along entirely different lines than anything these talented playwrights have as yet given to the American stage and is a comedy of crisp dialogue rather than spirited action. There are times when the interchange fairly crackles and the interest is well sustained throughout.

Frank Egan has gone the limit in providing a cast that would do credit to Broadway including as it does Edmund Lowe and Bertha Mann, both names to conjure with. The remainder of the cast is none the less notable enlisting the services of Bessie Eyton, Hazel Lowry, Lilyan Tealman, Frederick Truesde, Hugh Huntley, Max Montesole, Brady Kline and Elwyn Eaton. The settings are excellent and Fred J. Butler has done a good job in the staging of the play.

After a record breaking run of eighteen weeks in San Francisco the musical comedy, "Topsy and Eva," which had its inception in the northern city, opens at the Majestic theatre this week with the White Sisters featured.

Of course, the book of "Topsy and Eva" was suggested by the famous story of "Uncle Tom's Cabin" and the adaptation for stage purposes was done by Catherine Chisholm Cushing. It is said to be the first time the Harriet Beecher Stowe story has ever been put into a musical play.

In the title roles will be seen the White Sisters who were here last year in the Fred Stone show, "Tip-Top" and were the feature hit of that splendid production.

In support of the youthful artists Producer Thomas Wilkes has gathered together a company of sixty that includes several names high in theatrical circles and a chorus of California girls that would make Flo Ziegfeld turn green with envy.

This week at the Hillstreet theatre marks the first appearance in vaudeville of the famous screen comedian Clyde Cook, possessor of the celebrated Jelly Legs.

Another feature on the bill is Los Angeles' favorite team George Whiting and Sadie Burt, with an entirely new outlay of songs and fun.

Bothwell Browne and his Peacock Revue are also on the bill.

The Dixie Four, a quartette of colored entertainers whose dancing and singing is what is usually called "a riot" everywhere are also present.

The Lime Trio are comedy acrobats who have gained an enviable reputation. Completing the vaudeville will be Willie Schenck and Miss Margarite in "A Eurepean Surprise."

The feature photoplay will be Herbert Rawlinson in "The Clean Up."

"The Dangerous Maid" which is showing at Loew's State Theatre is entirely different from any photoplay Constance Talmadge has ever made in that it gives her her first big opportunity for straight dramatic work.

Constance Talmadge has the role of a madcap little rebel who dons a cavalier's sword and costume and engages in a thrilling series of adventures. In the cast are Conway Tearle, Morgan Wallace, Tully Marshall, Marjorie Daw, Charles Gerrard, Lou Morrison, Otto Mathiesen, Kenneth Gibson, Ann May, Kate Price, and many others of note.

This production was directed by Victor Heerman and is released as a First National picture.

Douglas Fairbanks, Jr., makes his bow as a screen star this week at Grauman's Metropolitan Theatre, in his first picture, "Stephen Steps Out."

The picture is an adaptation of Richard Harding Davis' famous story, "The Grand Cross of the Crescent," which is a wholesome, adventurous story of American Boyhood, with drama, humor, pathos and a seasoning dash of melodrama. Theodore Roberts plays a featured role and Noah Beery, Harry Myers, Frank Currier, and other noted character talent are in support.

The musical attractions includes U. S. C.'s popular "Eleven Trojans" the college orchestra who appear in football regalia and promise to bring musical fame to their alma mater; the singing Dennis Sisters, Herman Heller and the Metropolitan Orchestra and Henry Murtagh at the Wurlitzer.

This will positively be the last week of Harold Lloyd at Grauman's Million Dollar theatre, for a contract signed by Sid Grauman and Mary Pickford sets the date for the latter's production of "Rosita" the week following starting November 19th. On that date Harold Lloyd's "Why Worry?" is scheduled to move to Grauman's Rialto for those who missed this comedy which is acclaimed Lloyd's biggest and funniest production.

It is the story of a rich youth who imagines he has many ills, but forgets them all when he is hurled into the midst of a South American revolution. Dainty Jobyna Ralston and huge John Aasen, a nine foot giant, aid Lloyd in his fun-making.

Morosco
744 South Broadway

"Spite Corner"

Mason
127 South Broadway

"The Perfect Fool"

Egans
Pico and Figueroa

Edmond Lowe
in
"The Waning Sex"

Hippodrome
320 South Main

Mrs. Rudolph Valentino
in
"The Woman in Chains"

Orpheum
630 South Broadway

Vaudeville

Pantages
Hill at Seventh

Finis Foxss
"The Man Between"

Hillstreet
Hill at Eighth

Herbert Rawlinson
in
"The Cleanup"

Burbank
Main near Sixth

Musical Comedy

Majestic
845 South Broadway

Marjorie and Thelma Whit
in
"Topsy & Eva"

Tally's Broadway
833 South Broadway

Lee Perry
in
"Monna Vanna"

Symphony
Broadway near Sixth

Irene Rich
in
"The Dangerous Trail"

A Doughboy and a Pedestal

The boys who saw the major offensives on the French battle line seldom have much to say about them and it is probable that only a few of Kenneth Gibson's most intimate friends know that as a part of the Third Division he was in the Chateau Thierry, San Mihiel and Argonne drives.

Once in a while, however, young Gibson opens up and tells some of the very interesting adventures that he had abroad during the World War.

It was because of one of these adventures that he is the possessor of the unique and symbolic picture shown on this page.

It was during the onslaught at Chateau Thierry that Gibson, who was a lieutenant, was stationed at an outpost to "observe fire"—was ordered to cross the Marne to determine if the Germans or the Americans occupied a certain small village. The American artillery, it seems, could not fire on this village until they were certain that their own troops had left it reached it.

Lieutenant Dolan and Gibson crossed the Marne on a bridge which the French had thrown across earlier in the day. It was made of wooden house-doors nailed together, that had been taken from the peasant cottages near the shore. At each step of the way, the doors sank down knee-deep in the water.

It was just growing dark as they reached the other side. Here the young men found a French sergeant, and between they they made him understand what information they wanted.

This man was almost crazed by the fact that out of two hundred and fifty of his regiment that had met the Germans that morning, there were only fourteen alive, and these were busy trying to separate the wounded from the dead. He took the two Americans through a shell burned wheat-field filled with barbed-wire entanglements to the stone bowl of a large fountain in and seated cross-legged inside this fountain base they found five French officers.

Kenneth says that during the entire war he never again saw such despair as was depicted on their faces. From them they obtained the information that the Germans not only occupied the town but that they also held the ridge just beyond where they were seated. As soon enough to verify the information the German machine guns began raking the wheatfield and the river beyond.

The two Americans knowing that they must return with this information, started back only to find that a few well placed shells had carried away the temporary bridge. There was nothing to do but swim the stream.

This they did under fire but fortunately reached the other side in safety.

One day Gibson's mother heard this story from Kenneth's pals and insisted upon going from Paris where her son had been studying at Sorbornne university, to the place where he had been in this great danger.

On the way out they stopped at Rheims for luncheon and of course made a pilgrimage to the ruined Cathedral. While standing in front of the shell shattered doors, they came nearer and nearer to the pedestal on which the statue of Jeanne D'Arc had stood for many years. As yet it had not been replaced, having been carried away for safety during the bombardment of the Cathedral.

"Jump up there, son, and I'll take your picture."

Mrs. Gibson always smiles when she tells the rest of this story.

"Kenneth rather prides himself on his poise," she says, "but as we came nearer and nearer to our destination he began to grow more and more excited."

"Finally, just as we were passing a given point he said: 'Here it is, mother!'

"The driver pulled up beside the river. Kenneth suddenly stood up in the car. His breath came sharp. Then for a moment he looked somewhat bewildered.

"'Yes, this is the place, mother, this is the place,' he reiterated, and then involuntarily the words came:

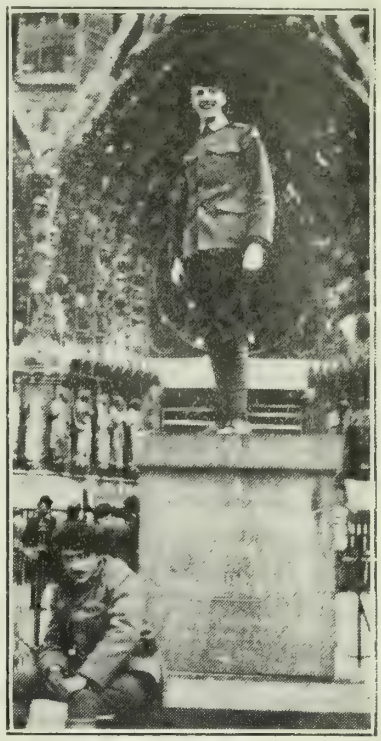
"'Why, how narrow it is!'

"Even though my heart almost stopped beating at the thought of that terrible journey back across the Marne under the fire of German guns, I could not help smiling a little," said Mrs. Gibson, "as Kenneth, realizing the confession he had made, said:

"'I don't care if it is narrow, mother. On that night it seemed as wide as the Atlantic Ocean.'"

When they had returned to Paris and the pictures were developed, what was their surprise to find this wonderful symbolical picture.

The cocky American soldier, smiling victoriously on the top of the historic pedestal,



while at the base was a worn and wounded poilu, whose whole attitude expressed a longing for rest.

This picture is symbolic of the American and French armies at that time.

Then Mr. Gibson had no thought of becoming an actor in moving pictures as he was studying for a diplomatic career. But he often says, with a sly smile, that both the army training and the diplomatic instruction he received has peculiarly fitted him for his present occupation.

Kenneth will soon be seen with Norma Talmadge in "Ashes of Vengeance," and he is at present one of the all-star cast under the direction of Mr. Hobart Henley which is filming Booth Tarkington's famous book, "The Turmoil," at Universal City.

The Universal Megaphone

By Arthur Q. Hagerman

Hayden Stevenson, playing the whimsical, human role of the prizefight manager in "The Leather Pushers," a part that has endeared him to fans throughout the world, and who recently played a principal role in King Baggot's all star production of "Blackmail" for Universal, was a stock company leading man before he went into pictures. His total experience as an actor covers nearly twenty years.

It is an interesting feature of Stevenson's work that although he plays this likable role in "The Leather Pushers" to perfection, he can play a "heavy" equally well. He has such a role in "Blackmail."

Stock companies in forty chief American cities featured him as a leading man. He was in the road for two years with Lionel Barrymore in "The Copperhead." His acting before the camera bears the unmistakable stamp of a veteran.

A feeling of good cheer prevades Universal City. Two of its famous ones, tied to their beds with accident or illness, are reported rapidly recovering.

They are Reginald Denny, star of "The Leather Pushers" and "The Spice of Life," who was seriously injured in an automobile accident three weeks ago, and Edward Sedgwick, director of Hoot Gibson, who started a picture called "Courtin' Calamity" and went to the hospital with a case of poisoning from dental trouble.

Denny will be in bed for several weeks but Sedgwick is reported improving so rapidly that he probably will be at work within a few days.

"That Kid From Madrid—Michigan," the newest of "The Leather Pushers," starring Billy Sullivan, has been completed at Universal City by Edward Laemmle. The prize ring classics have been one of the series of box office attractions in screen history. Billy Sullivan, a former champion himself and related to the famous Sullivan, takes the place of Reginald Denny, who has been raised to big feature rank in 'The Spice of Life" and other pictures.

Clarence L. Brown, director of "The Acquittal," the all star Universal-Super-Jewel production which has received excellent reviews as a mystery melodrama, is deep in the primitive wilds around Fort Bragg, California, filming scenes for "The Signal Tower," a Jewel picturization of Wadsworth Camp's story.

Virginia Valli is the star of "The Signal Tower" and the supporting cast includes Rockcliffe Fellows, Wallace Beery, J. Farrell McDonald and other players of note. James O. Spearing prepared the scenario under Bernard McDonald's supervision.

Perley Poore Sheehan, the novelist, who has just completed directing his own story, "Innocent" at Universal City, is at work on one of his novels, which may also be seen shortly as

(Continued on Page 20)

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Cal., Nov. 5th, 1923.

Charlie Chaplin spent the week-end in San Francisco, coming north to be among those present at the opening of the racing season at the new Tanforan Track, last Saturday.

Buster Keaton, famous comedian, arrived in San Francisco last Saturday to attend the world's premier of his latest picture, "Hospitality," at the Warfield Theatre, and also to buy a ship, and make arrangements for the filming here of part of his next picture. Immediately upon the arrival the Keaton party, composed of Lou Anger, business manager; Jack Blystone, director, and Jean Haves, Clyde Bruckman and Joseph Mitchell, scenarists, they left for the Oakland estuary, where it is planned to look over the "graveyard of dead ships" with the object in view of purchasing the biggest one for the next Keaton picture. According to the present plans considerable of the picture will be shot here in the bay, and filming will start at an early date. Besides the regular company which will be brought from the south local extra people will be used.

Dr. Orlando E. Miller, head of the Rellimeo Films, went to Hollywood on Friday to see the first showing of "The Yellow Stigma," the latest picture made by the organization, with an all-star cast under the direction of Colin Campbell. While in the South Dr. Miller was also guest of honor at a big dinner given in his honor Saturday night by Gordon and Grace Michie, business manager and scenarist of the company.

The recently organized Mandarin Photoplays of this city will begin production on their first picture, "Young China," within ten days. The enterprise is being backed almost entirely by Chinese capital.

William Russel and Harry Morrison, both of western picture fame, are enjoying a week's holiday here, and attending the races at the new Tanforan Track.

The Fisher Productions have moved their San Francisco offices from the Commercial National Building to the Russ Building, also on Montgomery Street.

The Gerson Pictures Corporation have just begun work on the fourth picture of their series of six-reelers, starring Ora Carew. The new picture is from the pen of Tom Gibson, who also directs it, and is a mining story. The whole company will leave on Wednesday for an abandoned mine in the mountains back on La Honda, where they will be on location for some time. The company supporting Miss Carew includes Jay Morley as leading man, Hal Stephens, Ted Oliver, Helen Howell, Eddie O'Brien, Fernando Galvez, and others.

David M. Chapman, until recently business manager of the Fisher Productions, has severed his connection with that organization, and recently returned from a trip to the East. He expects at an early date to go to Hollywood to begin the filming of some comedies of his own, backed by Eastern capital.

An interesting flotilla set sail from here a few days ago with the departure of the seven ships bought here at a cost of $45,000.00 for the Frank Lloyd Productions next picture "Black Hawk." Perhaps no stranger outfit ever set sail on the Pacific, for there were seven shi of all sorts and kinds towed by a torpedo d stroyer. Besides their own equipment the boa carried full crews and cargoes of ropes, li boats, sails, winches, and all sorts of sea- g ing supplies. The destroyer also carried cook, and a fully equipped galley where all t food was cooked and hauled out via cables the other ships like a large sea going caf teria. Most of the picture will be filmed som where in southern waters, with some locati work near Burlingame.

Ora Carew, star of the Gerson Pictures h just returned from a little visit in Hollywoo between pictures.

Herman Luftin, president of the Golden Ga Films went to Los Angeles on Thursday nigh The company are making their plans to sta production in a southern studio almost at onc

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Frank Burt and Earl Sibley, heads of t Exhibitors Exchange, have completed a wor ing agreement with a casting bureau of Holl wood, to co-operate with them in the furnis ing of all extras, and people for bits for visiting companies working in San Francisc They are also prepared to furnish any and supplies needed by outfits here on location.

Wayne Mack will begin production of a pi ture about the middle of November. It w be a six reel comedy-drama, with an all-st cast and a working title of "Jimsy." The pi ture will be shot in and near San Francisco.

Fatty Arbuckle was a week-end guest in S Francisco.

Casts of the Week

Renaud Hoffman Productions
at the Hollywood Studio
Present
"MAUD MULLER"
Directed by Renaud Hoffman
Photographed by Jack MacKenzie
From the Poem by John Greenleaf Whittier
CAST:

Maud Muller	Marjorie Daw
The Judge	Lewis Dayton
Judge's Wife	Clarissa Selwynne
Maud's husband	Bruce Gordon
Judge's mother	Madame D'Aumery
Maud's son	Cammilla Johnson
Maud's daughter	Mary Frances McLean
Maud's father	William DuVal

Arthur Howard Productions
Present
"SOME MAN"
Directed by Wm. Bertram z z z
Photographed by Paul Allen
CAST:

Jack Perrin	James Farley
Ruth Hill	Bert Howard
	William Carrol

Halperin Productions
at the Hollywood Studio
Present
"SOUVENIR"
Directed by Victor Hugo Halperin
Photographed by Alvin Wyckoff
Story by Victor Hugo Halperin
CAST:

Sonia	Agnes Ayres
Count Michael	Percy Marmont
Helen	Kathlyn Williams
Dr. Luke	Robert McKim
Toomer	George Siegmann
Yussoff	John George
Samoff	Leo White
Peter	Otto Lederer
Ferdova	Rosa Rosanova
Alexis	William Orlamond
Fania	Ynez Seabury

Century Comedies
Present
"THE TOURISTS"
Directed by Noel Smith
Photographed by Harry Forbes
Story by Noel Smith
CAST:

Harry Sweet	Vernon Dent
Lillian Hackett	Tad Ross

Ryan Bros. Productions
Present
"THE WOLF MAN"
Directed by George Chesebro
Photographed by Selander
Continuity by Ben Cohen
CAST:

Dick Bannister	George Cheseb
Edith Ford	Marguerite Clayt
Dr. Eugene Mindel	Ray Hanfo
Maxwell Ford	Jack Cosgra
Devereux	Roy Wats
Bill Glennen	Tommy Ry
Pop Hadley	Frank Cla
Jacques	Milburn Moran
Bruce Barton	John McLaughl

Louis B. Mayer Productions
Present
"CAPE COD FOLKS"
Directed by Reginald Barker
Photographed by Percy Hilburn
Story by J. G. Hawks
CAST:

Frank Keenan	Eddie Philli
Renee Adoree	John Standi
Robert Frazer	Vic Pot
Barbara Bedford	Margaret Sedd
Joseph Dowling	Billy Euge

if your living is in motion pictures you need CAMERA! every week-

Armistice Day Verse

THE RENDEZVOUS

ave a rendezvous with Death
some disputed barricade;
en Spring comes back with rustling shade
d apple blossoms fill the air—
ave a rendezvous with Death
en Spring brings back blue days and fair.
may be he shall take my hand
d lead me into his dark land,
d close my eyes and quench my breath—
may be I shall pass him still.
ave a rendezvous with Death
some scarred slope of battered hill,
en Spring comes 'round again this year
d the first meadow flowers appear.

d knows 'twere better to be deep
lowed on silk and scented down,
here Love throbs out in blissful sleep,
lse nigh to pulse, and breath to breath,
here hushed awakenings are dear—
t I've a rendezvous with Death,
midnight in some flaming town,
en Spring trips north again this year,
d I to my pledged word am true,
shall not fail that rendezvous.

—Alan Seeger.

---

r thee their pilgrim swords were tried,
Thy flaming word was in their scrips,
ey battled, they endured, they died
To make a new Apocalypse.
aster and Maker. God of Right,
The soldier dead are at thy gate,
ho kept the spears of honor bright
And freedomes house inviolate.

—John Drinkwater.

COMRADES

Comrades, pour the wine tonight,
For the parting is with dawn!
Oh, the clink of cups together,
With the daylight coming on!
Greet the morn
With a double horn,
When strong men drink together!

Comrades, gird your swords tonight,
For the battle is with dawn!
Oh, the clash of shields together,
With the triumph coming on!
Greet the foe
And lay hi mlow,
When strong men fight together!

Comrades, watch the tides tonight,
For the sailing is with dawn!
Oh, to face the spray together,
With the tempest coming on!
Greet the sea
With a shout of glee,
When strong men roam together!

Comrades, give a cheer tonight,
For the dying is with dawn!
Oh, to meet the stars together,
With the silence coming on!
Greet the end
As a friend, a friend,
When strong men die together!

—Richard Hovey.

---

he Worldly Hope men set their Hearts upon
urns Ashes—or it prospers; and anon,
ike Snow upon the Desert's dusty Face,
ighting a little hour or two—is gone.

—Omar Khayam.

IN FLANDER'S FIELDS

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved, and were loved, and we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

Lieutenant John McCrae.

ELEGIACS

Low flowing breezes are roaming the broad valley dimm'd in the gloaming:
Thro' the black-stemm'd pines only the far river shines.
Creeping thro' blossomy rushes and bowers of rose-blowing bushes,
Down by the poplar tall rivulets babble and fall.
Barketh the shepherd-dog cheerily; the grasshopper carolleth clearly;
Deeply the turtle coos; shrilly the owlet halloos;
Winds creep; dews fall chilly; in her first sleep earth breathes stilly:
Over the pools in the burn watergnats murmur and mourn.
Sadly the far kine loweth; the glimmering water outfloweth:
Twin peaks shadowed with pine slope to the dark hyaline.
Lowthroned Hesper is stayed between the two peaks; but the Naiad
Throbbing in mild unrest holds him beneath in her breast.

—Tennyson.

Yet Ah, that Spring should vanish with the Rose!
That Youth's sweet-scented manuscript should close!
The Nightingale that in the branches sang,
Ah whence, and whither flown again, who knows!

—Omar Khayam.

For you our dead, beyond the sea,
Who gave your lives to hold us free,
By us, who keep your memory,
What can be said?

We cannot sing your praises right,
Lost heroes of the endless fight;
Whose souls into the lonely night,
Too soon have fled.

We can but honor, cherish, bless,
Your sacred names; no words express
The measure of our thankfulness,
To you, our dead.

—Sidney Low.

Come, fill the cup, and in the fire of Spring
Your Winter-garment of Repentance fling:
The Bird of Time has but a little way
To flutter—and the Bird is on the Wing.

—Omar Khayam.

WAR

By Eric Mayne

There are those who say, "The war is over, let us forget it."

The war is not over. Even if it was, we could not forget it.

The war brought out all the most beautiful traits of civilized humanity. We cannot forget that.

The war let loose the vilest passions of which man is capable. We should not forget that.

If the Nations remembered more about war, the fantastic tricks of well meaning, but incompetent politicians, would not be approved or applauded.

If the people did not want war they would insist upon their competent statesmen preventing war.

A Nation is never so enthusiastic as it is when it is going to war.

We are told that the great war was a Capitalist War. At the close of 1918 there were more millionaires in the world than ever before.

More Nations in bankruptcy,—More individuals millionaires.

It is also well to remember that the people in some cities wrecked the Embassys of the Countries they were going to fight, even before the paid fighting men started work.

While some of the Nations have begun to pay their debts, others have kept on fighting, and others are spending all their energy and money in preparing for another war.

Abraham Lincoln, when accounting for the Civil War, said: "Both parties deprecated war, but one of them would make war rather than let the Nation survive, and the other would accept war rather than let it perish. And the war came."

A great and comprehensive statement that accounts for many wars.

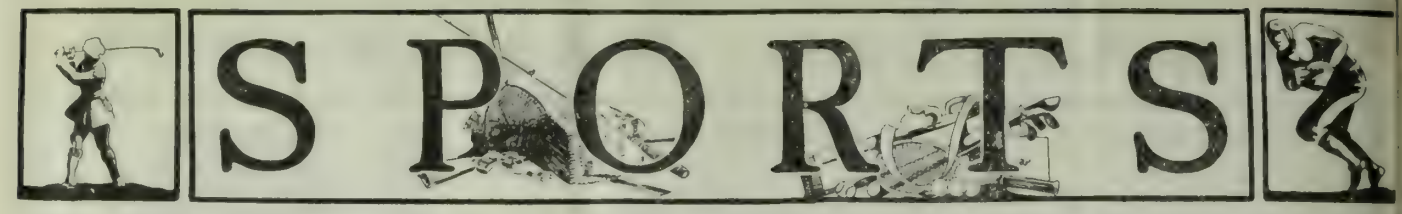
Is a thing as ruthless and terrible as war, essential to the World's development?

"Why do the heather rage, and the people imagine a vain thing?"

The poetic question of the illustrious Psalmist is still unanswered.

We know that heathens, and Christians, do rage, and that people do imagine vain things.

We also know that there is a great patriotism, a noble heroism, a loving service, and a spirit of great righteousness, that is never revealed except by war.



Jack Taylor, Canadian heavyweight wrestler defeated Vladek Zbyszko of New York at Winnipeg in a recent match. Zbyszko suffered an injured knee.

Harry Morrissey, old-time starter, has been signed by Dick Ferris to act as starter at the new Culver City horse race track which is slated to open up Christmas. Nags from Tanforan and other speed points will be present. Horse race interest is centered largely around Belmont Park, Latonia, Tijuana, Tanforan and Churchill Downs, and the new Culver City track will practically complete the circle of pony bases throughout the country.

Bert Colima, Coast middleweight champ, and Jimmy Delaney, light heavyweight from St. Paul, will mix at Jack Doyle's Vernon arena Tuesday night. This ought to be a very interesting match as both these boys are top-notch in their respective classes.

Jack Renault, the Canadian heavyweight boxer who recently knocked out Floyd Johnson at New York is being mentioned for either a Harry Wills, Tommy Gibbons, or Luis Angel Firpo bout next. The rating tangle will be straightened out somewhat by the coming fight between Georges Carpentier of France and Tommy Gibbons, and then the battlers propose to get down to business and eliminate the duds, with the possibility of sending the victor against Jack Dempsey in the near future. The champ will probably ask a million or so for such an elimination bout. It is certain it would bring tremendous crowds.

K. O. Bobby Dyson, popular New Bedford, Mass., boy who fought Dandy Dick Griffin at Hollywood Stadium several times, is returning to the Coast after visiting his home. These two boys compose one of the most popular punching personnel in pugilictic circles here at this time and whenever they're matched interest runs high.

A date has been set for the wrestling match between Walter Miller of the Los Angeles Athletic Club, and Taro Miyake, the jiu-jitsu expert. The catch-as-catch-can struggle will be held November 15th and is expected to draw a good crowd.

An interesting athletic group snapped during the recent mat struggle at Long Beach be tween Jim Londos, Greek heavyweight wrestler, and George D. Kotsonaros, contender for th crown. The match went to a draw. From left to right they are: Jim Londos, Jack Dempsey world's champion heavyweight pugilist, "Bull" Montana, of picture fame, George D. Kotson aros, Lou Darro, wrestling manager and promoter, and (kneeling) "Chuck" Reisner, also o the films.

Reports emanating from Indiana are to the effect Notre Dame University is willing to take on any representative California football team provided the clash will be of real importance, and destined to draw a good crowd. In other words, Knute Reckne wants to be sure that before he sends his boys out here that they're going up against some first-class players, in an event something like the Pasadena Tournament of Roses on New Year's Day. He argues that his aggregation has made a record in eastern football circles that doesn't warrant them coming out here and taking on some prep school. That sounds reasonable, yet there ought to be some school here that can mingle with the Hoosiers.

Welker Cochran of Hollywood will pl Willie Hoppe for the world's 18-2 balk-line b liard championship at Chicago next mon These two recently tied in a series of sensation plays at the New York games, Hoppe winni 4 and losing 1; Cochran doing the same.

Jess Willard, former heavyweight champ, h bought a $40,000 home near Glendale. He h sold his spacious home on Crenshaw Bouleva in this city. With James J. Jeffries living Burbank, with Willard at Glendale, and wi Dempsey here this region will, without a dou be recognized as the foremost center of fig homes.

PUBLIC OPINION

Editor "Camera!"

In *only* 24 issues, starting May 26th and to November 3rd, you state (in the Pulse of The Studios) that "The Boomerang," at the Mayer Studio, is preparing. How very interesting; same old yarn for past 24 weeks. Try something new and more reliable.

Disgusted Reader.

EDITOR'S NOTE—Behold, once again the annonymous pen flourishes! Once more the ravings of the disguised quill come to our desk; tinged with a touch of smart-elecness that is amusing. It is evidently written by some member of the fair sex, to judge by the handwriting. If our correspondent had spent half as much time communicating with Mr. Mayer's production office to verify our statement as she spent inscribing this phoney note, she would have secured far greater satisfaction. For her information we wish to state here that the Louis B. Mayer production of "The Boomerang" is still in preparation, and verification of this can be obtained from his offices. This picture has been held in abeyance for some time, due to the fact Mr. Mayer most graciously consented to loan Victor Schertzinger, who will direct it, to another company for a production or two, and just as soon as Mr. Schertzinger has completed his work there actual filming of "The Boomerang" will begin. Evidently Mr. Mayer desires that this task be performed by Schertzinger, else he certain would not have delayed production for t period of time he has. Furthermore we b lieve it isn't the place of our anonymous co respondent our ourselves to advise any pr ducer as to when and where he shall ma his pictures. "Camera!" is always delighted receive letters and will publish as many as po sible. The accompanying missive will eviden that we publish them whether they're compl mentary or not, for we make no discriminatio believing that everyone is entitled to expre their own sentiments... One thing we do ask the name of courtesy, however, is that you ma yourselves known and refrain from appendi meaningless signatures to your letters.

NEWS SECTION

Camera!

EIGHT PAGES

Volume VI SATURDAY, NOVEMBER 10, 1923 Number 30

ACTORS SUED BY BOOKING AGENCY!

DEMILLE SIGNS BIG CONTRACT WITH FAMOUS PLAYERS

The signing of a new agreement between the Famous Players-Lasky Corporation and Cecil B. DeMille covering "all future products" of the producer of "The Ten Commandments" and other screen triumphs and calling for his active resumption of his executive duties as director-general of the corporation has been announced by Adolph Zukor, president, and Jesse L. Lasky, first vice-president in charge of production.

"No period of time is mentioned in the new agreement," said Mr. Lasky as he left on his annual Fall trip to the New York home offices of the organization, "yet never was an agreement entered into with a more definite understanding. The fact that this agreement is not restricted to time indicates as nothing else could, the great mutual respect and regard existing between Mr. Zukor, Mr. DeMille and myself.

"All future products of Mr. DeMille will be made for this organization, thereby assuring a continuation far into the future of our association in the making of Paramount Pictures.

"Mr. DeMille will continue to make productions of the same standard as he has made in the past. The first of these to be made under the new agreement will be 'Triumph,' on which he will start work immediately after the reopening of our studios following the shut-down period recently announced.

"In addition to continuing the production of his own pictures, Mr. DeMille will resume the executive duties of director-general of which he asked that he be relieved three years ago to permit him to give all his time to his own productions.

"At that time the corporation insisted that he retain the title of director-general even though he was relieved of the active duties attendant upon that position. This title he has retained, and I am happy that at once again he is to actively take over that position and be associated with me in supervising production.

"During my association with Mr. DeMille there has grown a strong personal friendship quite aside from my admiration and high regard for his capabilities. Mr. DeMille and I started our motion picture business careers together, and I feel we will be together until we bring those careers to a close."

DE MILLE SAYS:

"Years of close personal and business friendship between Mr. Adolph Zukor, Mr. Jesse L. Lasky and myself have brought unbreakable ties which we are now perpetuating in a new contract which leaves out the question of time. That my two friends and associates should have seen fit to contract for all my future film productions without any limitations of years, months and days is a consummation towards which we have been working for many years. Under it I will be able to proceed with plans not merely one or two years ahead but a decade in the future, if I so desire. It can be seen that this permits planning productions with unusual care and attention to details. It will permit me to make pictures above and beyond even the standard I have always tried to adhere to in the past.

"As Director-General, sharing with Mr. Lasky the executive headship of the Lasky Studio, I will resume active duties which I laid down three years ago. With Mr. Zukor and Mr. Lasky, I intend to work hand in hand to perpetuate for all Paramount pictures, including my own products, the values that can accrue from such a long-continued combination of personal and business friendship. It has been in years past a matter of pride to us that as the Famous Players-Lasky Corporation has advanced so have we three progressed, hand in hand, our interests united, and it is deeply gratifying to me personally that our new agreement continues thit condition for all time. And I am very happy that the offices at the Lasky Studio, which have been my business home for so many years, will remain the seat of all my future film endeavors."

Writer Claims Royal Lineage

A number of stars of the stage and screen are descendants of titled personages or have themselves achieved this distinction but Winifred Dunn is the only scenario writer in filmdom who can point to a royal ancestor. One of her forefathers was King Malcolm of Scotland who was assassinated at Glamis in 1034 and who was succeeded by King Duncan—the same Duncan who appears in Shakespeare's "Macbeth," and who was murdered by him. Another interesting ancestor was Lord John Russell, one of Britain's Chief Justices; and Sir Johnston Forbes Robertson, the famous actor, is also related to her. Her father was Geo. Malcolm Dunn, an English barrister, who served as secretary to Gladstone and Labouchere, famous British statesmen.

In view of this background, it is an interesting fact that not one of the hundred or more original stories and adaptations which Miss Dunn has written for the screen has been laid in England. At the present time Winifred Dunn is scenario editor for Metro, and is now in the East collaborating with J. Hartley Manners, the author, and Laurette Taylor, the star, of "Happiness."

INSURES FOR $200,000

Hal Roach has taken out a life insurance policy of $200,000, making the comedy producing organization of which he is the head, the beneficiary. He started motion picture production a few years ago making one-reel comedies with Harold Lloyd. Now he has one of the largest studios in the industry devoted exclusively to comedies, with seven units going steadily.

"What good is a vacation between pictures," plaintively asks Lloyd Hamilton, "if one has to spend it working on the next story instead of going hunting?"

"Or going to the dentist," wails Ruth Hiatt, leading woman, "instead of shopping?"

"Or having tonsilitis and losing nine pounds," gulps Frank Yacanelli, comedian, "instead of going to Tia Juana!"

Commissions Alleged Due

Suit has been entered in the court of Judge John J. Fleming by Robertson & Webb, motion picture booking agency, now known as Clifford Robertson, Inc., against a group of motion picture actors including Jack Mulhall, Adolphe Menjou, Elliott Dexter, House Peters and King Baggot, for commissions covering past services. The defendants, through their attorney, Phil Cohen, aver that no services were rendered by the complainant, and that they are ready to contest same.

The first hearing has been set for January 28th. Great interest has been manifested in the proceedings as there have been several recent misunderstandings between film people and booking agencies, and this particular case, because of the folk involved, is expected to throw some light on the dilemma when it comes up for consideration.

Shaw May Film Shaw

George Bernard Shaw is to be made an immortal of the screen. And Harold Shaw may be called upon to put the works of the eminent British author on the celluloid coil.

Harold Shaw, while abroad, worked for several years for an English motion picture syndicate that now is planning an elaborate series of George Bernard Shaw photoplays, adapted from his stage successes, and the noted director has been offered the chance to supervise the productions. And, although he is no relation of the Britisher, the American Shaw says he is likely to accept the post of directing the Shavian pictures.

Some of George Bernard's plays have been filmed before, but the new series would be done in collaboration with the author himself and, therefore, would be more truly representative of the famous writer's ideas.

Harold Shaw recently concluded a feature contract with Metro and has declined to accept other offers here until he has decided whether or not he will return to England.

TAKES ISSUE WITH EDITOR

Wallace Worsley takes decided and absolute issue with William Allen White, when the Emporia sage, in an editorial declared that the movies "attract as habitues only cripplewits, lamebrains and half heads."

"I guess Mr. White has been sticking too close to his own home town to know what is going on," said Worsley, whose picture, "The Hunchback of Notre Dame," is now enjoying as great a prestige as a picture has ever had.

"He doesn't seem to realize that the screen is telling American history to millions of Americans, that it has become one of the, if not the most substantial factor in world education. If Mr. White would drop into any Los Angeles theatre at any time and make a check of the audience he would find that it would assay very high in the most successful and brainiest type of men and women in American life."

TOURNEUR FINISHING 50TH

"Jealous Husbands," to be shown publicly beginning the middle of this month, marks Maurice Tourneur's fiftieth picture since his arrival in this country from France in 1914.

Before that, he had directed many pictures for the famous French producing pioneer, "Eclair." He picked up the megaphone after dropping the make-up, for he was a movie actor before becoming a director and before that an actor on the legitimate stage with Rejane and other famous French actresses.

His first American picture was "Mother," with Emma Dunn. This was followed by "The Man of the Hour," "The Wishing Ring," and "The Pit." Among others, he directed Mary Pickford in "The Poor Little Rich Girl," and Elsie Ferguson and Petrova made their most successful screen appearances under his direction. "Blue Bird," "Prunella," and "Treasure Island" are the pictures he directed which he likes most. "The Christian," "The Isle of Lost Ships" and "The Brass Bottle" are his most recent releases.

The finishing touches on "Jealous Husbands," his fiftieth production in the U. S. are now completed. It will be released by First National.

UPSETS DIGNITY OF GOBS

The dignity of the United States navy was seriously imperiled recently when officers of the Flagship California of the Pacific Fleet were receiving a group of distinguished visitors who had come to pay their respect to a new rear admiral.

"Say, Mister, how do I get out of here," came a voice from about knee high.

The officer turned and beheld with amazement a half-pint size reincarnation of Long John Silver —with a patch over the eye, peg leg, pirate clothes, cutlass and all.

Meanwhile on another deck Bob McGowan and Mark Goldaine, Hal Roach directors, were searching fore and aft for fat little Joe Frank Cobe, who with other members of "Our Gang" had boarded the big warship for scenes in a new Pathe comedy Hal Roach is making.

The official reception was halted while a gold-branded officer led portly little pirate back where he belonged.

Canines Are Cashing In

The pay-checks at the Christie studio last week were dog-biscuits. Thirty-one canine actors, varying from the kind that chase cats to the kind that get chased, are driving director Scott Sidney crazy because they refuse to pay any attention to the scenes as they are written in the script. Sidney claims that if he ever makes another animal picture he will insist upon clams—they never bark nor do they run out of a scene when they hear some kid's whistle.

Ralph Lewis has secured two stories for the first of his new series of Ralph Lewis Productions, the first being a dramatic narrative of small town life, in which Lewis plays the starring role of a judge. Charles Kenyon made the adaptation, the title of which has not yet been decided upon.

Script Team Keeps on Jump

The present slump does not seem to have effected Sada Cowan and Howard Higgin, the well-known collaborators on original stories, screen adaptations and titles. Within ten days they did the complete titling of "The Wanters," John M. Stahl's forthcoming picture; and also "Pleasure Mad," which Reginald Barker recently completed. This week they are working on the titles for "The Man Whom Life Passed By," which Victor Schertzinger has just finished directing from his own story for Metro.

Incidentally, Cowan-Higgin recently sold Metro their original story entitled "Woman's Intuition." Upon the completion of the titling now in hand, this busy firm will commence on the adaptations of two novels that will go into production within a month.

It looks like a very busy winter for this superlative team of writers.

SHOW STYLES

A number of the famous screen beauties of the Hollywood colony enjoyed a thrilling time at Priscilla Dean's beautiful Beverly home the other evening when Baroness d'Estreilles, American representative for Boue Eoeurs of Paris showed them the latest in Parisian fashions. Among those present were Norma Talmadge, May Allison, Theda Bara, Blanche Sweet, Florence Vidor, Eileen Percy, Enid Bennett, Lois Weber, Winifred Kingston, Mrs. Douglas MacLean and Anna Q. Nilsson.

Lois Zellner, the versatile writer who is now engaged upon an original photodrama entitled "My Life's My Own," has declined an offer to head the scenario department of a British producing company. Hollywood seems to be the reason.

ACCUSED AS TRAFFIC PEST

The traffic officers in the heart of the shopping district of Los Angeles know that Harold Lloyd is filming his next picture at the Hollywood Studios. Lloyd has tested their patience with his rattletrap wagon and two old plugs, blocking traffic and occasionally waking the team to a dash at runaway speed, which the officers contemplate terming reckless driving. The officers think "The Girl Expert" a bum title and suggest that is should be called "The Traffic Pest."

Mervyn LeRoy, who has just completed a principal role in Lasky's "The Call of the Canyon," has an excellent technical knowledge of picture production based upon experience as a cameraman and assistant director.

Duane Thompson has returned to the Christie fold to play opposite Jimmie Adams in a story that was written by Miss Thompson. Harold Beaudine is directing. .....

Victor Potel writes from Catalina that the fish are flying and biting, as of yore. Potel is locating on the island with Reginald Barker's "Cape Cod Folks" company.

Jap Bank in Scene

M. C. Levee's "Torment now being directed by Maur Tourneur at the United Studi will offer something in the way a novelty in that nearly half of t story is laid in the American Ba of Yokohama.

A sensational wrecking scene which the characters become tombed in the lower regions of t bank offer one of the big momen of the play. The sequence wh follows portrays the most drama elements of the plot and finds band of international crooks, th victims and a fortune in jewel removed from all communicati with the outside world. The su sequent scenes are said to disclo a highly dramatic theme and a expected to offer one of the m unusual themes yet attempted f the screen.

A massive reproduction of t lower vaults and adjoining roo of the bank in Japan have be built at the United Studios whe the sets occupy practically all the floor space of one of the lar stages. Exterior scenes and oth "atmospheric shots" will be phot graphed in Japan amidst the a tual locale of the plot and used conjunction with the situati filmed at the studio.

Small boys who visit the Fai banks studio keep Doug busy thin ing up answers to their questio The other day when a lad fro Iowa was introduced to the st he pointed to a house on a corn of the lot and said, "Say, Dou jump over that for me, will ya.

"Sure," replied Doug, "but there a man working on the roof a I'm afraid I might knock his h off."

Marie Mosquini, educated in Los Angeles convent, is roundi out her mental development wi a course in roping under the pe sonal tutelage of Will Rogers. Mi Mosquini is the leading lady in t Hal Roach new series of comedi starring the cowboy humorist.

BRILLIANT CAST IN MAYER FILM

A brilliant array of stars will shine in Louise B. Mayer's next Reginald Barker production, "Cape Cod Folks," a screen adaptation of the famous Old New England classic.

Frank Keenan, just returned from a successful stage engagement in New York in "Peter Weston," heads the list. Keenan made his debut in pictures under Barker's direction. Among the other players who will appear are Renee Adoree, who recently leaped into stellar prominence through her performance in "The Eternal Struggle"; Robert Frazer, former stage star, who came out to the Coast a year ago as Mae Murray's leading man; Barbara Bedford, Joseph Dowling, Edward Phillip Billy Eugene, Victor Potel ar Joan Standing, two of the cleve est character comedians in the pi tures.

Realism will mark the produ tion of the story. Robert Fraz and Percy Hilburn, camerama have been working in the East du ing the past three months, filmin scenes on board the fishing smac off the Massachusetts coast and t Grand Banks.

H. M. Walker, title editor at t Hal Roach Studios, has gone New York for a month's inspe tion of new theatrical offerin there.

KID WILL BE FEATURED

ne of the most interesting an-
ncements of the past few days
is the organization of the new pro-
ion unit to be known as the
Priscilla Moran Production Com-
y. A charter was granted to
the corporation bearing that name
by the State Corporation Commis-
er last Friday.
he Corporation is formed for
the purpose of producing feature

ys starring little Priscilla Mo-
. Priscilla will be remembered
s the little five year old girl who
ed with Jackie Coogan for sev-
ll months and became nationally
wn as his adopted sister, al-
though she was never really adopted by the Coogan family.

Millarde Webb is the president and general manager of the corporation, Ollie Mae Baker, secretary and Mr. Moran, Priscilla's father, is vice-president.

Mr. Webb has been Production Manager for Sidney A. Franklin for the past five years and has been closely identified with such notable successes as "East is West," starring Constance Talmadge; "Tiger Rose," "Brass," "Dulcy," etc. His broad experience and undoubted ability makes him a valuable executive.

Miss Baker, secretary of the corporation, was for two years financial secretary to Charles Chaplin and for two years financial secretary of Jackie Coogan Productions.

A year's lease has been taken by the new company at the Hollywood Studios and production will start on the first story as soon as Priscilla finishes work in "Daddies," a Warner Brothers production now being made by Wm. Seiter.

The enterprise is being financed by local bankers. In view of the ability connected with the new organization the outlook is indeed bright.

DRAMA HOLDS VON ELTZ

Theodor von Eltz names the
rld war as the plus sign in his
eer. He was reading the lead-
male role in "Tiger Rose" for
speaking stage, the same role
ich he completed a few months
on the screen with Lenore Ul-
when he registered with Uncle
n. He came back from over-
s to find the theater in the midst
a struggle. Several said "give
p." Others said "try a business
eer."

He went down in the oil fields
d learned there that there is such
hing as a dominant and persua-
e calling. So he came to Hol-
wood. This was three years ago
t fall when he secured the male
d with May Allison.
His excellent stage training—his
portunities on Broadway and in stock in various places—made him a most acceptable member of a cast in screen productions. He has played a variety of roles in these three years and is both a type and an excellent actor. When the Community theater was in progress he was one of the reliables, being able to take a role at a minute's notice and negotiating it in a masterful way.

"The screen lures and holds fast," says the actor who recently confessed that had there been no war he would undoubtedly have stayed on Broadway. "But like all the others who have felt the thrill of the foot-lights, I want to go back some day for a big production. In the meanwhile and for the bulk of the future—the screen and Hollywood."

MRS. HAYAKAWA IS HERE

Mrs. Sessue Hayakawa returned
town last week, having left her
mous husband in London where
is to make films for the next two
ars, she says.
In the meantime Mrs. Hayakawa
d a staff of servants are making
e dust fly at their well known
me on Argyle avenue, which has
en one of the show places of Hol-
wood, and which Mrs. Hayakawa
ates that she is going to sell be-
use of the expected absence of
e star from Los Angeles for the
xt few years.
Mr. Hayakawa has just finished
o pictures in which he was star-
d, made in Paris, and has signed
contract to star in two produc-
ns with Stoll Films, Ltd. of Lon-
n. The first of these pictures is
be started at once, and that is
hy Mrs. Hayakawa returned alone to look after the family affairs. She will sail for London to rejoin her husband next month, but in the meantime she is greeting many old Hollywood friends who have not seen the popular couple for some time.

Mr. Hayakawa's plans also include starring in two new stage plays which are waiting for him in this country after he finishes his European film engagement, so it is unlikely that Los Angeles will be his home for some time to come except for short visits after his American stage engagement begins.

Stan Laurel has finished a new two reel comedy at the Hal Roach Studios under Ralph Cedar's direction. Tte recent race between Zev and Papyrus is the occasion for some riotous burlesque.

Matinee Idol Now Pillar

Carmel Myers, as Lady Penrhyn-Stanhope, for the past week has been draping herself all over John Barrymore, as Beau Brummel in the Clyde Fitch play now in course of production at Warner Brothers Studio.

She told a friend of her admiration of Barrymore as an actor and was informed that "Mr. Barrymore is a pillar of the stage."

So, of course Carmel has to reply, "And of the screen, too. Haven't I been resting my head on him all week?"

NEW ANGLE ON OVERHEAD

Here's another angle on "overhead expenses," of which we hear so much in the films.

A fleet of our aeroplanes constituted probably the largest "overhead" ever carried by a two-reel comedy, when they worked in the thrill scenes of "Air Pockets," produced by Jack White.

A major part of the equipment of one of Los Angeles' big flying fields was chartered for several days by Director Fred Hibbard, who rode with Cameraman Francis Corby in one plane, as they made scenes of Lige Conley, Peg O'Neill, Olive Borden and Earl Montgomery in the other ships.

"Buck" Jones on Duck Hunt

Charles "Buck" Jones, Fox film star, is going to drop his "six guns" for a while and try his hand with a fowling piece, otherwise an ordinary breech-loading shotgun.

Jones, who recently completed "Andy McGee's Chorus Girl" and whose next picture will be a screen adaptation of Ben Ames Williams' "Not a Drum Was Heard," is going to try his skill at duck shooting. With a party of friends, he has left his Hollywood home for the Big Bear Valley, where he plans to spend several days in the ducking blinds about Big Bear lake.

Due to the protection afforded by Federal laws in recent years, ducks are reported to be very plentiful this year and Jones expects to bag the lawful limit before returning to the Fox Studio.

"Don't be in a hurry about signing for a picture. Wait until "The Marriage Circle" comes out. It will do much for you.

This from Ernst Lubitsch, directing the picture, to Creighton Hale, who has just finished in a leading role.

Director Victor Fleming and Lucien Hubbard, production editor, have completed their task of cutting and titling the Zane Grey production "The Call of the Canyon," which is now ready for release.

Wanda Will Stay Here

One experience in foreign pictures is enough according to Wanda Hawley, popular film star, recently returned from a six months' stay in Europe during which time she starred in two foreign-made productions for the Gaumont Film Company of London. At the time, she was invited to stay over to make another picture, but she refused because she was anxious to get back to Hollywood and its superior methods of film production.

Miss Hawley has just refused another offer from a European firm which came the day after the local newspapers carried the announcement of the temporary closing of some studios for a period of weeks. This news was cabled abroad and immediately foreign film makers proceeded to renew their proffered engagement to Miss Hawley. Fortunately, however, she has already been engaged for a prominent role, concerning which announcement will be made in about a week, so that she could resist the tempting offer of the foreign office.

Comedy Changes to Tragedy

"Last time I played with her we laughed and this time we cry," small Bruce Guerin summed up his experiences acting with Viola Dana, which began a year or so ago when he played with her in "Love in the Dark." So remarkable has been the 4-year-old youngster's progress during the past year that, when lookouts were posted at the Metro studio for a child clever enough for the big dramatic work in "Revelation," Bruce was immediately decided upon and "borrowed" from Warner Brothers, who have him under contract. In their first film together, they had wonderful times sliding down banisters and romping around, but in "Revelation" their scenes are of tragic import, hence Bruce's remark that "last time we laughed and this time we cry."

DOUBLES TABOO

Jack O'Brien, who directed "Superstition" for the Creative Productions, does not believe in doubles, as members of the all-star cast who worked in this sea masterpiece will tell you. There was a great deal of real danger in many of the scenes and OBrien insisted on his principals doing it all. It gave the Hollywood Film folk who have seen the rough continuity a real thrill to see Marguerite De La Motte kicking around in a dangerous sea, awash from the schooner wrecked on the Catalina Island coast. Louis Weadock, journalist and fiction writer of national repute, is titling this sea thriller which is fast rounding into shape in the Hollywood Studios cutting room.

CHOCOLATE BABE ACTS NATURAL

"An' you-all call 'at work!'"

Little three year old Farina, the precocious pickaninny of Hal Roach's "Our Gang" comedies, was entertaining some relatives at the studio recently. Bob McGowan, the director, had a scene in which Farina, sleeping soundly, is reluctantly awakened. To make it natural McGowan spent nearly an hour getting the little tot to sleep in a big wide four-poster bed. Carpenters kept on hammering, the pitiless glare of "spots" and "arcs" shone full in the child's face but he slept on.

With cameras all set, McGowan called him. He called again. A property man crawled under the bed and shook the springs. Someone finally pounded an iron skillet with a hammer, but Sonny Boy still slept. It had been a strenuous day for the little black baby.

Finally the director led the company away to another set.

"Let him sleep, he's all tired out," McGowan said. For three hours everybody walked on tip-toe past the set where Farina slept. His round little ebony face and kinky pig-tails in that vast expanse of snowy bed-linen stood out like a candle in the dark. It was dusk when he was tenderly gathered up and taken home.

"Lor' Mister, an' you pay Sonny Boy for that?" asked an incredulous relative.

Farina was paid for that day all right. McGowan, too, is paid for just such sympathetic understanding. That's why Hal Roach's rascals, as he affectionately calls them, are ready and unafraid in whatever situation their director places them.

CALIFORNIA TOP FOR WOMEN

California tops for automobiles have come into use through the country.

Next comes the "California top for women. It protects the head from sunburn. Blanche Sweet devised it and the fad is rapidly spreading through the Southland. By next summer returning tourists will have spread it throughout the East, it is predicted.

The hair is frizzed with a curling iron and piled high on the head. The effect, on Miss Sweet at least, is most charming and unique.

Miss Sweet will next be seen on the screen in the title role of "Anna Christie."

"RENO" IS DIVORCE TREATISE

"Reno."

This is the new name selected by Rupert Hughes to supplant the old working title of his latest Goldwyn picture, "Law Against Law", which he has just finished cutting.

"Reno" was considered a better title in view of the fact that the word is considered synonymous with divorce in this country. The story deals with the conflicting divorce laws of the various states of the United States. "Reno" is an original story written and directed by Rupert Hughes.

The famous author-director engaged an all-star cast to interpret the various roles. Helen Chadwick, Lew Cody, George Walsh, Carmel Myers, Hedda Hopper, Dale Fuller, Kathleen Key and Rush Hughes have principal roles.

Bebe Fetes Newlyweds

Work on a series of night scenes in the Irvin Willat production of Zane Grey's "The Heritage of the Desert" was interrupted for a few hours last night in order that Bebe Daniels might entertain Director Willat and his bride, formerly Billie Dove, at a belated wedding dinner.

Mr. and Mrs. Willat were married a few days ago but were forced to forego a wedding celebration at the time of the ceremony because of Willat's directorial duties. The guests at the dinner given by Bebe Daniels included the other featured players — Ernest Torrence, Noah Beery and Lloyd Hughes—and all the members of the cast and of Willat's staff engaged in the filming of this Paramount Picture.

"Superstition" Edited by Expert

Louis Weadock, one of Hollywood's best known film editors and title writers, has just completed the editing and titling of "Superstition," a photodrama of the sea made by Creative Productions. The picture is nearly ready for release.

Weadock is reported to have accomplished some of the best work of his career in "Superstition," which is expected to prove one of the maritime sensations of the cinema year. It was made as one of the better films planned by Creative Productions in its aspiration to become one of the most popular independent concerns in the motion picture world.

George Melford is editing and titling his recently-completed Paramount Picture "Flaming Barriers," at the West Coast Studio. Production editor Jack Cunningham is collaborating with Melford in this editorial work.

Lasky Goes to New York

Jesse L. Lasky, first vice-president in charge of the production of Paramount Pictures, has left for New York on his annual Fall trip to the Eastern headquarters of the Famous Players-Lasky Corporation, where he will confer with Adolph Zuker, president of the organization, on the next group of productions which will re-open the organization following the shut-down period recently announced.

Five Paramount Pictures are now in production at the Hollywood Studio, according to an announcement made by Mr. Lasky on the eve of his departure. They are "Shadows of Paris," a Herbert Brenon production starring Pola Negri with Adolph Menjou, Charles de Roche and Huntly Gordon featured in support, from the play "Mon Homme" by Andre Picard and adapted by Eve Unsell; "The Next Corner," a Sam Wood production with Conway Tearle, Lon Chaney and Dorothy Mackaill adapted by Monte Katterjohn from Kate Jordan's novel; "The Heritage of the Desert," an Irvin Willat production of Zane Grey's story with Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes; "The Stranger," a Joseph Henabery production adapted by Edfrid Bingham from John Galsworthy's "The first and the Last," with Betty Compson, Richard Dix, Lewis Stone and Tully Marshall; and "Singer Jim McKee," a William S. Hart production starring the famous two-gun man, from an original story by Hart written for the screen by J. G. Hawks.

Two pictures are in the making at the Long Island Studio. These are "The Humming Bird," starring Gloria Swanson, and "Pied Piper Malone," starring Thomas Meighan.

Virginia Brown Faire, First National featured player, has been loaned by that organization for one of the featured roles in "Welcome Stranger," a Belasco production which James Young will direct. Miss Faire will play "Esther," a Jewish maid, role of interesting proportions which she will begin in about a week. This will be her third appearance with Mr. Young who directed her in her first success "Without Benefit of Clergy" and "Omar the Tentmaker."

LOCAL GIRL RETURNS FROM NEW YORK

Peggy Browne, who recently portrayed the role of Trixie Andrews in "The Gold Diggers," has finished a four weeks engagement at the Lyric Theatre, New York, with the prologue for Charles Chaplin's "A Woman of Paris," featuring Edna Purviance.

While in New York Peggy also finished a course of acrobatic dancing at the Creo School, consequently the local film colony will quite naturally expect to see some high-stepping from that vivacious young lady on her return to the fold next week.

When not working he is hun ing. Game of course. Billy Bev is the crack huntsman of the Se nett outfit, and cracks about ha ing more guns, plain and fan for straight shooting or shooti around corners, than all the r of the company combined... He h every conceivable style of hunti garment possible to wear, fro hats to shoes, even sleeping ba He is one of the first afield as ea new game season is opened, a usually comes home with his quo

Might Have Donned Tog

Had Edmund Lowe follow parental advice he might now wearing a senatorial toga Washington, D. C.

Lowe, who is a son of the fo mer California senator, J. R. Low was urged to become a lawyer. H has an A. B. degree from the Un versity of Santa Clara and a ma ter of arts degree from Stanfor Two years of law study convinc him that it was not destined his profession and he turned acting, after reaching the histo of English literature for a year Stanford University.

His first appearance behind t footlights was on the opening b of the new Alcazar Theatre in S Francisco and he clung to t legitimate for ten years.

He is now playing the male le in Goldwyn's "Nellie," the Beau ful Cloak Model" and is also pla ing the lead in "The Waning Se the Frederick and Fanny Hatt play now at Egan's Theatre.

EDIT INITIAL HUNTER FILM

Director Rollin Sturgeon a production editor Lucien Hubba are now engaged in cutting, ed ing and titling "West of the Wat Tower," Glenn Hunter's first sta ring picture for Paramount whi was produced at the Long Isla studio but is being edited at t West Coast production headqua ters. Ernest Torrence, May M Avoy and George Fawcett are fe tured.

FORT BUSY

The widely-advertised slu means nothing in the life of Ga rett Elsden Fort, who came from the east a little while ago do free lance continuity work. H has just completed the script "The Fire Patrol" for Hunt Stro berg and sold an original sto "The Dance of the Unchain Slave" to F. B. O. In addition this, he is hard at work whippi "Moonlight," the one-act play th occasioned such favorable comme when presented at the Screen Wr ers' Club last June, into shape f vaudeville.

"Shadows of Paris" has been ficially selected as the title of t next Herbert Brenon producti starring Pola Negri, from And Picard's "Mon Homme."

Faints as Pistol Aims

Maude George was overcome by the heat generated by sun-arcs on the set of Maurice Tourneaur's "Torment" early Tuesday afternoon and fainted just as Owen Moore, in one of the most dramatic moments of the photoplay, pointed a gun at her.

The scene was in the vault of a big Yokohama bank. Millions of dollars worth of the Russian crown jewels were on a table when Moore, as an American crook, pulled a pistol from his pocket. Miss George, instructed to back away with fear in her eyes, started back a step and slowly crumbled to the floor.

"Fine! Fine!" exclaimed Mr. Tourneur. But Miss George did not rise nor did she acknowledge the praise.

Though she recovered from her fainting spell in a few moments and declared that she was able to go on with the day's work, Mr. Tourneur insisted that she go home to rest and dismissed Owen Moore, Bessie Love, Jean Hersholt and the other players taking part in the scene for the rest of the day.

Hal Roach's "Spat Family" have completed their latest two reel comedy, "Joys of Motoring," under Fred Guiol's direction, and have started a mountain climbing story with Percy Pembroke directing. They will be on location at Chatsworth for a week.

"Monarca"—Spanish for Monarch—has been chosen as the release title for Hal Conklin's story of Rex, King of Wild Horses." This unusual feature production, in which a wild stallion has the principal role, is now receiving final editorial touches at the Hal Roach Studios.

BRUCE WITH VIOLA AGAIN

Two friends who understand each other and get along just wonderfully together are playing in the same film again, namely Viola Dana and small Bruce Guerin, the clever kiddie whose work with the Metro star in "Love in the Dark" attracted so much attention. Working together for weeks, the four-year-old boy taking the role of an abandoned waif adopted by the star, the two romped through many enjoyable scenes and became firm friends. So it's no wonder Bruce voiced his joy in excitable terms when informed the other day by Warner Brothers, who have his services under long-term contract, that he had been loaned to Metro to appear with Miss Dana in "Revelation."

Claire MacDowell, who played Agnes Trevor in Frank Lloyd's production of "Black Oxen," a First National Picture, has been cast for a prominent part in support of Norma Talmadge in her newest production, "Secrets."

MATTRESS FACTORY?—NO!

Hal Roach has issued a formal denial of rumore that he is starting a mattress factory as an adjunct to his hilarity hatchery at Culver City. The report was thought to have started when Roy Clements, who is co-directing with Roach in the production "Somewhere in Kansas," assembled the most spectacular assortment of beards ever seen in a motion picture studio or a family album.

The occasion was a meeting in the town hall of a pioneer Kansas village for the election of a mayor. The ranks of filmdom's extra talent were combed for unique designs in whiskers. There were some beards present that were mere stubble when Lincoln was President. Others showed a futile willingness of their owners. John Gavin, playing a domineering blacksmith, showed a barechin counterbalanced by pectoral foliage. Glenn Tryon and Blanche Mehaffey, the juvenile leads in the story, were about the only ones on the set who came out in the open. Clyde Hopkins, assistant director, watched carefully to suppress any outbreaks of beaver playing.

"The beaver game is played out as a publicity measure," he declared. "We're serious about these beards. We didn't hire 'em for our own amusement."

BAGGOT RECALLS PATENT WARS

Back in the early days of the cinema, when war raged between the Edison interests and the independents, motion pictures sometimes were made under the greatest handicaps. In fact, courts had to be defied and ruses indulged in if the opponents of the patented camera interests were to get a picture filmed.

Carl Laemmle, head of the old Imp interests, was an active figure in the camera war and one of his thespian standbys was King Baggot, now one of Universal's famous directors.

Baggot, whenever he has time, likes to reminisce over the bygone days when the anti-patent folk were hard put to it in dodging the court decrees that upheld the Edison rights.

While planning for his new picture, "The Inheritors," in which Mary Philbin will be the star, Baggot told some friends about the old days when the cameramen had to carry their machine around in sacks.

"We used Bristol board to build a camouflage," he said. "The cameraman would be accompanied everywhere by an assistant whose duty it was to slip the Bristol board hood over him when he started filming a picture. The only opening was a hole for the lens to project through and I want to tell you that the camera men literally earned their bread by the sweat of their brow.

"Detectives for the patents interests were everywhere and all they had to do was see the number on a camera in order to put the user out of business. Deputy sheriffs thronged about to seize an instrument that was found to be an infringement and there were times when bloodshed was narrowly averted.

"The war finally got so hot that the independents had to get out of the country and it was then Mary Pickford and myself were sent to Cuba with a company that spent several months on the island before the hostilities were settled by a compromise between the Edison company and the independents. This armistice gave us a chance to return to God's country and we were glad to get out of Havana. It might be different now, however," the famous director concluded with a whimsical smile.

First Guardian; Now Hubby

Syd Chaplin has gone and done it. While they were in Russia, Syd acted as protector and guardian to young Lucille Ricksen, and now he has gone off and married her.

Fortunately for the moral status of the film industry these occurrences have taken place just in the stories of the pictures in which these people are playing. The Russian locale was in "The Rendezvous," produced by Marshall Neilan, in which Syd Chaplin played the bluff British "Tommy" along the lines of Bairnesfather's famous "Old Bill" character. Now, Syd is working in the Thos. H. Ince production of "The Galloping Fish," and it is in this story that he enacts the excessively bashful husband of the gushing bride, played by Miss Ricksen.

Emma Tanzey, one of the most popular "mothers of the screen," is playing a maternal role in the Hal Roach comedy-drama, "Somewhere in Kansas," which Hal Roach and Roy Clements are directing. Miss Tanzey is a recent arrival in Los Angeles, having been working in Eastern studios for several years.

Harry Langdon, erstwhile vaudeville favorite now making two-reel comedies for Principal Pictures of the first picture in the series, Corporation, has changed the title from "The Skyscraper" to "The Greenhorn."

Three of the series are now complete, "The Greenhorn," "A Perfect Nuisance" and "A Tough Tenderfoot." The fourth will go into production this week with June Marlove playing opposite the comedian.

After the series of two-reelers has been completed, Langdon will make a five reel feature comedy for Principal.

Goes on Frisco Jaunt

Virginia Valli, who is playing the stellar role in the Universal production, "The Signal Tower," directed by Clarence Brown, left for San Francisco to join the company on location near Fort Bragg. Her sister, Vivian Holmes, accompanied her on the trip north. This is Miss Valli's first picture since completing work in King Vidor's Goldwyn production, "Wild Oranges." She expects to return to Hollywood within a week.

IS ADEPT REFEREE

Louis Lorraine, the charming leading woman in the "Fighting Blood" stories, has had so much experience in watching prize fights from the vantage of a ringside seat in the film version of these stories of the prize ring, that when she had to jump into the ring and referee a bout between George O'Hara and Joe Rivers she was right at home. Miss Lorraine cautioned the fighters about their movements, separated them when they were in a clinch and went through the scenes with all the ease and skill of a professional referee.

Sketching is the chief side-line of Stuart Holmes, noted motion picture "heavy" now playing a prominent role in "Three Weeks." Holmes is now making a number of sketches of Elinor Glyn, Alan Crosland, director, Conrad Nagel, Aileen Prigle and a number of the other celebrities on the set.

To J. G. Hawks, veteran scenarie writer and screen author, will go the honor of preparing the script for Frank Lloyd's second independent production, "The Sea Hawk."

Mr. Hawks has been selected by Mr. Lloyd because of his unusual technical knowledge and his ability to build dramatic continuities. Among the most recent screen adaptations for which Mr. Hawks is responsible, are "Tiger Rose" with Lenore Ulric, John M. Stahl's productions "The Wanters" and "The Dangerous Age," William S. Hart's first two productions under his new contract "Wild Bill Hickok" and Singer Jim McKee," "The Eternal Struggle", "Hearts Aflame" and "The Storm" which Reginald Barker has directed, "The Blind Bargain" for Lon Chaney and "Love in the Dark" for Viola Dana.

Maurice Tourneur was taking a still picture of Owen Moore, Bessie Love and Morgan Wallace depicting a scene in "Torment," his new First National production.

Just as the director had finished posing the players and the cameraman was about to press the bulb, a prop boy dropped a vase with a thundering crash.

"SH-H-H-H! This is a STILL picture," yelled Morgan Wallace. Curtain.

To Vacation in Hawaii

According to her present plans, Pola Negri will sail for Honolulu on a short vacation trip immediately after the completion of her current Paramount Picture "Shadows of Paris," the Herbert Brenon production now nearing completion.

The star has made sailing reservations for January 10, subject to change if it should be necessary for her to remain at Paramount's West Coast Studios after that date.

Dabbles in Legit Plays

DeWitt Jennings keeps receiving insistent calls to vaudeville and now the most recent is a most liberal one for he is privileged to select his own sketch. So now the actor is adapting one of his former stagesuccesse s and should he accept the liberal terms offered for a short tour, another notable character actor will appear with him One evening recently at Mr. Jennings' home was given over to rehearsals from several plays before he concentrated on the one he is adapting.

WILL MAKE "RECOIL" ABROAD

Goldwyn Pictures Corporation has entered into an arrangement with J. Parker Read, Jr., by which he will produce in Europe, a film version of Rex Beach's story, "The Recoil". Mr. Read has engaged T. Hayes Hunter to direct the production. Mr. Hunter sailed this week to prepare for the filming of the story.

Betty Blythe has been engaged for the leading role in the production and Mahlon Hamilton has been assigned to play opposite her.

The picture is going to be produced on a great scale and will be done entirely abroad. Sequences will be photographed in London, Paris, Rome and Monte Carlo. Arrangements have been made by Mr. Reed, by which the famous gambling casino in Monte Carlo will be invaded by the company making "The Recoil," and scenes shot there.

O'BRIEN SPORTING SIDEBURNS

Eugene O'Brien, chaperoning a pair of luxurious side-burns of the 1865 English design, has returned to Los Angeles to resume the role of leading man to Norma Talmadge, an association terminated when O'Brien deserted films for the stage.

The side-burns, O'Brien explains, are being cultivated for his part in "Secrets," the screen adaptation of the stage drama which will bring the popular combination together for the first time after an interval of a year. "Secrets" is one of those unusual stories, the action of which spans a period from 1865 to 1923, with the scene of action shifting between England and America.

"The script, which I have been studying, says that part of the time I have to appear 77 years old. A man must do something to look his age, hence the side-burns. I saw "Secrets" played on the stage in New York. Really, I think the screen portrayals are going to be difficult. Because of the ferret eye of the camera, it will be no simple matter to look a convincing 77 one minute and then jump to 40 and continue further backward along the course of time to 20. On the stage almost any kind of a make-up will do, but on the screen the slightest imperfection will spoil the whole effect."

NEW COMEDIAN ON SCENE

Baby Buster Keaton got his first actor's salary last week.

Buster's fourteen-month-old hopeful was carried to the cashier's barred window at the Keaton studios where he was formally handed a good sized check. The check represented five days work which Baby Buster did in "Hospitality," Buster's second feature length comedy.

Natalie Talmadge Keaton has had her son's first check framed and the cash has been put in the bank to draw interest.

Baby Buster doubles for his daddy in "Hospitality," very realistically showing how daddy looked as a boy in his role in the prologue of the picture.

The baby has the big brown eyes of his daddy and mother, but he cries harder and laughs more than either of his parents. In one sequence Baby Buster welcomes his cinema father home after a hard day's work in the man-killing section of the Kentucky feud country.

In another scene he bids goodbye to the Blue Ridge mountain home where he was born. In this scene Baby Buster shows his teeth and does the most realistical crying ever done by a moving picture baby.

Mothers of other infant actors must not have the impression, however, that Baby Buster was overpaid for his work. Papa Buster Keaton paid him only usual union wage scale for infant actors.

Spottiswoode Aitken will play one of the important roles in the Finis Fox production, "The Woman Who Sinned," if he finishes the role of the blind professor in Hunt Stromberg's "The Fire Patrol" in sufficient time.

STAKES ALL ON PICTURE

"If the public does not give 'Greed' the enthusiastic support I expect I will never make another motion picture," said Erich von Stroheim, the famous Goldwyn director, to a reporter yesterday.

"This is no threat, egotistically calculated to break the heart of the world," continued von Stroheim. "It would simply mean that I cannot guage what the public wants, and that it is useless for me to attempt to give it what I think it wants.

"There has been such wide consideration given, in the press and in conversation regarding the mutilation of literature in process of filming that I decided to make an absolutely literal film transposition of a novel that has been accepted as a classic of American literature for twenty years.

"Its popularity with the masses may be judged by an attempt to get the book from any public library. The masses make use of libraries. You cannot get the novel without being placed on a long waiting list for one of the numerous copies in every library.

"The book which I photograph in the actual locations described the author, is Frank Norris' mortal story 'McTeague.' I g it to the public without a sin important change, except that the title. I made it so that it be said: 'As Norris wrote it, so Stroheim produced it.'

"It is a great, powerful sto and acclaimed as such. The pu lic will see it enacted word word in its essential details a interpretation of theme. In vi of the fact that it is shouted fr the housetops — motion pictur newspaper and private housetops that the public wants books film as written, I determined to gi them the first example of such proceedure in the history of m tion pictures.

"I am under the belief the pu lic really wants authenticity. If does not, after all has been sa then I give up."

RAMON HAS DESIRED ROLE

Ramon Novarro who is playing the part of the young lover, Juan Ricardo in the Louis B. Mayer production "Thy Name Is Woman" which Fred Niblo is directing, is having the new experience of depicting one of his own countrymen on the screen. Mr. Novarro is a Spaniard and this latest Niblo offering is laid in a Spanish setting in the heart of the Pyrenees.

"I was born in Mexico," Mr. Novarro says. "My parents had come from Spain just a short time before my birth. Until I was sixteen years old I could speak nothing but the Spanish language. I was practically fed on Spanish literature and Spanish art and of course with a foundation like th some of those very things becam especially dear to me. When first determined to get into p tures I had the keen desire eventually give an interpretatio of one of the parts I had read, the screen. French characterizations have come my way; Rom nian parts and I have played South Sea Islander, but heretofo never a Spaniard. That is why was overjoyed when Mr. Niblo e gaged me for the part in "Th Name Is Woman'. I am a Spani officer and I can well remember th time when I was a little boy an hoped some time I might becom an officer in the king's army."

MIRTHQUAKE AT YUMA

Louise Fazenda is having her second location trip this year and now, featured in "The Galloping Fish" is immortalizing her unique brand of humor against the back ground of Yuma, Ariz. For the first time in its history, the inoffensive Colorado River will be tributary to such a mirth quake warranted to stir it to its depths. Miss Fazenda will give much to the Colorado, but planned to take away nothing of it.

"I have this time in "The Galloping Fish'," says Louise "a land and water wardrobe. There is to be water—quite a lot of water in this piece—and so my water outfit was made entirely without pockets. Otherwise, I would have added to the underhead of 'The Galloping Fish,' for the Colorado is muddy and if one had pockets and things, why, you would be sunk. And that wouldn't have been considerate to Mr. Ince to quit before the fade-out!"

S. M. Tompkins, president of the Standard Film Laboratories and head of the group which owns the Hollywood Studios, has just returned from a short business trip to New York City.

Friends of William V. Mon featured screen player, handed hi one of the pleasantest surprises his life at a recent dinner par preceding the Los Angeles premi of "In the Palace of the King" i which Mong plays the role "Perez."

"Perez" is part number 100 f Mong. In his long career on stag and screen and in vaudeville, h has played almost every concei able character. His friends remem bered it with a handsome watc inscribed: "We have all enjoye the first 100. May there be many more."

Mong is already in his secon hundred. He is finishing the pa of Pedro, the Spanish smuggler "Thy Name Is Woman."

Thomas Wilkes' latest dramati presentation, "Topsy and Eva, will be shown at the Majestic The ater here beginning this Sunday The role of Marks, the lawyer, wi be enacted by Ashley Cooper, well known local character artist, wh was called to San Francisco to as sume this part when the sho opened there. Mr. Cooper has long and illustrious record as on of the finest delineators of difficul characters on the stage and screen

AERIAL CINEMATOGRAPHY NEXT

Going on location by airplane is an old stunt in motion pictures, but shooting a scene from an airplane as part of an actual production is new. And Douglas Fairbanks is one of the first to use aerial photography in this practical manner.

Fairbanks is now completing plans to photograph the concluding thrilling scene" of his "The Thief of Bagdad" by plane. While a battery of cameras grind out the action of the story from the ground, a cameraman will soar overhead and register another view of the scene.

The episode to be photographed shows the departure from Bagdad of Douglas Fairbanks as the regenerated thief and Miss Juliane Johnston as "The Princess" on the Magic Carpet. They will float over the city while a mob of several thousand "extras" wave to them from the Great Square of Bagdad.

Synonym For Slang

"Oh, stop your brummeling."

That's Hollywood's newest response to a "thick" compliment. Carmel Myers brought the word to being and it has spread throughout the film colony; has been carried back to New York and bids fair to be carried over the country.

Beau Brummel was a courtly gentleman, with a pleasant bit of blarney for every woman to whom he found occasion to speak. John Barrymore, in the Warner Brothers production of Clyde Fitch's play, plays the man whose name has become a synonym for eloquence and dhe neglects none of the mannerisms of the beau. So when other members of the company, off stage, attempt to say pretty things to Miss Myers the natural response is:

"Oh, stop your brummeling me."

Other members of the company soon seized on the phrase and it has spread quickly.

ACTOR NEEDS IMAGINATION

Cullen Landis gives no hope to the actor without imagination.

"An actor must visualize from the word picture of his role in the script, or he cannot fashion a characterization," says this young actor, who recently added to his screen activities in trodding the boards of the speaking stage in "The Valley of Content."

"A knowledge of life is valuable in the creation of a character, but still one must have expensive powers of imagination so that one sees with the mind's eyes the intimate psychology of the character he portrays. I believe that an actor cannot do better than remaining close to what the author has written, while of course, he will add to this that intangible something of his own individuality that properly should color his work."

Spencer Bell, colored comedian of the Jack White forces, has some scenes in "Air Pockets," the new aviation comedy, in which he is shown as unwilling ballast hanging from the fuselage of a 'plane as it mounts the airways, and in which his portrayal of a thoroughly scared darky is said to equal his hit in "Kick Out," the lion comedy of a year ago.

Director Fred Caldwell has encountered some difficulty in finding suitable locations for his forthcoming production, "Hollywood in 1900." In fact Mr. Caldwell has found very few spots in the film Mecca that recall any memories to J. Stewart Woodhouse, the author, of the Hollywood he remembers of twenty-five years ago.

Because of this some of the main parts of the script have been changed to meet the requirements of other locations where modern twin-sixes and Spanish bungalows are not too much in evidence.

When your real estate deals fail to keep you on the jump, write plays.

This is the new motto of Oscar Apfel, popular director, who has been spending idle time during his vacation in preparing vaudeville sketches that will be used by several well known screen stars on tours they will make while the production lull continues at some of the studios here.

Following the completion of three big pictures for Metro, featuring Viola Dana, Apfel took a vacation, during which he has made more money in realty speculation than he did as a director. But his deals did not keep him occupied all the time and he turned his attention to preparing the vaudeville acts while his play, "Morphine," which enjoyed a run at the Egan theatre here, is being revised for a big opening in New York.

Norma Talmadge, who is now playing in "Secrets," a drama of the crinoline period, is unable to use her favorite dressing room due to the fact that the hoop-skirts of this period are too large for the tiny dressing room door.

Blanche Mehaffey, plucked from Flo Zeigfeld's dazzling array of American beauties to add luster to Hal Roach comedies has been keeping a weather eye on New York theatrical criticisms of late. For several seasons Miss Mahaffey was one of the prize bits of pulchritude in the Follies. This season's revue has just opened without her and she feels badly about it, although she's tremendously happy at her increasing screen success at the Hal Roach Studios. Will Rogers, whose inimitable wit has brightened many a New York theatrical season feels about the same as Miss Mehaffey. He is starring in Hal Roach comedies now and the Follies are having to worry along without him.

Finis Fox is adding the final touches to his own story, "The Woman Who Sinned," and expects to start production within the next two weeks. Aside from writing the story and making the adaptation he wlil also direct the picture, which will be the first of a new series of Finis Fox specials.

Ever hear of "sneaking" pictures?

Ask King Baggot, he'll tell you about 'em.

They were a form of motion pictures made by the independents in the early days, when King and Mary Pickford were Carl Laemmle's stars.

The patents company kept detectives on the trail of the unlicensed units to keep them from using the patent cameras, so when a director went out to shoot a scene his cameraman carried his cranking machine in a gunny sack, and location shots had to be taken on the sly.

Finally King and Mary had to go to Cuba and make pictures there, until the matter was straightened out in the courts.

Wallace Worsley, director of the famous "The Hunchback of Notre Dame," a Universal feature, is going to lend his personal touch to its presentation on November 16 at the Criterion theatre.

Heretofore, Worsley has outlined the theatrical presentations of his pictures by wire and long distance telephone, but in the case of "The Hunchback of Notre Dame" he will take a personal interest in the Los Angeles presentation and help to supervise its screening.

Worsley has already had several conferences with H. B. Wright, managing director of the Criterion, and the two will collaborate in giving the film fans here an artistic presentation of the famous Victor Hugo story.

William S. Hart has returned from his location trip to Sonora, Calif., and is once again working at Paramount's West Coast Studio on "Singer Jim McKee."

Phyllis Haver plays the leading feminine role in this original story by Hart, and Clifford S. Smith is again directing the famous Western star.

MOUNT VERNON FILM LOCALE

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

Observers for the D. A. R. have been present at most of the important scenes in the taking of the picture, including the battle of Lexington and the battle of Bunker Hill.

All the scenes of Washington's earlier life will be taken on the actual settings in Virginia.

D. W. Griffith has taken a large staff and two cars of players to the Washington setting, where he will spend several weeks.

An unusual thing about the Renaud Hoffman picture, "Which Shall It Be?", just completed at the Hollywood Studios is that David Torrance plays a leading role of a wealthy and unhappy man in which his loneliness is accentuated through never being seen on the screen with anyone else throughout the film. This is the unheralded little film that has aroused such a storm of praise from critics.

Miss A. M. Fielder, well-known British social secretary and authority on matters of European customs and manners, has been appointed technical adviser to the Sam Wood production of "The Next Corner," in which Conway Tearle, Lon Chaney and Dorothy Mackaill are featured. The story is laid in fashionable Paris and Miss Fielder has been of invaluable assistance in determining matters of French procedure.

Sid Smith, well known comedian, has been added to the cast of the Cameo comedy company directed by Gil Pratt.

Although Smith has gained fame and following as one of the "Hallroom Boys," in the film series of that name, this is the first time he has appeared under the Cameo banner. Cliff Bowes and Virginia Vance are also working in the current production, as yet untitled.

The genial Scotchman, world traveller and student, Leslie Fraser Gordon, has been drawn into screen work again because of his unfathomable and well indexed fund of knowledge. He has been made technical adviser and in charge of the Research department at the Hollywood Studios. At verious times previously he has done screen work, with Edison and Thanhauser in the early days and later editing films for three years.

MASEFIELD PLAY AT PASADENA MONDAY

Pasadena's Community Players will have the honor of making the first presentation in America of John Masefield's new play, "Melloney Holtspur," now running in London. He has cabled them permission to give the play seven times, starting Monday night, November 12.

Lovers of the theatre as an institution rather than merely a place of amusement, in Southern California, are enthused over this recognition of the Pasadena Community Playhouse. There will be many theatre parties from the various literary and dramatic clubs to attend the premiere, which will be produced under the direction of Gilmore Brown.

For Week Starting Monday, Nov. 12, 1923

Pulse of the Studios

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Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BALSHOFER STUDIO, 1329 Gordon St. Stuart Mack, Prod. Mgr.						**Holly 19**
Clayton Grandin	Lola Patti	Jim Crosby			2-Reel Serial	4th Episode
Clayton Grandin		Jim Crosby			5-Reel Western	Prepairing
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 31**
Eddie Lyons Production (Arrow release).						
Ben Wilson Productions (Federated release)						
Henderson	All-Star	Stevens-Linden	McGaugh		"Gambling Wives"	1st Week
Dearholt Productions.						
Francis Ford	Edward Cobb	DeGrasse	Geo. Carter	F. Ford	"Rodeo Mixup"	3rd Week
Neva Gerber Productions.						
Dick Hatton	Hatton-Gerber	Wm. Nobles	Jack Nelson	Coolidge	"Sagebrush Relligon"	2nd Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-14**
Arthur Howard Productions						
Wm. Bertram	All-Star	Allen-Zehr	Gardner		"Some Man"	1st Week
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						**578-58**
Jas. Young	All-Star	Special	G. P. Saum	C. O. Sessel	"Welcome Stranger"	Preparing
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593-57**
Fred Caldwell	All-Star	Hollister	Rounsaville	J. S. Woodhouse	"Hollywood 1900"	Preparing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 009**
Century Comedies (Universal release).						
Noel Smiht	HarrySweet	Harry Forbes	Albert Cohn	Noel Smith	"The Tourists"	Editing
Al Herman	Henry Murdock	Billy Williams	Chas. Lamont	Al. Herman	"Next, Please"	Editing
Bob Kerr	Earle-McCoy	Victor Sherrick	A. Linkoff	Bob Kerr	"The Traffic Cop"	Editing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 407**
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 310**
Beaudine	Jimmy Hams	Peterson-Garnett	Clemens	Graham	2-Reel Comedy	1st Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr.						**Drexel 211**
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd., Culver City						**Culver City 54**
Renalles, Inc. Clarke Renalle, Director General. Clarence Bricker, Asst. Gen. Mgr.						
	All-Star			Staff	"The Elks Tooth"	Preparing
	All-Star			Harry A. Swart	"Purple Bath Tub"	Preparing
DARRELL-MOUNIER STUDIO. J. F. Mounier, Gen. Mgr.						**Washington and Ince Blvds., Culver Cit**
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						
Ryan Bros. Productions						
Geo. Chesebro	Chesebro-Clayton	Selander	Reed	Ben Cohen	"The Wolf Man"	2nd Week
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-16**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	All-Star	Meehan		Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
G. Pratt		McGill		Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
F. Hibbard	Lloyd Hamilton	Corby		Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 300**
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Lambert Hillyer	Tom Mix	Van Clark	Manter		"Eyes of the Forest"	Editing
Edmund Mortimer	John Gilbert	J. Short	W. Mayo	Harrison Jacobs	"The Beast"	Editing
Wm. Wellman	Chas. Jones	Joe August	Horace Hough		"Cupid's Fireman"	Editing
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead	Fannie & Fred Hatton	"The Shadow of the East"	5th Week
Tom Buckinham	All-Star	Sid Wagner	Kingling	Carter	"The Arizona Express"	Preparing
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 269**
Phil Goldstone Productions. State Rights release).						
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						**Holly 016**
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						**761-71**
Emmett Flynn	All-Star	Lucien Audriot	Ray Flynn	Carey Wilson	"Nellie, the Cloak Model"	7th Week
Alan Crosland	All-Star	Jory Mescall	Lynn Shores	Carey Wilson	"Three Weeks"	7th Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 143**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Robt. A. Golden		"The Girl Expert"	13th Week
J. K. McDonald Productions.						
Halperin Productions.						
Halperin-Wallace	All-Star	A. Wyckoff	H. Young	Halperin	"Souvenir"	4th Week
Laurel Productions.						
W. Ruggles	Priscilla Dean				"Pirates & Plunder"	Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Sanford Productions.						
Mattison	Mattison-V. Rich	E. Dyer	R. Sanford	Staff	"The Ragged Robin"	Preparing
Kinemart Productions. B. Schrader, Casting. 1442 Beachwood Drive.						
Byran Shrader	All-Star	Jim Clancey		Staff	Special	Schedule
ROY HUGHES PRODUCTIONS. 840 S. Olive. SHADOWLAND RELEASE.						
Roy Hughes	Leavens Hale	J. MacFarland		Thos. Dixon, Jr.	"Ashes of Waste"	Arizona Location
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761-731**
Gene Stratton Porter Productions.						
J. Leo Meehan	All-Star	Howard Anderson	Jeanett Porter	Gene S. Porter	"The Girl of the Limberlost"	Editing
Thomas H. Ince Corporation.						
Del Andrews	All-Star	Max Dupont	Frank Gerghty	Del Andrews	"The Galloping Fish"	4th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						**Holly 2400**
Famous Players-Lasky Corporation. (Famous Players-Lasky Release.)						
Herb Brennon	Pola Negri	Jos. Howe	H. Schwartz		"Shadows of Paris"	8th Week
Geo. Melford	All-Star	Chas. Clark	Fred Robertson	Jack Cunningham	"Flaming Barriers"	Editing
Clifford S. Smith	W. S. Hart	Warren Reeves	Dick Rush	J. G. Hawks	"Singer Jim McKee"	5th Week
Sam Wood Productions.						
Sam Wood	All-Star		John Waters	Monte Ketterjohn	"The Next Corner"	4th Week
J. Henabery Productions.						
Henabery	All--Star		Richard Johnston	Edfried Bingham	"The Stranger"	3rd Week
Irvin Willat Productions.						
Irvin Willat	All-Star	Chas. Shoenbaum	Otto Brower	Albert S. LeVine	"The Heritage of the Desert"	6th Week
L. B. MAYER STUDIO. 5360 Melrose Ave.						**431-171**
Fred Niblo Productions.						
Fred Niblo	All-Star	V. Milner	Dorian Cox	Bess Meredith	"Thy Name Is Woman"	7th Week
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 2120**
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star		Harry Schenck	J. G. Hawks	"Cape Cod Folks"	12th Week
John M. Stahl	All-Star		Sidney Algier	A. G. Younger	"Why Men Leave Home"	11th Week
B. P. Schulberg Productions (Preferred Pictures Release).						
Gasnier	All-Star	Karl Struss	George Yohalem	Waldemar Young	"Poisoned Paradise"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Geo. D. Baker	Viola Dana	Arnold	Eddington	Geo. D. Baker	"Revelations"	2nd Week
King Vidor	Laurette Taylor	Chet Lyons	Dave Howard		"Happiness"	2nd Week
Allen Holubar Productions.						
Allen Holubar	All-Star	Haskins			"The Human Mill"	8th Week
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	21st Week
Marshall Neilan	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	4th Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
RC STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Al Santel	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Fighting Blood" Series	Schedule
James Horne	All-Star	Jos. DuBray			"Not For Publication"	Preparing
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Jas. A. Howe	Will Rogers	Robt. Doran	Ross Lederman	Staff	2-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
James Parrot	Chas. Chase	Ed Willatt	Leo Gerstad	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
Roach-Clements	Glen Tryon	Fred Jackman	Hopkins	Roach	5-Reel Comedy-Drama	1st Week
Geo. Jeske	Stan Laurel	Frank Young	Wm. Dill	Staff	2-Reel Comedy	Beginning
Fred Guiol	Spat Family	Nick Barrows	Lloyd French	Staff	2-Reel Comedy	Beginning
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945**
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Murphy Miller	Walker Cooper	Al. Neitz	Bob Dillon	"The Deer Slayer"	5th Week
J. J. Brown Productions.						
Al. Rogell	Fred Thompson	Ross Fisher	Curley Dresden		"The Sheriff of Tombstone"	1st Week
Hiloford Productions.						
Leo Maloney	Leo Maloney	Badarocca	Stratton	Ford Beebe	"Headin' Through"	Editing
SENNETT STUDIO. 1712 Glendale Blvd.						**Drexel 1550**
Del Lord	All-Star			Staff		4th Week
Erle Kenton	All-Star			Staff		2nd Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres.						**Holly 4080**
Joseph M. Schneck Productions. (First National Release).						
F. Borzage	Norma Talmadge	Tony Gaudio	O. O. Dull		"Secrets"	2nd Week
First National Productions.						
C. Badger	Coleen Moore	Berquist	O'Brien	Montagne	"The Swamp Angel"	5th Week
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott R. Beal	Fred Myton	"Torment"	2nd Week
Richard Walton Tully Productions.						
Jos. DeGrasse	All-Star	Geo. Reehm	Warrenton-Carpenter	Johnson	"Flowing Gold"	Preparing
UNIVERSAL STUDIO. Fred Datig, Casting.						**433-131**
Universal Film Manufacturing Co. (Universal Release).						
Jay Marchant	Morrison Morris		Ray Taylor		"The Ghost City"	8th Week
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	7th Week
C. Brown	All-Star		Ernest Laemmle		"Signal Tower"	4th Week
Hobart Henley	All-Star		A. Smith		"The Turmoil"	12th Week
Eddie Cline	Reginald Denny				"Love Insurance"	Preparing
Robt. B. Bradbury	Jack Hoxie		V. Nordlinger		"The Phantom Rider"	Editing
Sedgwick	Hoot Gibson		Billy Tummel		"Courting Calamity"	3rd Week
Edward Laemmle	Billy Sullivan				"The Leather Pushers"	Schedule
Robt. Hill	Laura LaPlante	Jack Rose		Hugh Hoffman	"The Thrill Girl"	Preparing
Wm. Craft	Wm. Desmond		Koehner		"The Riddle Rider"	1st Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						**598-131**
Dave Smith Productions.						
David Smith	All-Star	Steve Smith, Jr.	Wm. Dagwell		"A Tale of Red Roses"	3rd Week
WARNER BROS. STUDIOS. 5842 Sunset Blvd.						**Holly 4181**
Warner Brothers Productions.						
Wm. A. Seiter	Marsh-Gillingwater	John Stumar	Tenny Wright		"Daddies"	6th Week
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	5th Week
Ernest Lubitsch Productions.						
Ernst Lubitsch	All-Star	Chas. Van Enger	Flood Blanke		"The Marriage Circle"	Editing
WALDORF STUDIOS. 6070 Sunset Blvd. Al. Brandt, Mgr.						**Holly 7940**
Edw. J. LeSaint	Jas. Kirkwood	King Gray	Roland Asher	J. Stormwasser	"Discontented Husbands"	4th Week
WORLD EDUCATIONAL FILMS CINEMATOUR. Box 818, Station "C," Los Angeles						
Ellason	Baby Betty	Wm. Field	F. M. Abbey	Robinson	"My Kingdom for a Horse"	Preparing

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The Universal Megaphone

(Continued from Page 5)

a picture. His "House With a Bad Reputation," a best seller of two years ago, is also being transcribed to the screen by an Eastern producer.

Al Wilson, the famous stunt aviator of Universal chapter plays, plans to seek fame as a "straight" actor soon. He is playing a leading role in "The Ghost City" with Pete Morrison and Margaret Morris at Universal and his airplane thrills for the first time are incidental to his acting.

"Love Insurance," which will be the first vehicle of Reginald Denny, Universal star, when he recovers from injuries suffered in an automobile accident, is taken from a novel by Earl Derr Biggers in which the true whimsical humor of life is the chief element.

Bernard McConville, supervising editor of Universal-Jewel features, and Rex Taylor, well known scenario writer, adapted the book to screen form. Taylor prepared the scenario. Much is expected of the new story for the quality of the author's work has been reflected in many popular Saturday Evening Post stories and novels. One of his chief works was "Seven Keys to Baldpate." McConville and Taylor are among the best known screen writers and in their collaboration should produce a highly promising screen plot.

Denny is convalescing nicely and is expected to be back at Universal City within a few weeks.

Jack Hoxie's feature "The Phantom Rider" has been finished at Universal City. Robert North Bradbury directed the picture and Lillian Rich played opposite the Western star. The story and continuity were written by Isadore Bernstein.

Eleanore Boardman, playing a leading role in "The Turmoil," Hobart Henley's production of the Booth Tarkington story at Universal City, has a queer fad when not at work on the set. She and George Hackathorne design and paint picture frames. They monopolize much of the attention of the stage carpenters as a result.

After countless rounds of ring battling, street brawls and coal yeard gang fights, filming of "Jack O' Clubs," Herbert Rawlinson's latest feature, has been completed at Universal City.

Fighting Herb Rawlinson and Battling Eddie Gribbon fought sixteen rounds to a perfect draw at Universal City area. This is the result of the much-discussed "grudge fight" between the two actors, staged as the big scenes in "Jack O' Clubs," from the story by Gerald Beaumont.

Bets had been placed and the studio was agog with excitement over the fight, because of rumors of an old "feaud" that the two actors were to settle in the ring while enact the part of battlers for the camera. Some t ago some of Gribbon's favorite scenes w cut from "The Victor," in which he appea with Rawlinson, and rumors were thick t an argument over it would result in a ba far more real than the usual film fight.

The two entered the ring and fought it while Robert Hill, the director, and a la crowd of actors gathered to witness the fi almost went insane with excitement. Each n drew a black eye. Both landed some he blows. At the close of the battle they sh hands and hurled the hatchet. Hill decla the battle a perfect draw.

"Gribbon's a great sport and a good fighte and we're perfect friends," said Rawlins after the battle.

"Rawlinson's the best sport I know!" s Gribbon.

"I don't care whether these guys were s or not—but I sure got a great canful of fi stuff out of them!" chortles Bob Hill.

So everyone's satisfied now.

Hearken back to 1913.

King Baggot is going to direct a picture Universal with a locale about which he kn a great deal. "The Inheritors," a novel by A. R. Wylie, telling a story of modern Engl and English characters, was adapted to screen for a Mary Philbin starring vehicle Bernard McConbille, supervising editor of U versal-Jewel productions, and prepared as scenario by Frank Beresford. When Bagg starts this picture with the "Merry-Go-Rou girl in the star role, he will have a great m eyes turned upon the undertaking, for it pro ises interest.

In the year 1913 Baggot, then the lead masculin favorite of the new moving pictu went to England and made "Ivanhoe" un Herbert Brennon's direction. He had no i then of becoming a director himself.

"Ivanhoe" was made for Carl Laemm president of the Universal Pictures corporati but it bore the "Imp" trade mark. The "In was the Independent Motion Pictures comp which Mr. Laemmle formed many years ago combat the "trust" of the film industry. "Iv hoe" was four reels in length, which at t time classed it as a "super-feature." The was the first from America ever sent to Eur

Baggot played in England and France m times before the camera. England was to sort of a "stamping ground."

"The Inheritors"—the title will probably changed—is laid in an old English estate, theater centers of London and a small Engl village. Miss Philbin will play in it a v unusual character, a worthy successor to Ag Urban of "Merry-Go-Round" and Mamie R of Owen Kildare's "My Mamie Rose," film of which was just completed by Irving C mings.

(Continued on Page 21)

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Megaphone

Filming of a series of sensational storm scenes, and a thrilling race over a wrecked trestle ended the photography on "Innocent," the new Universal all-star feature written and directed by Perley Poore Sheehan, noted novelist.

The picture in the making created intense interest at Universal City for several reasons. In the first place, it was rehearsed and presented as a stage play is handled, from preliminary reading of the play on, through complete rehearsals. The man assigned to cut and edit the films, Ralph Dietrich, was assigned to the staff as script secretary and assistant director, knowing therefore every point in the action and editing the film as photography progressed. It also marked the first practical tryout of the new lightning torch, invented by Arthur E. Shadur, city engineer of Universal City, and the first safe device of the kind ever designed.

Sheehan's picture is a melodrama of the Arkansas mountains, but so handled that its melodramatic action is secondary to its characterizations, a trick new to the screen.

The cast included Gladys Hulette, Howard Truesdell, Edgar Kennedy, Margaret Seddon, Charles Cruz, Norman Rankow, Robert Gordon, Lon Poff.

Jack Sullivan, the man who handled the crowd scenes in "Merry-Go-Round," "The "Hunchback of Notre Dame," and other big mob scenes in recent pictures of note, acted as Sheehan's assistant. Jack Rose, one of Universal's best known cameramen, turned the crank on the new picture and Raymond L. Schrock made the adaptation and the scenario.

Photography has been completed on "My Mamie Rose," May Philbin's new Universal-Jewel starring vehicle, and her first big role since she made picture history in "Merry-Go-Round." The story, adapted from Owen Kildare's famous novel of the Bowery by the same name, is one of the year's spectacular productions at Universal. The old Bowery was reproduced in detail, with its elevated railways, its quaint old resorts, its queer characters whose names have gone down into tradition, and its odd glamor that has long outlived the place itself.

Steve Brodie lives again, the man who took a chance, in the quaint story. Chuck Connors, Mike Flynn, Philadelphia O'Brien, all famous figures in the New York of a quarter century ago, appear in it. The first automobile in New York chugs painfully over its cabbled streets.

Mary Philbin, as the "Mamie Rose" of the Kildare novel, played a remarkable role throughout the making of the big picture, directed by Irving Cummings. It is a known fact that "My Mamie Rose" is the true story of the life of Kildare, originally a Bowery gangster, who, through the love of a girl, reformed and finally became one of America's best known authors. Step by step the picture treats with his life and the girl who changed it.

The sordid side of the Bowery is eliminated; the picture shows it as it was seen through the eyes of the author; a place of glamor and romance; its true side, with its pitfalls and its tragedies, is not shown, save in a few hints, in the treatment of the story.

A notable cast appeared with Miss Philbin. Pat O'Malley will be seen as "Kid McLaren," the prototype of the author, and others who are well known are Charles Murray, Lincoln Plumer, Edwin J. Brady, Max Davidson, William Collier, Jr., Kate Price, Sherry Tansey, Steven Murphy and Tom O'Brien.

Bernard McConville supervising editor of Jewel productions at Universal City, handled the script, the adaptation being made by Harvey Gates (who also wrote the scenario) and Lenore Coffey.

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The Ray La Verne motion picture casting office, located on North Bronson in the heart of the local studio district, has opened its doors to the public—to the folks of filmland—and extend a cordial invitation to all to drop in and get acquainted.

Ray La Verne, head of the new organization, was formerly connected with the Ivan Kahn agency. He is fortunate in having associated with him in the new company Mr. Eugene W. Stewart, formerly of Chicago. Mr. Stewart recently journeyed to the coast on pleasure bent but became so delighted with the well known beauties of Southern California that he has decided to become a permanent resident.

"Service"—real, unadulterated, honest and conscientious service to both the actor and the producer is the slogan of the new company. Each department, casting, legal, publicity, etc., will be in charge of competent and courteous officials.

The surroundings of their comfortable and comodious quarters are attractive, even to the extent of having a homelike atmosphere which, without doubt, will be appreciated by the actor and will become an added asset to the organization.

A novel innovation is a private office which is placed at the disposal of all studio officials who may desire to interview prospective casts. No charge will be made for thi sservice.

A Mary Pickford rose now blooms.

At the recent California Flower Show held in San Francisco, a rose, grown by Fred H. Howard of Los Angeles, who has won scores of medals for his rare floral creations, was publicly dedicated to "America's Sweetheart."

A. D. Houghton of the University of California, in dedicating the rose to, the star praised Miss Pickford for her ideals and paid great tribute to her art.

Joseph De Grasse, who is to direct Richard Walton Tully's production of "Flowing Gold," was interviewing an oil field worker who had spent a great deal of time in Ranger, Texas, during the stampede, for flowing gold" into that section, which is the locale of the story.

"Ranger was quite muddy in those days, was it not?" inquired De Grasse.

"Muddy? Say! I was walking along the sidewalk on main street one day, struggling in mud almost to my hips. Glancing down, I saw a man's head above the mire in the street. Big-hearted, I reached forth and offered him assistance to the side walk. 'Never mind,' he laughed, refusing my aid, I'm riding a horse.'"

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Established 1918

A Film Magazine and a Film Newspaper in One

6318 Hollywood Boulevard
Hollywood : California

Volume VI | SATURDAY, NOVEMBER 17, 1923 | Number 31

"SUPERVISED BY————"

"Supervised by————."
It is a meaningless and much-abused film phrase which has had a tendency in late years to supersede the well-known "directed by————." Why?

In an interesting discussion we had the other evening with a man who has enjoyed many years of prominence as an actor, writer and director, we unearthed many subtle reasons for "supervised by————." This man stated that it was an outrage to those directors who had spent a lifetime of earnest endeavor and rigid application in learning the various angles of stage and motion picture direction, of acting, of writing, of set construction, of lighting, and cinematography, as the majority of them have, to have to bow down to the ever-present "supervised by————." And as he outlined the sinister phrase we have catalogued it as a bitter sarcasm, this supervision credit. And why not?

A producer procures some capital and decides to make a contribution to the shadow stage. Inevitably the very first thing he does is to call in a man who really knows how to make motion pictures, that is, if he is a wise producer. This man is usually a director with an established reputation, who forthwith sets about to select a story, employ competent aides and technical men, arrange for adequate studio space, procure modern facilities, and assemble a cast of merit. This is all done rapidly and efficiently through knowledge gained by years of experience. Once everything is in readiness the picture goes into active production. Incessant toil, sincere application and an understanding of situations all help to make the completed film a worthwhile endeavor. If the director possesses a sparks of genius he may turn out a veritable masterpiece, winning the plaudits of all who preview it. Then the sad thing happens; the finished reels pass into the hands of the "supervising director," who may have formerly occupied a responsible position as ribbon clerk in some small-town merchandise emporium or as supervising lawn-trimmer on some Long Island estate. Having invested a little money in a motion picture company, or through personal friendship with the powers-that-be, he is given a position in the studio. And where, we ask, could he serve better than as "supervising director," giving the last artistic touches to the finished production, and doing his bit to keep the footage down.

If the picture is good it is "supervised by so-and-so," and the director passes into oblivion; if it is rank it is "directed by so-and-so," and the buck is passed to the man behind the megaphone. No praise for the director. All praise for "supervised by———." No wonder so many of our directors are heartsick and discouraged. What can you do when someone like this takes out the shears and begins to cut the picture right and left. He doesn't know drama; he doesn't know motion pictures. All he does know is ribbons, or lawn-mowers, or "less footage," and he proceeds to accomplish the latter with the aid of a pair of reckless shears. *He presumes to tell a director who has enjoyed years of success in his profession how motion pictures shall be made. There can be no art in motion pictures as long as "supervised by————" holds sway. The director will shoulder the blame for his few mistakes if he is given credit for his successes, unmolested by the supervision demon.*

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Northern Correspondent of "Camera!" with headquarters at the Hotel Plaza, San Francisco. She contributes that newsy and delightful feature known as "Flashes from Frisco," a review of events and personalities in the film world of the Bay City. If you don't read her department you're not getting ALL of the late motion picture chatter. Of course, it's an exclusive feature of "Camera!".

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California
Main at Eighth
Lionel Barrymore
in
"Unseeing Eyes"

Miller's
Main at Ninth
J. Warren Kerrigan
in
"Thundering Dawn"

Metropolitan
Sixth at Hill
Wm. S. Hart
in
"Wild Bill Hickok"

Loew's State
Seventh at Broadway
Ralph Lewis
in
"The Mail Man"

Rialto
Broadway at Eighth
Harold Lloyd
in
"Why Worry"

Criterion
Lon Chaney
in
"The Hunchback of Notre Dame"

Million Dollar
Third and Broadway
Mary Pickford
in
"Rosita"

Alhambra
731 South Hill
Douglas MacLean
in
"Going Up"

Hollywood Egyptian
Hollywood Blvd. and McCadden
"The Covered Wagon"
with Lois Wilson and
J. Warren Kerrigan

Mission
Broadway near Ninth
Claire Windsor
in
"The Acquittal"

Clune's Broadway
Broadway near Fifth
Ruth Clifford
in
"Mothers-in-Law"

This Week's Theatre Notes

One of the most dramatic human documents which has ever been played on the silver screen is "The Mail Man" at Loew's State Theatre. Produced by Emory Johnson on a lavish scale the story deals with a family of a letter-carrier and the drama coming into their lives. One of the most interesting parts of the film is the evolution of our present postal system which is shown with every phase of transcontinental mail service portrayed. The destiny of the family of Bob Morley, of the U. S. postal service, holds its sway on the emotions of the audience and the production may be considered as one of the best photoplays of 1923.

The leading character actor, Ralph Lewis, portrays the chief role and the cast includes Johnnie Walker, Martha Sleeper, Virginia True Boardman, David Kirby, Josephine Adair, Taylor Graves, Hardee Kirkland, Richard Morris, and Rosemary Cooper.

The funsters rule the boards at the Hillstreet Theatre. Headin gthe comedy outlay will be the famous "Black Laugh," Al Herman. Thomas E. Shea, veteran of the dramatic stage will present a series of character bits from "Dr. Jekyll and Mr. Hyde," "The Cardinal" and "The Bells." Another stronghold on the bill will be Jack Rose, he who breaks hats and spreads mirth all at the same time. The dancing and singing will be provided by Ted Lorraine, Jack Minte and Mlle. Marie Andre' in a miniature musical revue adapted from "Moth and Flames." Joe Towle is also a spreader of joy under the title "Joe Towle in his own peculiar entertainment." Completing the vaudeville will be the McGood-Lenzen Co., society equilibrists. An unusual photoplay is promised in "A Bill of Divorcement," featuring Constance Binney. Other features on the bill aer Allen Hall and the Tiny Symphony Orchestra, Wm. Duncan chapter-play, "The Steel Trail," a "Snub" Pollard comedy, Hillstreet International News and Aesop's Fables.

"Going Up," Douglas MacLean's greatest screen production, flies into the Alhambra Theatre for the week and will probably fly away with about all the laughter the audience can reasonably be expected to share.

Douglas MacLean is the star of the high altitude comedy and the aviator clothes he wears fit him without a wrinkle. The plot concerns a young man who has to fly an airplane and can't. That is about all there is to it, and that is sufficient as far as it affords Mr. MacLean opportunities of being forced from one amusing uncomfortable situation into another.

The cast includes Marjorie Daw, Hallam Cooley, Edna Murphy, Hughie Mack, John Steppling, Francis McDonald and others.

Bill Hart is back!

After a long retirement from the screen, Mr. Hart appears in his first new Paramount picture, "Wild Bill Hickok," from a story written by himself and detailing the adventures of one of the most noted historic characters on the western frontier in the stormy days following the Civil War.

The picture, which is the feature attraction at Grauman's Metropolitan Theatre this week, is regarded by the producers as a most fitting and worthy vehicle for the return of the most famous and popular exponent of western drama on the screen.

The picture is augmented by an accompanying program including Gould & Rash, the novelty songsters, known throughout vaudeville for their versatility in vocal work; Herman Heller conducing the Metropolitan Orchestra, Henry Murtagh at the Wurlitzer offering another novelty, "Ethiopia," which Murtagh describes as a complete grand opera in seven minutes, and other pictorial features.

The opening week of Mary Pickford in "Rosita" at Grauman's Million Dollar Theatre is destined to be a dazzling affair in local cinema history.

According to Grauman, the initial performance will be in the nature of a testimonial to "America's Sweetheart" who, Douglas Fairbanks and Charles Chaplin will be guest of honor. Every star in Hollywood will also be present by invitation. The house will be artistically dressed for this gala occasion.

In this performance only, all seats will be reserved. The entire orchestra and loges will be priced at $2.20 and the dress circle and rear balcony at 65c for this occasion.

Here is Edith Yorke, whose specialty is playing "mother" roles. In these she has excelled until her name is known in both stage and film circles.

Not all mothers are ideal, however, according to Miss Yorke, whose portrayal of "Mom," in "Mothers-in-Law," which is at Clune's Broadway, is an out-standing feature on the B. P. Schulberg production.

Miss Yorke has played many mothers, but she confesses the role of "Mom," is the one she loves best of all. It shows her as a loyal little woman who keeps the home-fires burning in the face of a tyrant husband and a rebellious son, and later, in the household of the son and his pretty, restless wife.

With deep understanding, the mother-in-law summons all her strength to fight for the happiness of her "two" children.

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Hippodrome
320 South Main
Jack Livingstone
in
"The Range Patrol"

Orpheum
630 South Broadway
Vaudeville

Pantages
Hill at Seventh
Hoot Gibson
in
"Blinky"

Hillstreet
Hill at Eighth
Constance Binney
in
"A Bill of Divorcement"

Burbank
Main near Sixth
Musical Comedy

Majestic
845 South Broadway
Marjorie and Thelma Whi
in
"Topsy & Eva"

Tally's Broadway
833 South Broadway
Edmund Lowe
in
"The Silent Command"

Symphony
Broadway near Sixth
Stuart Holmes
in
"The Rip Tide"

London and Heart—Appeal

—Photo by Eduin Bower Hesser

Dusk was stealing over the western hills as e slipped into the little car waiting at the curb d sallied forth to the east over the boulevards Hollywood. After a short and rather swift de of perhaps fifteen or twenty minutes we ew up in front of a magnificent structure, chitecturally reminiscent of an old Spanish stle, which was located on an avenue in the art section of Los Angeles.

Ye editor and ye publisher disembarked, and avely marched up to the massive door and as avely rang the silvery-toned bell that met our ze. There was an electric buzz and the door ung to. We entered and found ourselves at e foot of a long row of richly-carpeted stairs, the head of which was a beautiful blonde rl, immaculately attired in a gown of whitest e, who bade us welcome entry. In some man- r or other we tripped up the stairs and not ng after found ourselves settled snugly in a ep divan in a luxuriously appointed suite, ith the same girl delightfully perched on a air not far from us. This then, was how we et Mae Marsh, the Mae Marsh of whom we d heard so much during the long years since e first motion picture made its debut. This rl who was interrogatively gazing at us, was e of whom that cinema maestro, D. W. Grif- h, had said * * * "she was born with the ul of an artist; of all my people, of all those who have worked with me, she is the one who was born to act. She need but be herself on the screen, and she creates a masterpiece."

She spoke, and we were tensely attentive. We had querried her about film production in London, as she had known it during the time she was there making "Paddy-the-Next-Best-Thing" and "Flames of Passion."

"Compared to American film making they are ten years behind the times there. They haven't the equipment that the American studios possess, that is, with the possible exception of the Famous Players studio in London which is equipped in practically the same manner in which American studios are. However, I believe their settings are superior to those of the Americans. Simplicity is the keynote of their settings; they are not wont to over-exaggerate things as the Americans are. While their spectacular productions have the same atmosphere of richness and wealth that ours do, there is no conglomerated background and everything is subdued to permeate an air of simplicity, which, after all, is the true expression of aristocracy and finesse.

"I find the English professional people a charming group. The male seems to predominate in popularity with motion picture audiences there, for there are very few girls suited to motion picture acting. That is the reason why so many of our American girls have gone abroad to make pictures for English companies. Of the English girls there are only a scant few who enjoy any great popularity, one in particular whose name I cannot bring to mind just now. British audiences are intensely loyal; they enjoy home-made productions, but they also accord American films a hearty reception.

"The two pictures I made were filmed in London and in Devonshire. While I thoroughly enjoyed my visit there I would like to stay in California to make pictures.

"When I returned to America I made 'The White Rose,' for Mr. Griffith. It was a new type of role for me and it afforded me marvelous opportunities to once more appear before the American public in a big way. No, I don't know if Mr. Griffith will return to California. He was contemplating making 'The White Rose' here but something arose to change his plans. I don't believe location is a vital factor in his production plans. He is essentially the worker, tireless and energetic. During the making of this picture we very rarely got home before midnight and were made up and ready on the set by ten the next morning at the very latest. Mr. Griffith is the artist and devotes great thought and care to his pictures. He loves to work in seculsion, toiling incessantly. He may come back here. I couldn't say. He usually does things on the spur of the moment in cases of that nature. In my opinion his real reason for ever leaving California was the bitter feeling the public seemed to have against motion picture people, and the endless wrangling between the factions which was at its height at that time. Probably he thought he would find things better in the east, as he evidently has, but with things changed to such a great degree in the past few years he may return to the field of his first endeavors.

"You ask me what my favorite role was. 'Apple-Pie Mary,' without a doubt. It was a picture Bobbie Harron and I made. I felt more at home in that type of role. I believe in portrayals with great heart appeal; and that was one of them. 'Tol'able David' was great; pictures like that are bound to reach the peak.

"What a wonderful thing it would have been to have preserved the old Griffith studio here as a landmark of the motion picture. That is an ideal that must give way, however, to the steady march of progress, and even now the familiar old buildings have passed away."

We talked on, and she told us of her latest cinema contribution, "Daddies," which was made by a local company, and her plans for the future, which are not, as yet, fully matured. Then her little daughter, Mary Marsh Arms, entered and we were introduced to the little lady, who bears a very striking resemblance to her mother. We were told that Mary had, in addition to her dollies, many imaginary playmates and that oft-times when mother was about to recline in the easy chair she would be informed that "Andrew" or "Jack," or some other visionary companion of Mary's was sitting there and really oughtn't to be disturbed. So it seems that Mary has inherited from her daddy, Louis Lee Arms, who is a newspaperman, and her mother, a vivid imagination, unusual descriptive powers and acting ability. This combination should prove a prizewinner. Devotion of the finest kind is what holds this mother and daughter together.

We talked and talked, and time passed with incredible swiftness. Soon we found the clock hands pointing to departure time, and we arose to go, first selecting from a group of striking portraits the study of this remarkable actress which you see here. This picture is Mae Marsh as she is, stately, dignified, pathetic, humorous, girlish. A merry twinkle in her eyes and at times a statemanly dignified mien. A mixture of the buoyant happy and the wistful. That is Mae Marsh. We departed with impressions and memories that time cannot dim, with beautiful thoughts of this gifted and charming girl. To us she is the essence of all that is worthy in motion pictures.

The Universal Megaphone

By Arthur Q. Hagerman

A novel reunion took place at Universal City, n the Hoot Gibson set, when Major E. S. Hardy, U.S.A., visited the big studio to be the uest of his former top sergeant, W. T. McCul- y, first assistant to Edward Sedgwick, direct- ng Gibson in "Courtin' Calamity."

The two served overseas in the photographic ivision during the war, McCulley, made a on-commissioned officer in view of his studio xperience, being assigned as aide to the major. McCulley handled a number of important de- elopments in wartime photography, such as opographical observations by airplane with a amera.

At the close of the war he returned to Uni- ersal City, while Major Hardy was assigned o another branch of the regular service.

Slated to be an Armistice Day speaker at a Los Angeles affair, Major Hardy arrived from San Francisco Presidio, and at once proceeded to Universal City, where with a party of brother officers he passed the day with his former aide.

It took Hoot Gibson and a high powered racing car just a little longer than nothing-flat to wreck a circus set that had required two days to construct.

Hoot hit a lemonade stand when he was driving forty miles an hour and he carried pieces of it clear through the big tent housing the main show. His flying trip through the world of canvas, sawdust and pink lemonade came as the big thrill scene in "Courtin' Calamity," his latest Universal feature. The story is a screen version of the popular Saturday Evening Post story by William Dudley Pelley. It is woven around the adventures of an eastern college lad who joined a wild-west show in preference to an apprenticeship in his father's iron foundry.

Hoot was as excited as a school kid the day he was to drive the racing car through the circus tents. It was to follow the shooting of one of the circus hands by "Calamity Jume," a part played by Josie Sedgwick. Gibson is directing the picture in the absence of Edward Sedgwick, his regular director, who has been seriously ill for several weeks.

"You'd better let a 'double' do this scene, Hoot. It'll never 'pick up,'" W. T. McCulley,

(Continued on Page 20)

Flashes from Frisco

By AGNES KERR CRAWFORD

Nov. 16th, 1923.

Milton Gardner, vice-president of Goldwyn, Victor Seastrom, director, Ray Moore, head location manager, and Al Lewyn, all of the Goldwyn forces arrived in San Francisco on Sunday morning, and are spending several days here looking up locations for a new picture. The next Goldwyn production, work on which will begin at an early date, will be under the direction of Victor Seastrom, and will be a story of San Francisco, with extensive location work done here.

Wallace Beery was a week-end guest at the St. Francis, arriving on Saturday from Ft. Bragg where he has been working in "The Signal Tower," being made by Universal under the direction of Clarence Brown.

William Russell left for the south a few days ago after a ten days holiday spent here, enjoying the races at the new Tanforan Track.

Ernest Traxler who has just completed his job as production manager on "Greed" arrived in San Francisco on Friday evening for a little visit. Ernest is now almost a native son of San Francisco for most of his eleven months of work on "Greed" was done here, and the Plaza Hotel doesn't look natural without his smiling face.

Anna May Wong, little Chinese film star, and the elderly Chinese woman who acts as her chaperon, arrived in San Francisco last Wednesday. After a short stay here they expect to sail for Honolulu on a holiday trip.

One of the most interesting events of the fall season was the arrival at the Curren Theatre last Sunday of Joseph Dalgeim and his Russian players of the Chat Noir Theatre. Back in the old days of Russia when Balieff had his "Chauve-Sourfs" in Moscow, Dalgeim and his "Chat Noir" in Petrograd, and with the coming of the day of revolution when Balieff was driven out first to Paris, and later to New York; Dalgeim went the other way, first to Siberia then China, and only lately arrived, via the Pacific, in San Francisco. The Chat Noir Theatre company, as opening at the Curren Theatre last week, includes some twenty-five Russian artists, giving a sort of glorified Russian vaudeville, comprising ten numbers of singing and dancing acts, with such artistic costumes, such vivid pantomime, and such charming music as to make an entertainment, not only unusual but thoroughly enjoyable even to a person like ourselves who boast not even one word of Russian, the language in which the whole performance is given. After a short stay here the company expect to go into the Auditorium Theatre in Los Angeles for a run, and later tour the coast.

Earl Olin, for a long time director for Larry Semon, and Frank Alexander, four-hundred pound comedian, have come to town, and in association with Frank Burt, and Earl Sibley of the Artcraft Productions formed a new production organization. The new company is to be called the Eldorado Productions, with offices at 718 Golden Gate Building, and they will begin production at an early date of a series of two reel comedies.

The safe arrival is reported from Los A geles harbor of the fleet of seven assorted sh brought here and sent South to be used in next picture of the Frank Lloyd Productions. command of the flotilla when it set sail v Wayne Abbott famous for years as a parash jumper, with a record of having jumped ei thousand feet, and now taking a chance goi to sea with seven moving picture ships. Amo the boats is a quite new Admiral's launch to used by Mr. Lloyd in directing the picture.

Charles L. Fallon, quite well known to picture world, and recently assistant direc with a local picture making company, is n appearing as a member of the company givi a series of French plays at La Gaite Francai

Edward B. Baron for many years represen tive of the United Artists Corporation, distrit tors of the Fairbanks, Pickford, Chaplin a Griffith productions, has severed his connecti with that company to assume an important po tion in the executive department of the Herb Rothchild Entertainments.

All pictures have production costs and fo age,but "Greed" holds the unique record of ha ing mileage as well, for Ernie Traxler its pr duction manager bought a new car just after began work on the picture, and sold it the oth day just after the finishing of the filming "Greed." The recorded miles on the speed meter were something over ten thousand, made on business for the production, and m of them traveled in and around San Francis and the Bay Cities. Some mileage.

Motion Picture Settings

By CEDRIC GIBBONS
Art Director, Goldwyn Studios

From a photographic standpoint, color is of practically no value in the design and construction of motion picture settings.

There have been many articles written concerning the importance of color used on motion picture sets. I have read long explanations telling the exact method whereby reds, greens, browns, and blues attain their different values in the black and white scale of the motion picture screen.

There must be little doubt in the public mind, after these many forceful articles, that red really photographs black, and that yellow photographs white, and that cameramen will not take pictures of white walls because white walls "burn up" a set, giving a flat appearance to the picture.

The reason I use color is because of the effect it has on the players and directors working on the set. It is used for precisely the same reason that each company uses an orchestra—to aid the players in attaining a certain mood. Suppose I dispensed with color, using blacks and greys. You can imagine the depressing effect such a sombre setting would have on a group of people who are supposed to be enjoying the festivities of a gay cafe. Colorless sets are morbid. We use them only when the action transpiring in the scenes is of a cold depressing nature. Why paint a cafe scene in greys when it is much easier to mix orange, lavender or green, and these paints are less expensive? If we *were* dealing solely in a scale of greys we would not use grey paint. Browns are handled much easier, and give a better tone effect.

I make all the preliminary drawings of sets in color, not because color is of importance to the set, but solely for the reason that I am an artist who prefers to work in color. Another artist might make his drawings in black and white.

Color is only for the benefit of the individuals engaged in the making of a picture. A motion picture audience does not know the difference between a light blue wall, a white wall or a yellow wall. All they are able to discern is the values, and these are attained, not by colors, but by lighting.

In making the sets for the interiors of a castle in the Goldwyn picture "In the Palace of the King," I broke an iron-clad rule by using white walls. All the effects were obtained by lighting and lighting in pictures supplants color in paintings. Motion pictures represent a seri of pictures. Unfortunately we cannot impa to these pictures, therefore, we must conceiv our artistic values by the use of light.

It is my belief that the public taste should played up to. We have been playing down the public long enough. In the settings f "Three Weeks" I have eliminated all detail design, and have merely suggested the mood the setting. We have been working like a grou of beginners in an art class. Our eyes hav been attracted to detail. We have buried th one predominating idea of our scenes with mass of detail. We have cluttered up our se with palms, jardinieres, and brass beds. Te years ago a director in designing the interi of a wealthy home thought that he must us every piece of rich furniture, tapestry and gew gaw that he could possibly crowd in the roo or the public would not think it was a ric man's home. Today, rich interiors are ver plain. Tomorrow they will be nothing but th suggestion of such a place. In "Three Weeks we hope to accomplish this. I am working en tirely in line, light and composition. Colo means nothing to the artistic merit of the ac How can it mean anything when the publi does not see color on the screens?

if your living is in motion pictures you need CAMERA! every week-

Poetry and Prose

ften I think of the beautiful town
hat is seated by the sea;
ften in thought go up and down
he pleasant streets of that dear old town,
nd my youth comes back to me.
nd a verse of a Lapland song
s haunting my memory still:
A boy's will is the wind's will,
nd the thoughts of youth are long, long thoughts."

can see the shadowy lines of its trees,
nd catch, in sudden gleams,
he sheen of the far-surrounding seas,
nd islands that were the Hesperides
f all my boyish dreams.
nd the burden of that old song,
t murmurs and whispers still:
A boy's will is the wind's will,
nd the thoughts of youth are long, long thoughts."

remember the black wharfs and the ships,
nd the sea-tides tossing free;
nd the Spanish sailors with bearded lips
nd the beauty and mystery of the ships,
nd the magic of the sea.
nd the voice of that wayward song
s singing and saying still,
A boy's will is the wind's will,
nd the thoughts of youth are long, long thoughts."

remember the bulwarks by the shore,
nd the fort upon the hill;
he sunrise gun with its hollow roar,
he drum-beat repeated o'er and o'er,
nd the bugle wild and shrill.
nd the music of that old song
hrobs in my memory still:
A boy's will is the wind's will,
nd the thoughts of youth are long, long thoughts."

remember the sea-fight far away,
ow it thundered o'er the tide.
nd the dead captains, as they lay
n their graves, o'erlooking the tranquil bay,
here they in battle died.
nd the sound of that mournful song
oes through me with a thrill:
A boy's will is the wind's will,
nd the thoughts of youth are long, long thoughts."

can see the breezy dome of groves,
he shadows of Deering's Woods;
nd the friendships old and the early loves
ome back with a Sabbath sound, as of doves
n quiet neighborhoods.
nd the verse of that sweet old song,
t flutters and murmurs still:
A boy's will is the wind's will,
nd the thoughts of youth are long, long thoughts."

remember the gleams and glooms that dart
cross the school-boy's brain;
he song and the silence in the heart,
hat in part are prophecies, and in part
re longing wild and vain.
nd the voice of that fitful song
ings on, and is never still:
A boy's will is the wind's will,
nd the thoughts of youth are long, long thoughts."

here are things of which I may not speak;
here are dreams that cannot die;
here are thoughts that make the strong heart weak,
nd bring a pallor into the cheek,
nd a mist before the eye.
nd the words of that fatal song
ome over we with a chill:
A boy's will is the wind's will,
nd the thoughts of youth are long, long thoughts."

Strange to me now are the forms I meet
When I visit the dear old town;
And the native air is pure and sweet,
And the trees that o'ershadow each well known street,
As they balance up and down,
Are singing the beautiful song,
Are sighing and whispering still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

And Deerings' Woods are fresh and fair,
And with joy that is almost pain
My heart goes back to wander there,
And among the dreams of the days that were,
I find my lost youth again.
Rnd the strange and beautiful song,
The groves are repeating it still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

—*Longfellow.*

The day had westered far, and on
The yellow pines the sunset shone,
Streamed back from Lurvein, kindling them
To redder lustre, branch and stem,
Ere they reached the pine-tree on the crown
Sole-standing of the promontory,
Whence they beheld far-gazing down
The loch inlaid with sunset glory.
Long time beside that sole pine-tree
They stood and gazed in ecstacy,
For the face of heaven was all a-glow
With molten splendor backward streamed
From the sunken sun, and the loch below,
Flushed with an answeting glory, gleamed.
Each purple cloud aloft that burned
In the depth below was back returned.
There headlands, each o'erlapping each,
Projecting down the long loch's reach,
With point of rock and plume of pine,
All glorious in the sunset shine:
And far down on the verge of sight
Rock-islets interlacing lie,
That lapt in floor of molten light
Seemed natives less of earth than sky.
From height of heaven to ocean bed
One living splendour penetrated,
And made that moment seem to be
Bridal of earth and sky and sea.

—*Principal Shairp.*

HOPE

By Eric Mayne

"Hope springs eternal in the human breast,
Man never is, but always to be blest."

It is this continual hope for a blessing that makes life itself a blessing.

Hope is necessary to life, but it is not life.

Hope exalts the purpose of life, and strengthens the courage of life.

No matter how rich a man may be, if he has lost hope he is poor.

It is better to die, hoping to live, than to live hoping to die.

A Wise Man has said, "We are never beneath hope while we are above hell, nor above hope while we are beneath heaven."

The more conscientiously a man shoulders the responsibilities of life, the more he feels the need of hope.

Hope saves a man from allowing himself to sink in the slough of despond, it also prevents him from scaling the mountains of presumption.

Hope against hope to achieve something worth while, and if success is doubtful, keep on working and keep on hoping.

"Hope evermore and believe, O Man, for
e'en a sthy thought
So are the things thou seest; e'en as thy
hope and belief.
Say to thyself; It is good yet there is better
than it.
This that I see is not all, and this that I do
is but little;
Nevertheless it is good, though there is better than it."

EDITOR'S NOTE--"Camera!" takes great pleasure in announcing for its feature section a series of very interesting and timely articles entitled "Palmborg's Paragraphs," which will be a narrative of anecdotes of motion picture life and impressions of film folk as seen through the eyes of an insurance analyst. These will be written exclusively for this magazine by Mr. C. F. Palmborg, Hollywood representative and special analyst of the New York Life Insurance Company, who has attained renown as an expert in his chosen profession. Mr. Palmborg speaks with authority as he has dealt with the foremost people of the shadow stage as well as numerous lesser lights of the industry, and he has incorporated in his writings all of the pathetic and humorous touches which naturally form a large part of such an essentially human and down-to-the-earth vocation as is his. The first of the series will begin next week and will have as its subject the late lamented Wallace Reid. We are giving Mr. Palmborg's foreword herewith:

It is a fact that the general public does not realize that the picture people are normal men and women just like themselves. As they are entertainers they looked upon as "players" in every sense of the word. They are believed to be temperamental, erratic children who are seldom serious about anything.

In my work I have dealt with all classes and types of people, from the cleverest politician and business man to the wealthy society idler and the family man of slender income. During the last two years I have worked almost entirely among picture people and in doing so have dealt with producers, directors, stars and those connected with the various branches of the industry. I find that they are a splendid class of people to work among. They are courteous, brilliant, clever, and prompt in keeping their appointments. They are serious workers, who plan for their families and their future just as carefully as the business man.

Occasionally there are exceptions, as in all walks of life, and I meet a snappy, rude individual who seems to think that by so acting he is conveying the impression that he is a "big man." Of course, he is only making himself ridiculous and advertising his smallness.

But the delightful pleasing personalities I have met among the picture folk far o'er shadow the others, so when an outsider airs his views of them I proceed to set him right. Either jealousy or ignorance or a combination of both, causes the average man or woman to make slurring remarks about the players. This is not right, for I repeat that I have found them just as, and often more, wholesome, interesting and business-like than those who criticize.

At an early date I plan to give some of my personal experiences with various individual noted celebrities.

SPORTS

NOTICE

The feature story about Jack Dempsey, world's heavyweight champion pugilist, which was announced last week for this week's issue has been indefinitely postponed owing to the fact Dempsey has left for New York and foreign points, and that upon his return developments of a very interesting nature will have taken place, worthy of inclusion in an article of this nature. Rumors of all sorts are rife at the present time regarding the champion's future activities and we therefore deem it advisible to wait until such time as we can present an article that will be absolutely authentic and covering the very interesting events that are bound to take place during his sojourn in the east and abroad. We could have prepared a personality story for you but we believe you will appreciate our efforts to provide you with the latest news at all times. Your disappointment at not finding this announced story here this week should therefore be mitigated to some extent by knowledge of the fact when it is published it will be a case of first with the latest with us.

New York has made twenty-five entries for the 1925 English Derby. The King of England has entered five.

Zev, great Rancocas colt, is slated to meet In Memoriam at Louisville this Saturday in an attempt to reverse the recent defeat. They say Zev is in better shape now and should come out an easy winner.

The French Jockey Club hsa plans under way for an international horse race at the Langchamps track at Paris for 1924, a day after the Grand Prix run. In all probability America would send Zev, England would be represented by Papyrus and France would enter its great steed Epinard.

Princeton is scheduled to meet Yale on the gridiron this Saturday. It iwll be the final game of the Tiger season.

There is a revival of talk about the proposed Jack Dempsey-Harry Wills bout. It appears that the recent animosities between the two battlers may be satisfactorily settled and that the fight may be one of the headliners of the coming year. Dempsey will also have to settle the little matter of the heavyweight title claims of Messrs. Gibbons and Firpo, howeverr, before he can assurer himself of any real peace. These will probably come to a head next year, too, and if so, 1924 will figure prominently in pugilistic annals.

Louis Pergantos, Greek light heavyweight wrestler, who recently met Ad Santell at Philharmonic Auditorium, is back in town, and has issued a challenge to all light heavyweights.

One of the most interesting figures of local mat circrles is George D. Kotsonaros, Greek grappler, who recently met Jim Londos. He is a man of splendid physical build, and has often been referred to as the "Greek Georges Carpentier" because of this attribute.

PUBLIC OPINION

SCRIBBLERS LEAGUE

Los Angeles, Nov. 9th.

Editor "Camera!",
Los Angeles, Cal.

The executive of the above organization ventures to request your kind co-operation and assistance in making known to readers through the medium of your journal particulars of the following short story competition which is open unconditionally to all non-professional writers in the county of Los Angeles.

The Scribblers League is an organization of some years' standing and is well known in the literary and newspaper world of Los Angeles. It exists for the advancement of better literature and its ulitmate aim is to see Los Angeles recognized as the literary center of the West. Its object in promoting this competition is purely altruistic, and for the encouragement of writers hitherto unknown.

The awards will be made by competent and independent adjudicators, not connected with the organization.

All entries must be sent to the Competitive Secretary, Miss A. M. Kirby, 2503 Buckingham Road, Los Angeles, from whom all entry forms and additional particulars may be obtained.

Yours faithfully,
A. W. MACY, President
Box 472, Pasadena, Calif.

19 Granville Ave., Malden, Mass.
October 25th, 1923.

Editor, "Camera!",
Los Angeles, Calif.

I have just received my copy of "Camera!" dated October 20th and note therein your appointment to the managing editor's desk. Congratulations.

From the tone of your past editorials one can surely say that you are sincere, and that you want to be of service to the profession.

Your editorial calls for suggestions or grievances.

There are several "things" connected with the industry that I, as well as the vast millions, would like to know about, and it seems to me that only a paper that "has no axe to grind" would answer them satisfactorily to all parties concerned. They are as follows:

First: Is there a dearth of screen material?

Second: Is there a chance for the "original" writer? (Not a short story writer or a novelist.)

Third: Does the correspondence school that advertises so extensively actually sell 85% of the MSS. sold in California, or isn't this a "ture?" (Their "ads" state they are the clearing house for that amount).

Fourth: Do the firms that request a messenger fee actually try to sell your MSS. or are they not left in filing-cases for a period of weeks, with false notations as to where they were sent marked thereon?

Fifth: Anyone connected with the organization, or rather the profession, should not allow his or her name to be used for advertising purposes? (Half of the time the "star" never uses the article mentioned, and is only interested in the money it brings in).

Sixth: MSS. that are unread should be returned with that notation thereon, rather with one that infers that the MSS. was read and it was "not suited to our requirements."

Seventh: An editorial on the "course of a MSS. through a studio" would be of benefit, and would create trust on the part of the author.

Eighth: The personal letters of encouragement that used to be sent out to authors by Selznick and Norma Talmadge some years ago did much to keep an author trying, while the form cards that are sent out today make many an author give up trying to write for the screen and go back to short-story writing. I do not mean by this that those without any knowledge about writing should receive these letters; tho sometimes even these people can be trained.

Ninth: Don't you think the public taste, and the class of pictures then being produced, in 1920-21, was on a par with their taste today? In other words, is there really any uplift in pictures today?

Tenth: Who are some of the reliable agents in California that sell MSS. (I don't mean the typing, revising, where-to-sell bureaus.)

I believe articles printed about the things listed above will be of value to everyone connected with the industry, and if you advertise what you are attempting to do, your circulation will be increased. The profession needs a paper like yours, and while this is a program that will probably keep you and your staff busy, providing you undertake it, for the remainder of the winter. It believe it will more than repay you, for everyone, author, scenarist, director, star, technical man, etc., will know that if they have a grievance there is a paper in Los Angeles that will print the truth and nothing but the truth and that "big" money cannot buy it.....

Again I wish you the best of success in your new position, and I am sure if you continue in the same vein as you have heretofore that more happiness will be forthcoming for your readers.

Thanking you, I remain,
Very sincerely yours,
JOHN B. CAREY.

EDITOR'S NOTE—Mr. Carey's missive presents several very interesting querries, well worth serious consideration. Located, as he is, in the eastern section of the country, far removed from the scene of major film activities, he is not afforded any great opportunity to get an insight into motion picture production. For his benefit and others like him, and in the interest of the industry at large "Camera!" will soon present a series of themes dealing with the screen-writing situation in all of its phass, written by Richard Mattison Duane, who is now conducting an investigation along these lines. They will be snappy, accurate and timely; and, of course, simply told and well-written. "Camera!" presents the truth—always. Watch for these articles soon!

NEWS SECTION

Camera!

EIGHT PAGES

olume VI | SATURDAY, NOVEMBER 17, 1923 | Number 31

ROTH EXPOSE ROCKS FILMDOM!

Actress Is Badly Hurt In Crash

Renee Adoree, well-known Louis Mayer star, was seriously injured last Thursday evening while on her way to the studio for night scenes when her automobile collided with a street car.

An X-ray examination at the Angelus Hospital revealed several broken ribs, and her face and arms were cut. She is now at her home under doctor's care.

Jackie Seeks Leading Lady

Little Jackie Coogan is looking for a sweetheart, or rather, Arthur Bernstein, business manager and casting director for the Coogan company, is looking—not for a sweetheart for himself, but for Jackie. But Jackie, or rather Mr. Bernstein, is very particular, and his sweetheart must be just so, or he won't suit. She must be, for instance, about 52 inches tall; she must be from 6 to 8 years of age; and she must be as blond as any Flemish maiden, for that is what he is supposed to be. This little girl is required to play the role of little Alois in "The Boy of Flanders," which is an adaptation of Ouida's story, "A Dog of Flanders."

Mr. Bernstein emphasises the fact that choice of a little heroine is not already committed, and that each little girl's chance is as good as another's, provided she meets the requirements set forth. "For who can tell," says Mr. Bernstein, but that in our search for a suitable partner for little Jackie, we shall find another prodigy, and we are certainly not committed in our choice to any already established feminine juvenile player."

The picture on which work is about to be launched is the second to be made for Metro release, the first being "Long Live the King," which is already in Metro's hands.

BOND FORMS OWN COMPANY

News has just been issued of the formation of a new independent production company by Frederick Bond, formerly with D. W. Griffith, who recently completed the direction of "Beyond The Veil," featuring the noted Hindu, A. K. Mozumdar. The company will have Monroe Salisbury as the star of the first six stories, from the pens of well-known writers. Fans the world over have been writing in, inquiring as to the reason for Salisbury's long absence from the screen. He has just concluded a successful engagement playing the principal role in The Mission Play. However, the fans won't have to wait long now to see him on the screen again.

WORSLEY PLEADS FOR CO-OPERATION AND COORDINATION

Cooperation and coordination.

These are the two remedies for the excessive cost of making motion pictures, according to Wallace Worsley, whose "The Hunchback of Notre Dame" opened Friday at the Criterion.

Worsley, who has had a long and successful career as a director of motion pictures, has had excellent opportunities to detect the wasteful processes which run up the costs of films, especially the larger productions, and he declares that high salaries alone are not responsible for the staggering sums spent by the producers.

Discussing the problem at his home the other day, Worsley said:

"The public is responsible for the high salaries demanded by popular players. Its favorable attitude toward them increases their value in a picture. When a player leaps into popular demand, it is only human for him or her to insist upon a salary that is commensurate with the box office powers of his or her appearance.

"And the producers are not without fault in this matter, too. They have boosted a lot of their players into the high salary class, largely through publicity designed to sell their photoplays. So, if the public and the producers unite to exaggerate the box office value of a player, it is not to be wondered at that the player wants a share in the 'melon.'

"The principal cause of excessive costs lies within the studio itself. Lack of cooperation and coordination causes a tremendous amount of waste. An instance of this was given in making 'The Hunchback of Notre Dame.' Lon Chaney, the star, was engaged at a salary of $2,000 a week 10 days before I was assigned to direct the picture. It was exactly three months from the date of his engagement until we began 'shooting.' Thus Mr. Chaney received about $25,000 before he ever had a make-up on.

"If there had been the proper cooperation and coordination, the director would have worked with Perley Poore Sheehan in adapting Victor Hugo's novel to the screen. The sets would have been designed and the scenes determined upon before the cast was engaged. Then all would have been in readiness to start work at once and a wasteful 'leak' would have been stopped.

"This was but one of several instances which ran up the cost of 'The Hunchback of Notre Dame' to nearly $1,000,000. And what was true of this picture's production is true of many others which have been made in this and other years. It is not the amount of money that is spent, it is how it is spent that adds to the drawing power of the picture. Mostly sets that do not maintain the grip of illusion are failures, while cheap sets that do not fit into the picture in the right way are expensive at any price.

"With the proper cooperation and coordination in the studios, there would be a minimum of delays, which always add a staggering amount to the overhead. Misunderstandings that should have been obviated before 'shooting' began often cause a costly and entirely unnecessary delay. This points to a need for more real brain power and a comprehension that the competent man is cheap at any price and the incompetent one a dead loss, even at a small salary.

"Then, too, there is too much petty jealousy, too much spiteful bickering in some of the studios where complaint is made of high costs of production. Cooperation and coordination would smooth these away and give an organization that would be always pulling together. But, as long as the money is the only object kept in view, art must suffer and the motion pictures have their ups and downs in progress."

Attorney in Blackmail Case

A sensation has been created in film circles by the expose of an attempt upon the part of Herman L. Roth, prominent Hollywood lawyer, to extort $20,000 blackmail from Barbara La Marr and her manager, Arthur H. Sawyer.

Roth threatened to file an amended divorce complaint for Ben Deely, Miss La Marr's ex-husband, against her, naming co-respondents. The only alternative offered was to produce "hush" money.

Miss La Marr is now in San Francisco, and Roth is here, under arrest, awaiting probe of the case by the grand jury.

Six well-known film people, including Jack Gilbert, Roscoe Arbuckle, Paul Berne, Louis H. Scherer, Fred Wickersham and Lew Mason, have been ordered to appear and tell what they may know about the case.

George Berthelon is now general production manager at the Hollywood Studios, the only studio which does not produce and the exclusive business of which is renting full production facilities.

Berthelon was formerly assistant to a regime of three general managers at Goldwyn's Fort Lee Studio.

PETER THE GREAT IN COMEDY

"Peter the Great," one of the most valuable and highly trained of imported Shepherd dogs, has deserted the drama for comedy. He is now enjoying his third week as a comedian at the Christie studio and he threatens to cause a stir of jealousy among other canine actors. Harold Beaudine is directing the picture in which Jimmie Adams is featured.

PEIL WITH RENALLES

Edward Peil, renowned interpreter of Chinese characters who gained fame for his portrayals in D. W. Griffith's "Broken Blossoms" and "Dream Street", has been signed by Renalles, Inc., to play a similar role in their forthcoming picture entitled "The Elk's Tooth."

UNIQUE EXPLOITATION FOR "SUPERSTITION"

Because of its intriguing title and remarkable scenic possibilities, "Superstition," just completed by Creative Productions at the Hollywood Studios, is slated to become one of the most widely and variously exploited photodramas made this year, which has been replete with spectacular costume plays.

W. H. Carr, general manager of Creative Productions, and his staff of artists have been busily engaged for a week in working out an elaborate prologue for "Superstition" that will bring into prominence the strange beliefs and mythical legends of mariners that are woven into the picture, which was adapted to the screen from "Trapped," a widely read seafaring novel by I. W. Irving.

Exhibitors throughout the country are expected to seize on this prologue as a striking prelude to the screening of "Superstition" and a series of "teaser" cards, based on the many variant phases of the picture, is being prepared by Carr and his assistants.

For lobby displays and tie-ups, "Superstition" especially lends itself as a forceful advertising medium. Grottoes depicting the scenes of voodoo worship, with the mystic rites, incontations, chantings, flagellations and sacrifices will make up an especially vivid display, while other advertisements may be built on the nautical angle of the photodrama, which portrays one of the most forceful wreck scenes during a storm that ever has been put on the silver sheet.

Yachts and sailing craft, South Sea Islanders and California society all play their part in "Superstition," which begins and ends in a sailors' snuggery on the Pacific coast. The curse of dope also is grippingly depicted by the new Creative Productions photodrama, which has as one of the angles of its plot the addiction of a scion of wealth to the use of narcotics and his banishment to a long sea voyage in order that he may be remolded into a fit bridegroom for a San Francisco society bud.

Because of all these varying phases, "Superstition" is a picture that most readily permits of picturesque exploitation and, when his plans are completed, Carr declares they will make a hit with exhibitors and film fans wherever the displays are used.

WARNS SCREEN-STRUCK FOLK

"Keep away from Hollywood."

That is the warning issued by M. C. Levee, motion picture producer and president of the United Studios, Maurice Tourneur, director, Blanche Sweet, star, and Conway Tearle, leading man, in a joint "open letter" sent to a thousand periodicals. In co-operation with the Hollywood Chamber of Commerce they have begun a campaign to stem the tide of screen-struck boys and girls who are flooding the streets of the motion picture metropolis.

"There are more than one hundred thousand people registered with the agencies which supply men and women for minor parts in motion pictures," says the letter. "There are Fiji Islanders and Esquimaux; negro roustabouts and retired bank presidents; Bowery gunmen and New York society leaders wintering in the West. Thousands of them have independent incomes and can sustain themselves with but a few days' work a month. Most of them live from hand to mouth after the hundred dollars or so brought with them has been exhausted.

An accomplished and talented young woman—or man with dramatic training, stage experience, good looks, a very large wardrobe, friends in the motion picture industry, an income sufficient to maintain them in comfort for a year or two and unlimited persistence might be warranted in attempting to succeed in a screen career. Of all qualifications, the most important is—a steady income apart from possible picture salaries."

Sam Mogi, president of Independent Comedies, Inc., is jubilant over the progress of his organization and hopes to soon be engaged in active production. A well-known comedian is being sought for a series of twelve one-reel farces.

"THREE WEEKS" NEARS FINIS

Camera work on "Three Weeks" will be finished in three days, according to Alan Crosland, who is directing the Goldwyn film version of Elinor Glyn's famous story.

Scenes on the exterior of the huge Balkan castle built at the studios for the production have just been filmed. More than 700 extras were used, besides the principals in the cast.

Cavalry Aids in Historic Epic

The crack cavalry company of the Army, the famous Third stationed at Ft. Meyer, Virginia, played the part of Morgan's Raiders this week in scenes for D. W. Griffith's next film "America." This is the first time a cavalrry unit has taken part in a film.

Major Wainright, aide to Secretary of War Weeks, led the troop in the costume and character of the celebrated Morgan. Colonel Hawkins, in command of Ft. Meyer, assisted Griffith in directing the maneuvers. The White House staff of photographers were caught in one of the charges, without serious injuries.

Says Males Win on Merit

"More credit to the man who succeeds in pictures than the girl," says Theodore von Eltz, who is playing a leading role in Universal's "The Turmoil."

"Who 'discovers' the man as a general thing? When do we read that Alphonse Charming was started toward his prominent place on

the screen today, by some famous painter, who put him on a magazine cover that immediately fell into the hands of a well known director, fame immediately following?

"When do we read that winning a beauty contest by Richard de Rich brought him to the notice of prominent directors who fought duels with one another to be first to put his name on the dotted line?

"Who is his patron? Experience, technic, art—the great three in one. But the crutch of any aids is denied him. Beauty would but shame him. He can rely on only one thing—merit. He has to act first, last and always."

GETS IDEAS ON TRIP

When Finis Fox left New York a short time ago to come to Los Angeles via the Panama canal, he had only a vague idea of his story, "The Woman Who Sinned." As his boat stopped at Kingston, Havana, Panama and Colon, Finis saw characters and observed incidents that furnished him with ideas for the development of his plot and gave him material for completing his story.

Finis worked almost constantly while enroute, with the result that when his boat reached Los Angeles Harbor, Finis had a complete working script for his story, "The Woman Who Sinned," complete in all its details ready for the camera.

Finis will start shooting as soon as he gets his cast assembled.

Sennett Has Chaplin Pee

Charlie Chaplin's discovere Mack Sennett, has made anothe find in Harry Langdon.

Sennett's announcement yea ago that he had discovered th world's greatest screen comedia was not taken seriously, unt Charlie Chaplin's appearance o the screen vindicated all of th Comedy King's extravagant clain for him.

Since the inception of Chaplin pantomimic action, there have bee no discoveries in the line of come dians of any noteworthy impor ance until the present.

Mack Sennett lays claim to th fact that he has made another mo important find, and the only re competitor to the famous Charli in the person of Harry Langdo Sennett even goes so far as to sa "he is Chaplin's equal." Wh should know better? It was Mac Sennett who brought Chaplin to th screen and made him known to th world.

Now it is Harry Langdon, whor Sennett avers will be the next ma ter-comedian of the silver shee and again—who should know be ter?

Harry Langdon comes to Mac Sennett following many years e perience on the stage, where h had become recognized as one the funniest comedians in musica comedy and vaudeville. He is a tached to the Sennett organizatio by a long term contract, and wi appear at the head of his own com pany in a series of specially wri ten comedies under the person supervision of the producer, as wa Charlie Chaplin.

Clarence Bricker has been a pointed assistant managing directo for Renalles, Inc.

MICKEY IN WELLMAN FILM

Mickey McBan, famous film sta let, has gone to Sonora on locatio with the William Wellman com pany from the Fox studio whic is filming "Not A Drum Wa Heard," featuring "Buck" Jone It is interesting to note that Micke was in the first picture Wellma ever directed, "The Man Wh Won," starring Dustin Farnun which was also shot at the sam location two months ago. Othe pictures in which has been prom nent are "Poor Men's Wives," and Emile Chautard's forthcomin "Beware The Woman" which wa made under the working titl "Born of the Cyclone."

George O'Hara, star of th "Fighting Blood" series, is nearin the completion of the pictures o the second series, with about thre weeks seeing the wind-up. Fee ing in need of a rest, O'Hara planning to spend his vacation i New York where he will take all the new shows.

Istra Films Novel in London

One of the most daring novels aling with life in London pub- hed in recent years, which used enormous public discussion on its publication a few months o, is now being filmed in Lon- n, and there is interested anti- ation as to how this remarkable ce of literary realism will be nslated to the screen.

This is "Miriam Rozella," writ- by B. L. Farjeon, a well-known glish novelist. His story deals th an innocent and large-souled ung woman, who suddenly anged from a position of afflu- e to poverty, comes under the luence of a group of wealthy d disolute society people. So at- ctive does she prove to these h idlers that they all seek her n, and a wager is placed on the l's honor.

There are many scenes of stark alism, and the author is quite ndid. How will this story be ated in a film? is a question be- g widely asked.

The screen version of "Miriam zella" is being made on an borate scale by Astra-National oductions, with an all-star cast. ven Nares, London's famous tinee idol, plays the leading an's role. Moyna Macgill has e title part. A dozen actresses re screen-tested for this role, d she was found to be the only e who registered a sufficiently nocent expression on the screen meet the requirements of the rt. Others of prominence in the st are Ellaline Terriss, Gertrude cCoy, Henrietta Watson, Mary ough, Ben Webster and Russell horndike.

Emotional Role in "Turmoil"

In the role of Mary Vertrees in both Tarkinston's epic of Ameri- n life, "The Turmoil," Eleanor ardman has a role well to the king of any ambitious actress. It a part full of opportunity for an tist possessed of real emotional ility, and the superb cast and chnical presentation of the film rsion under Hobart Henley's di- ction makes certain that the pic- re will be one of the most elabor- e offerings of any season. Read- s of the book love the character Mary Vertrees.

"The Turmoil," prepared for the reen by Edward T. Lowe, is a obart Henley production which ill be released as one of the fea- ired Universal-Jewels, following Merry-Go-Round," "A Lady of uality," "The Hunchback of otre Dame," "The Acquittal" and My Mamie Rose." Lowe in his riting of the scenario gave to it e ability and painstaking effort hibited in the scenario of "The unchback of Notre Dame."

VARIETY FOR GRASSBY

In "Shadows of the East," William Fox special now in the making, Bertram Grassby is adding another distinct characterization to his already long list of screen portrayals. Whether by accident or design Grassby seems to be cast into a different type of role in each production and no little demand is being made upon his ingenuity as a make-up artist. In the Vitagraph production "Pioneer Trails" he was called upon to play a Westerner of the good old roaring '40s. In the Metro production, "Angel Face Molly," he portrayed a sleek and debonaire Argentino; then in the Vitagraph version of George Barr McCutcheon's "The Man From Broadney's" he essayed the role of a Hindu of a villanous order. In his present production, "Shadows of the East" he is again playing an East Indian, but this time a dreamer and mystic of finer qualities, in fact a sort of Hindu "miracle man."

WINS LAEMMLE AWARD

William Elwell Oliver, graduate student of the University of California, won the Carl Laemmle scholarship with which the noted moving picture magnate entered the college and university field with a demand for new writers.

Several months ago the president of the Universal Pictures corporation announced a scholarship contest for the best screen story written by any college or university student in the United States. On short notice and at the busiest part of their years, 250 out of a possible 700 centers of higher learning responded instantly with a total of many thousands of manuscripts. There was such a bulk of material came in that the final decision had to be delayed one month.

Oliver, a graduate of the class of 1922 at the University of California, but still pursuing his studies in line with his literary aspirations, submitted a psychological adventure story entitled "The Throwback." It was judged the best of the entire number. It is laid in California and China and details the effects of heredity on a young man not quite as much of a pioneer in training as his grandfather.

There is a possibility that "The Throwback" will be used for Reginald Denny in a few months. Bernard McConville, supervising editor of Jewel productions, is now studying the story in preparation for its transformation into scenario form.

Oliver won a $1500 prize and the university a $1000 gift to be used appropriately.

IS BLONDEST OF BLONDE

The blondest girl in motion pictures.

This is the title given pretty Belva French who is playing an important role in "Souvenir," under Victor Hugo Helperin's direction at the Hollywood Studios.

Belva's spun-gold tresses are heritage from Swedish ancestors and they are several shades lighter than any other blond before the camera, forming a lovely halo about her piquant face when photographed.

Usually Miss French wears a straight bob but in "Souvenir," she is playing the role of a nurse and having decided that curls peeping beneath the cap would be captivating she has become friendly with the curling iron.

CARAVANERS VISIT DOUG

Seventy-five "caravaners" from various eastern points are back in their homes today after a motor trip from New York to Los Angeles, with the journey ending at Douglas Fairbanks' "Bagdad" in Hollywood. The day before they departed eastward they were the guests of the studio, viewing the huge sets which have been erected for Fairbanks' forthcoming picture "The Thief of Bagdad."

The caravan was said to be America's first motorized coast-to-coast procession and consisted of 35 privately-owned automobiles, dispatched westward by a New York newspaper last September.

After an adventurous 35-day journey, the party reached their "Trails End" at Santa Monica, the beach city near Hollywood.

Most of the party of 75 were New Yorkers. A day in Hollywood proved to them that the gigantic sets for the elaborate Fairbanks screen tale are the "skyscrapers" of filmland.

The caravan was headed by Syl MacDowell, formerly well-known Hollywood feature writer of motion picture subjects.

SIX TO GO FOR MAX

Max Mogi is busily engaged on the seventh of a series of thirteen two-reel comedies, starring Billy West, which Ward Hayes is directing at the Century Studio. The series is being released by Arrow under the name of Broadway Comedies.

WAS PIGSKIN STAR

Lloyd Bacon can do without horse races, swimming and golf, but where is the college man who can stay at the office on Saturday afternoons during the football season?

Mr. Bacon, who is head of Lloyd Hamilton's scenario department, played four years of college football, on the Santa Clara and Stanford University teams.

DIVORCE INFO APPALLING

Rupert Hughes, noted author and director, lectured before the San Francisco University Fine Arts Society on "The Divorce Dilemma."

Major Hughes has just completed his latest motion picture for the Goldwyn company, entitled "Reno." The picture was made under the working title of "Law Against Law," and deals with the conflicting divorce laws of the various states of the United States.

Before starting the picture Major Hughes spent several weeks in conference with some of the most noted divorce lawyers in the United States.

He learned that:

Over seventeen million dollars are paid out annually in alimony fees!

A man may be divorced in Nevada but he is still married as far as New York state is concerned, if his wife was not present at the divorce proceedings!

A man may be divorced anywhere, but he is always a husband in South Carolina, that state refusing to recognize divorce.

If he gets a divorce, remarries and enters the state of South Carolina he is a bigamist in that state and subject to imprisonment.

There are only two grounds for divorce in New York State—adultery and desertion, providing the couple have lived apart for five years or more. One may step across the border into Connecticut and have his choice of seven grounds for divorce.

A marriage is not legal in Maryland unless performed by a clergyman!

Nineteen states have no laws prohibiting the marriage of the feeble minded!

There is no minority age in seventeen states!

South Carolina permits a girl of twelve years of age to marry!

Divorce cannot be obtained on any ground in one state, yet it is granted on evidence of bad temper in another!

COOLIDGE SEES RUSHES

The Boston Traveler says:

Washington, October 31: Congressman Treadway today presented to President Coolidge, David W. Griffith motion picture director and producer, who showed the President several scenes of his "America," a picture of the war for Independence which will reproduce Lexington and Bunker Hill as they were in the Revolutionary Days, and will show the battles in which the American farmers and militia men struck the first telling blows for freedom.

American soldiers of today, attired as were these earlier soldiers, re-enacted the battle scenes. Many of the historic relics of those days, were used.

LeRoy Stone has been engaged to cut "Flowing Gold," Richard Walton Tully's next First National picture, which is to go int oproduction immediately.

Advocates Public Visits

Should movie stars make personal appearances?

Here's a question that divides the celebrities of Hollywood definitely in two.

Many stars are strictly against personal appearances and will not appear before the public under any circumstances. The others have a contrary opinion and after years of discussion among the players themselves, the situation still remains thus.

A definite illustration was had at the Actor's Fund Benefit recently. Many celebrities, although contributing in other ways toward the fund, were conspicuous on the stage by their absence.

Among those who appeared on the rostrum were Mary Pickford, Douglas Fairbanks, John Barrymore, Conway Tearle, Adele Rowland, Carmel Myers and others of prominence. Among those who did not appear were many other celebrities of the cinema.

Conway Tearle for instance, proved himself a pianist of no ordinary talent much to the surprise of many of his followers. Carmel Myers, Marjorie Daw, Enid Bennett and others proved themselves quite at home on the stage.

There was not one single instance where the appearance of a film player at the Benefit performance resulted in any disillusioning or unfavorable after effect on the part of the audience.

Mr. Tearle, himself an experienced stage actor, has this to say on the subject: "Motion picture players generally make a favorable impression when they appear in the flesh before the public. It is true there are instances where film artists have failed miserably when they stepped onto the stage. However, no better illustration of the fact that screen players can not only commit themselves favorably on the stage but can enhance their screen success through it, could be had than evidenced at the Actor's Fund Benefit. It requires training and study to succeed on the stage. Stage presence is something that is all important to the person who appears before the footlights but which does not find its place in the work of the studio player. By stage presence I mean general stage deportment including among other things, voice training.

"This all-important factor is frequently not appreciated by motion picture players and therein lies their down-fall when making public appearances. The motion picture players who participated at the Actor's Fund Show, many of whom never appeared on the legitimate stage, were trained for their work for that night. Even those who appeared for but a few moments realized that they had to make a study of the little they had to do in order to "get over," to use the vernacular of the theater.

"The day has come when film players no longer dash out before the public without a single thought of what they can do to hold and entertain their audience. Public appearances will enhance and not harm a film player's prestige—provided he or she acquires the necessary training and study that goes with the public appearances of any person no matter how famous they may be in other fields of endeavor."

HOKUM NOW UNPOPULAR

Press agent traditions are being broken daily by Hollywood scribes who learn to tell the truth when they become members of the "Wampas."

At the United Studio yesterday Bessie Love, appearing in an earthquake scene for Maurice Tourneur's "Torment," broke the small finger on her right hand when she caught it in a door during the height of the excitement.

In days of old this story would have been heralded with much fanfare; the star would have been "rushed to her home" where the doctor would have decreed that she remain for a week. Production would have been "held up" and everything generally, would be terrible.

Bessie did break her finger but the report of the accident states that she will not lose any time over it but that she will continue working just the same.

How times have changed.

BANS HUMP ON GROUND

They were doing scenes in "Air Pockets," a Jack White comedy.

Spencer Bell, colored and unusually credulous studio attache, was to be suspended beneath a plane and photographed as it went aloft. But Spencer showed an unwonted disposition to "stall," first asking to see a rehearsal with a dummy attached to the wire. This, Director Fred Hibbard assured him, was unnecessary, the wire being amply strong and the pilot having instructions to do only straight flying.

Then Spencer asked for a parachute.

"But," argued the director, "that would make a hump on your back, and everyone could see—"

"Boss," said Spencer firmly, "a small hump on my back today is better to me than a big hump in the graveyard next week, with my name on a rock at one end—and I don't mean *puh-haps!"*

They compromised with a rehearsal with the dummy.

HAS BECOME VILLAINOUS

Ah, the black-hearted villainess!

Eva Gordon, accomplished emotionalist, has played many sympathetic roles in excellent feature productions, but now she has turned the tables on herself and has turned "heavy" for the screen. She is playing the feminine heavy of William Duncan's current Universal chapter play, "The Fast Express," which Duncan directs and in which he co-stars with his wife.

Miss Gordon recently returned from Alaska where she played in a feature produced entirely in that snow-clad locale. She is a widely-traveled person, having spent her life in equal shares in the chief countries of Enrope, in China, America and various spots along the Pacific. Just before she went to Alaska a few months ago she played an excellent characterization in "The Hunchback of Notre Dame."

FINDS IT SLIGHTLY DAMP

Miss Ora Carew, star of the Gerson Pictures corporation, is finding it extremely damp in sunny California these days. Miss Carew went on location with the company to Peterson's Mill in the heart of the Lahonda Mountains of California for the purpose of making scenes for an Alaska picture. When between Pescadero she was caught in the first big rain storm of the season and received a prodigious soaking, as she was driving an open car. No sooner had she arrived at the Camp when Director Gibson informed her that she had to get ready to make a storm scene. Changing into dry garments Miss Carew went on the setting and no sooner had the camera began to work when they started the wind machine with its water rain-making apparatus and Miss Carew got the second soaking of the day.

The picture being made by the Gerson corporation has not been titled yet. It will be different from the usual Alaska picture as it will show the territory in summer dress and the entire company experience all the outdoor life of a logging camp.

One of the most unusual situations during the stay of the company was a forest fire, which preceeded the rain storm. The first, which started in the Canyon just above the Peterson's Mill camp gave every evidence of sweeping down upon the location where the members of the company were about to start work. Miss Carew had not arrived, but for a time it looked as though the popular blond actress would be caught in the forest fire. Fortunately, however, Miss Carew had not reached the point of the conflagration until some time after the rain storm had started. The storm was of such magnitude and such a drenching downpour that even the dangerous forest fire was unable to withstand it.

Victor Potel, clever eccentric comedian, has returned from Catalina with Reginald Barker's "Cape Cod Folks" company. After a two days' rest, Potel will accompany the outfit to a Laguna location which will be utilized for several days.

AIDS REALTY ON LOCATION

Los Angeles—and Hollywood, i particular—boasts no more loya son and booster than Syd Chaplin who is now on location in Yuma playing the featured male role i the Thomas H. Ince production "The Galloping Fish." Syd's boosting takes the form many othe famous actors favor, real estate In the quiet desert evenings, afte the day's work is done, Syd ma be heard regularly, in the lobby of the Arizona Hotel, dilating o the beauties of California an more particularly on the golden op portunities of Hollywood realty.

If everybody who threatens t come down to Hollywood accept Syd's invitation to show hir around, Chaplin will be busy fo many months after his return, con ducting his own Cook's tours.

RUTH RESTS

Ruth Hiatt is having her firs vacation "between pictures" i more than two months, durin which she has appeared in fou productions supervised by Jac White.

She will shortly begin work a leading woman with Lloyd Hamil ton, directed by Fred Hibbard.

NO HOME CHRISTMAS FOR HIM

His studio activities will preven Mervyn LeRoy, clever screen juve nile, from journeving to his Nev York home for the holidays. Re sultantly, Mervyn has been slight ly "low" in spirit, but his friend are assuring him that there's noth ing very miserable about a Holly wood Christmas.

LeRoy will soon be seen in 'Li tle Johnny Jones," and "The Cai of the Canyon."

MONG WILL BUILD IDEAL HOME

Having sold his residential prop erty in Hollywood at a handsome profit, William V. Mong, who ha just finished work on the role o "Pedro," the Spanish smuggler i Fred Niblo's "Thy Name Is Wo man," has purchased a site in Bev erly Hills on which he plans t erect a home that will embody al his own ideas of comfortable liv ing quarters. Mong has a leaning toward the Spanish type of archi tecture, but he says he hasn't de cided yet just what kind of an ex terior style would go best with th home-like interior he is planning Until he has had a chance to con fer with architects and reach a decision, Mong is keeping th Spanish type in reserve, especially as he nurses a longing for a home built about a patio.

Mervyn LeRoy, exvaudevillian who has appeared in many recen Hollywood photoplays, has just de clined an offer to return to his for mer field of endeavor.

THEY'RE SINGING ABOUT WANDA

Back in the days when the members of the original Floradora Sextette numbered only about five thousand, the height of popularity was demonstrated when the stage bar had a cigar named after her. In this jazz age, the same attainment is denoted by the similar action of a composer instead of a cigar-manufacturer.

Wanda Hawley, who recently returned from abroad, and still more recently finished playing the featured female role in "The Man from Brodney's" for Vitagraph, has just reached this zenith in the scale of popularity. Dan Ashbar of Kansas City has just published a new fox-trot entitled "Wanda," with the following touching chorus:

"Wanda—my pretty Wanda—you're the only one for me,
"With a heart so true, all the world loves you,
"You're as sweet as you can be;
"I can't help but sigh, and I almost cry, while you're so far away;
"Sweet Wanda dear, I want you near—
"I long for you night and day."

Louise Fazenda, featured in "The Galloping Fish," Ince production, who is at Yuma with the company, is now entertaining her mother to whom she sent a ticket as part of a birthday offering, so this happy occasion, which the two have always shared will be spent together. Miiss Fazenda is now starting her fourth week on the Arizona location which is fourteen miles from Yuma.

Hughie Mack, the rotund farceur, has been added to the cast of "The Elk's Tooth," the forthcoming production of Renalles, Inc.

JEANS IN ICE-BOX

Does the act of placing a motion picture actor's trousers in cold storage constitute a crime?

That is the question to be decided in a Los Angeles court when M. Kauahilikia, an Hawaiian, faces trial for plundering the home of Frank Mayo, Goldwyn film player.

Mayo's home in Hollywood was robbed recently, and the Hawaiian arrested. The actor's trousers were found later in the suspect's ice box, sole evidence of the theft.

So state attorneys are attempting to discover something in the California statutes making it a crime to put a thespian's trousers in cold storage.

SID IS MAN OF PARIS

Sid Smith is playing a Parisian boulevardier in the current Cameo comedy, directed by Gil Pratt.

This is a Latin character like his part in "The Ne'er-Do-Well," as the Panamanian chief of police. Before that he was featured in comedy as one of the Hallroom Boys.

FOX TROUPE TO SONORA

With a full troupe of players, his technical staff and his director, William Wellman, Charles "Buck" Jones, famous Fox film star, left the Fox Studio this week and is now on location at Sonora, where many of the scenes in his latest starring vehicle, "Not a Drum Was Heard," will be "shot."

Wellman, who directed Jones in his two preceding pictures, is expected to make a great photoplay out of "Not a Drum Was Heard," which was adapted to the silver sheet from Ben Ames Williams' famous Western story of the same name.

WRITERS AID AQUATIC STAR

Interesting news to film-fans is contained in the announcement that Bada Cowan and Howard Higgin recently completed the titling of "Shona of the South Seas," the picture which will serve to introduce Annette Kellerman to the screen. Many of us remember "The Daughter of the Gods" in which Miss Kellerman made her screen debut and which was one of the most extravagantly produced pictures of its day. During recent years, the famous acquatic star has been absent from the screen, appearing in various vaudeville and theatrical productions. "Shona of the South Seas" was filmed in Australia, and when Miss Kellerman brought it back to this country, she decided to secure the best available aid for her come-back—hence the engagement of the firm of Cowan-Higgin.

Eugenie Besserer, clever character actress who is noted for the novel entertainments which she affords her friends at her Edendale home, is adding a patio and open air fireplace to her gardens.

After a month's visit with her son in Hollywood, Lloyd Hamilton's mother has returned to her home in Oakland.

POSSESSES PERFECT BACK

To the true artist, the most intriguing portion of the female anatomy is not the face, the torso or the limbs; it is the back!

After a study of the charmers among the leading beauties in Hollywood's film circles, a group of artists has awarded the distinction of having the perfect back to Kathryn McGuire. The judges included Florence Morgan, Kalman Sejer and Finn Froelich, all of Hollywood.

Back in the days when she played on the Sennett lot, Miss McGuire's beauty won her considerable prominence, which she has since exceeded by her performances in dramatic feature pictures. At the present time, in fact, she is regarded by those in the know as one of the leading actresses among the younger group; she was chosen by the Wampas as one of the Stars-of-Tomorrow in last year's selection.

Her recent appearances on local screens have been in "The Shriek of Araby," "The Woman of Bronze" and "The Flames of Life." She has just finished creating the featured role in Mozumdar's "Beyond the Veil."

WAS ADEPT AT FIT-UP STUFF

When Spottiswoode Aitken first started on his stage career in Edinburgh, Scotland, he was a member of what was termed a Fit-Up Company. The Company toured the provinces, carrying no properties except a curtain and rough boards for seats. They then rented empty store rooms where they put on their shows, ranging anywhere from Hamlet to Uncle Tom's Cabin, which was very popular in Great Britain. The company had no scenery whatever and when little Eva died in the latter play, she was hoisted up to the roof of the stage on a rope.

Aitken who is now playing one of the important roles in Hunt Stromberg's production, "The Fire Patrol," says his Fit-Up Company put on Uncle Sam's Cabin no less than two hundred times and the audience never failed to laugh at little Eva's death scene.

Lillian Leighton, clever characterizer of screen roles, has undertaken the study of "raceology" with special regard to the Indian tribes of America.

Miss Leighton, who will soon be seen in Zane Grey's "The Call of the Canyon," is herself a brilliant interpreter of squaws and negro mammies.

Many landmarks in San Francisco are plainly seen in "Three Days To Live," the third picture made by the Gerson Pictures corporation for the states rights market. Among the most interesting shots are scenes around the Palace of Fine Arts, while other shots will be the old Sutro Estate and the newly completed Skyline Boulevard.

Winter Hall, veteran character actor seen in some of the screen's best features of the past, has been added to the cast of "The Turmoil," the Hobart Henley picturization of the Booth Tarkington novel which Universal is making.

Hall will play Mr. Vertrees, one of the characters in the novel who have been wealthy longer than day before yesterday, contrasted with the newly-rich Sheridans.

HAS ROUGH TWO WEEKS

In her latest "Fighting Blood" production, Louise Lorraine, who plays the leading feminine role, enacts a number of her scenes with a lion, participates in a prize fight, acts as hostess at a formal dinner party and then to further demonstrate her versatility, puts on boy's clothes and is drawn into a fistic encounter with her screen lover, in which she is badly worsted before he penetrates her disguise and learns she is not a regular "He Boy."

Miss Lorraine goes through these varied experiences in less than two weeks actual camera time.

Ben Wilson will start his next feature for Grand-Asher sometime this month and announcement of the title and cast will be made shortly, he says.

WIFE PREDOMINATES

Virginia Valli may have been "A Lady of Quality" all through her last picture, which bore that title, but she's a hard working woman of the wilds now. She is on location on the Noyo River, or somewhere near it, up north of Fort Bragg in Northern California, where under the direction of Clarence Brown—who made "The Acquittal"—she is starring in Wadsworth Camp's prize story, "The Signal Tower."

The role that Miss Valli plays is that of a railroad man's wife. Asked if "The Signal Tower" was a railroad man's story, Bernard McConville, supervising editor of Universal-Jewel productions, said emphatically: "No—it's true. The story deals with railroad men to a great extent. But there is one influence that helps a railroad man more than anything else to follow the line of duty and give the best that is in him to his arduous work, and that is the influence of his wife. 'The Signal Tower' is more a story of a railroad man's wife than of railroad men."

GHOSTS CAPER ON SET

A silent western street set—except for the whirring of generators and the clatter of switches and the shouting of men—on a pitch black night—except for the weird light from giant arcs peeping around corners.

This is the setting against which Pete Morrison's six feet-two and nearly two hundred pounds of human bulk has been doing its best of nights for the past week in rushing certain episodes of "The Ghost City," new Universal chapter play directed by Jay Marchant, in which Morrison stars with Margaret Morris, supported by Al Wilson and other players.

"No wonder they call it 'The Ghost City,'" he wailed to Marchant. "All I've seen of the sets for ages has certainly supported the title. Lights that don't belong where they are and shadowy figures rushing around as though they didn't belong but were trying to hide—"

"Aw, shut up!" said Marchant with a director's prerogative. "I'm trying to encourage the ghosts to come around and when you give that seven-ton voice of yours a workout they all run for the hills!"

PORTRAY TRUE ARISTOCRATS

Kitty Bradbury, character actress of aristocratic type known especially for her work in Charlie Chaplin's "The Pilgrim" and in "The Midnight Alarm" with Percy Marmont, has been engaged by the Universal Pictures corporation to play the important role of Mrs. Vertrees in Hobart Henley's elaborate filming of "The Turmoil."

In Booth Tarkington's novel there is a mental clash between the newly rich and the rich-born engendered by their different attitudes towards life, the first trained by sudden wealth to throw discretion to the winds and spend colossal sums and the latter trained by a lifetime of plenty to be more conservative. Mrs. Vertrees and her daughter, Mary, the heroine of the epic, represent the latter class.

Eleanor Boardman was cast as Mary Vertrees and Winter Hall has just been engaged for the role of Mr. Vertrees. These three then —Kitty Bradbury, Eleanor Boardman and Winter Hall—are the Vertrees. Readers of the book will be glad to meet them on the screen.

"Lonesome" has been chosen as the title of Lloyd Hamilton's newest comedy, just completed under the direction of Gil Pratt. Ruth Hiatt is leading woman, and the cast includes Kewpie Morgan, Mabel van Buren, Jack Lloyd, Otto Fries, Fred Lancaster and others.

Mr. Hamilton will immediately begin work on his next production, under direction of Fred Hibbard.

Through the courtesy of Warner Brothers, William Beaudine has been engaged to direct the Shakespeare comedy classic. No cast has been named thus far.

Lois Zellner, the brilliant scenarist who prepared the film version of "The Man Between," is an enthusiastic art connoisseur. She arranges at least one afternoon a week to pursue this ambition through the Hollywood art shops.

Lillian Rich will now be known as an emotional actress!

At a recent pre-view of Strongheart's newest film, "The Love Master," in which Lillian Rich plays the leading feminine role, dramatic critics and film notables praised her work highly.

This is the first big production that the beautiful leading lady has really had the opportunity of displaying her exceptional dramatic ability.

Laurence Trimble directed the film for Associated First National release.

RECOGNIZED BY COLLEGE

Sada Cowan, with whom Howard Niggin collaborates in the preparation of original scenarios, adaptations and titles, is also well known as the author of sixteen one-act playlets, which are very popular among the "little theatres" and university dramatic societies all over the country. The most recent request for production of one of Miss Cowan's playlets came from W. H. Trumbauer, director of the class in dramatic composition of play production of Grinnell College. Permission was asked to produce "In The Morgue," with the assurance that "the production would of course be part of the laboratory work done by the students and would be done adequately and fittingly."

Such recognition of screen authors by collegians should inevitably result in a better feeling for the entire personnel of the cinema world.

Upon his return from San Francisco where he is presenting Maud Fulton's latest play, "Punchenello", Robert Ober, celebrated actor, will undertake a prominent farcical role in a forthcoming Hollywood production.

Lillian Leighton, who will soon be seen in "The Call of the Canyon" and "Phantom Justice," edited her own newspaper in Wisconsin before she commenced her theatrical career.

SCORES IN EMOTIONAL ROLE

Ethel Wales, in the Hoffman production "Which Shall It Be?" recently completed at the Hollywood Studios, bids fair to achieve a niche in the "American Mother" hall of fame. As one critic who has pre-viewed this picture states, she is " . . . just ordinary farm folks, looks like farm folk, has a flock of offspring and amid her trials and tribulations looks in the film as though she might have spent her entire life on that same farm." This is the film that has startled critics through having no hero, no heroine, no villain, no plot—just a page from life."

WRITER BACK

Last week marked the return of Winifred Dun, scenario editor for Metro, after a flying trip to New York to consult with Laurette Taylor and her author-husband, J. Hartley Manners, over the script of "Happiness." This will be the second Laurette Taylor production for Metro and the assignment of Miss Dunn to prepare the continuity is a signal honor, since this picture promises to be one of the biggest features of the coming season.

During her stay in the East, Miss Dunn also conferred with Metro home office executives regarding the other pictures of the Winter season and she declares that the plans outlined call for a period of great activity at this local studio.

Creighton Hale has two interesting offers under consideration for a vaudeville tour of southern California and has at hand twelve different stories for an "act." Mr. Hale first came to the Coast as a star of the speaking stage in "Little Old New York" and "Just Suppose." Since his arrival on Christmas day he has made six pictures, each involving a long engagement.

Virginia Brown Faire, who has been loaned to the Belasco Productions for "Welcome, Stranger" in which she plays a young Jewish girl, for the first time in her screen career will portray a poor white girl. She has known poverty as an Oriental in several pictures. The finale of "Welcome, Stranger" will see her in affluence which means a variety of costumes, the search for which she has now begun. Her work before the camera commences this week.

Olive Borden, leading woman in Mermaid comedies, had her first aeroplane trip in "Air Pockets," in which Lige Conley furnishes a laugh for every revolution of the propellor. Fred Hibbard directed.

SPEED FOR BANKS TITLE

Monty Banks, who is to make five reel comedies for Grand-Asher, will have a wonderful chance to show his ability as an actor as well as a gag comedian in the picture, it is declared. Herman Raymaker, the director, regards Banks as one of the most talented men in the profession but maintains that in the two reel films, while he could keep people laughing all the time, there was not the opportunity for lights and shades that will be present in the longer film. "We've got a corking story," says Raymaker. "It's first, middle and last names are the same—speed! At that, a title hasn't been chosen. We're trying to get something that will be adequate and express the vim and dash of the story properly."

"SHREW" FOR ZEIDMAN

Having shipped the print of "The Good Bad Boy" to the Eastern offices of Principal Pictures Corporation, Bennie Zeidman announces his second pictures under his contract with this organization.

A modern version of "The Taming of the Shrew" is being written by Dorothy Farnum, who prepared the scenario of "Beau Brummel" for John Barrymore.

Full-rigged ships and ocean-going yachts play important parts in "Superstition," the Creative Productions' picture, now being titled, edited, etc., by Louis Weadock at the Hollywood Studios. W. H. Carr, general manager, chartered one of the largest yachts and one of the largest full-rigged ships on the Pacific Coast for use as locations upon which to film much of the "sea stuff" appearing in the picture.

No decision as to the releasing arrangements for "Superstition" has yet been made.

STROMBERG AT UNIVERSAL

The popularity of Universal City as a leasing studio for independent companies to find haven in continues. The newest arrival is the Hunt Stromberg unit, Stella Productions, in which Harry Carey is the star and Stuart Paton the director. Both of the latter were formerly associated with Universal.

Dorothy Chase has gone in for fancy riding as an addition to her already-long list of accomplishments. As a pupil of Willim Brown of the Griffith Park Riding Academy, who is conducting a class strictly for motion piicture work She is making excellent progress in the more difficult phases of the equestrienne art. Miss Chase recently completed interesting parts at Metro and Century.

The third picture of the Gerson Picture Corporation "Three Days To Live" has been titled and will be ready for the states rights market within the next two weeks.

This picture has all the lure of the Orient with an American setting. The theme treats of a Hindoo who works out his vengeance upon two American bankers in San Francisco.

Ora Carew is starred in this production and is supported by a very strong cast.

DUSKY QUEEN HONORED

Lobengula, who once took the warpath against the British in South Africa, had a queen who was "fat and forty" if not so fair. She was visited by Harold M. Shaw, who has just completed a series of pictures for Metro, while he was making "Die Voortrekkers," which was "The Covered Wagon" of the Boers.

Shaw was presented to the dusky queen by Colonel Colenbrander, who had served with Kitchener, and he gave her a bottle of gin. "After we had toasted her health," he says, "she asked Colenbrander: 'Why did you wait until I am an old woman before bringing your friend from across the sea?' Possibly she imagined she would have received two bottles of gin had she been younger and more attractive."

A lock of golden hair was provided by Carey Wilson, Goldwyn associate editor, for a scene for "Three Weeks." The lock was clipped not from Carey's head, but from the tangle of hair of his small daughter. "I demand screen credit," Wilson cried when the hair was photographed.

Anna Q. Nilsson is working day and night to complete her work in "The Swamp Angel," in order to start on Richard Walton Tully's picturization of "Flowing Gold," another First National picture, next week. She will merely be obliged to step from one stage onto another adjoining.

Horton is Vaudevilling

Edward Horton, who played he of the featured roles in mes Cruze' production "To the adies," has temporarily de- rted motion pictures for the age. The versatile young actor appearing in vaudeville for a w weeks.

Featured with Horton in this aramount picture are Theodore oberts, who is also touring in udeville, Helen Jerome Eddy, d Louise Dresser, another ell-known vaudevillian. Walter oods adapted the stage comedy y Marc Connolly and George Kaufman an dalso served as roduction editor of "To the adies."

Builds Town in Arizona

Building a town with practical ouses throughout only to burn at a later point in the story as the unique experience of Di- ector Irvin Willat, who is pro- ucing the Zane Grey story The Heritage of the Desert" for Paramount.

Willat carried his entire cast nd staff into the actual country escribed by the author. In the ilds of Arizona the temporary own of White Sage was con- tructed. The buildings erected ere four-walled and roofed and ould easily have been made liv- ble. The entire settlement was urned spectacularly as one of he dramatic high points of the icture.

How About Sparky?

Carmel Myers was leaving the California theatre after seeing her- self on the screen in "The Slave of Desire." Also on the bill were the horse race pictures in which Papy- rus and Zev did their stuff.

In front of Carmel were a man and woman.

Said the woman to the man: "Wasn't that a wonderful produc- tion?"

Said the man to the woman: "Yep—Papyrus and Zev put on a great race."

The woman looked at the man in fine scorn.

Carmel hastened to her car.

The spirit of the immortal violin piece and song, "Souvenir" by Drdla, has been dramatized for the screen and stage by Victor Hugo Halperin and is now being filmed at the Hollywood Studios. It has a short prologue, carrying a gra- phic portrayal of the turbulent times of the Russian revolution. The balance of the plot is laid in this country.

ONE-EYED IS CONVERTED

One-eyed Connelly, world-fam- ous gate-crasher, has gone to work at last.

For twenty years he has roamed the country centering his attention on his ambition to see all of the championship fights from a ring- side seat without paying for the privilege. Now he has settled down in Hollywood to work his way to the top of the motion picture in- dustry.

With pick and shovel he is hard at work helping build exterior set for "Torment," the melodrama Maurice Tourneur is making for First National at the United Stu- dios.

It is Connelly's boast that in his twenty years of wandering he has managed to get twenty-one meals every week—yet, no one has ever caught him working. Sport writ- ers all over the country have com- mented on his dislike for two things—work and underwear.

"I'm working now so I can keep right on living in a place where I don't have to wear anything under my shirt," commented Connelly as he rested on his pick, "I like this climate."

Will Start Turkey Day

From the wilds of Northern California mountains where he has been hunting for two weeks, Cecil Be De Mille sent word to his office that by Thanksgiving Day he would be back in the Lasky Studio, Hollywood, ready to plunge into the preliminary preparations for "Triumph" by May Edgington, his next Para- mount picture. During his ab- sence Jeanie Macpherson has been whipping her adaptation into final shape.

Present plans are to start work on "Triumph" immediately following the close of the "pro- duction vacation," at the Lasky Studio. It is more than possible that a considerable portion of the exteriors will be made in New York following or before stage work at the Hollywood plant. Leatrice Joy and Rod La Rocque, announced as featured players in the production, are engaged in assembling their wardrobes.

Art Lee, well-known make-up expert who has been convalescent for some time from a serious ill- ness, is returning to active partici- pation in motion picture activities. He will re-enter the studio world, again contributing some of the heavy portrayals which have won him wide-spread recognition.

Bebe Daniels, Ernest Tor- rence, Noah Beery and Lloyd Hughes are the featured players in this Irvin Willat production. Albert Shelby LeVino wrote the screen play and Lucien Hubbard is production editor.

Cutting Zane Grey Film

Director Victor Fleming and production editor Lucien Hub- bard have completed the cutting of Zane Grey's "The Call of the Canyon." Fleming returned a few weeks ago from the wilds of Arizona where he filmed the photoplay in which Richard Dix, Lois Wilson and Marjorie Daw have the featured roles.

JUGGLED HIS LINES

Ralph Lewis got his first stage experience when Northwestern University put on its annual class play.

He played right half on the foot- ball squad and held down the first sack on the baseball team and thought as a side line he would try the stage. His first role was that of a butler and his first line was "Here Comes the Queen, My Lord." But the gridiron warrior got stage fright on the opening night and when it came time for him t ospeak, he couldn't say a word for several seconds. Then he got his lines confused and in- stead of saying "Here comes the Queen, My Lord," Ralph blurted out "Here he is now," and then the leading lady walked in from the wings. Ralph says he can truthfully say his first stage ap- pearance was a riot.

Hart Will Vacation

William S. Hart plans to take a short vacation at his California ranch as soon as production work on "Singer Jim McKee," his current production is com- pleted. The vacation will coin- cide with the temporary produc- tion lull at Paramount's West Coast Studio.

"Singer Jim McKee is Hart's second picture since his return to the scree nand like its pre- decessor, "Wild Bill Hickok," was written by the star and adapted to the screen by J. G. Hawks. Phyllis Haver plays opposite the star in the present picture.

Since the announcement that Mack Sennett was about to re- incorporate his erstwhile famous chorus of Bathing Beauties, it is very apparent that the newspapers are being devoured from front to last page. "I'll bet," said the casting director, "since that article was printed over a week ago, I have interviewed over two hun- dred girls, including some of the most beautiful you ever saw. I'm now looking for a good assistant to help me, because there are still several hundred more girls to be seen, before we finally decide on the group we will select to repre- sent that company."

Chaney Minus Make-up

Theater-goers who see Sam Wood's production "The Next Corner" will be privileged to get their first glimpse of Lon Cha- ney as he really is minus eccen- tric make-up or physical distor- tion.

Chaney is playing one of the featured roles in this adaptation by Monte Katterjohn of Kate Jordan's novel of the same name. He plays the role of a Basque but for the first time in many years has abandoned all dis- guise. Conway Tearle and Dorothy Mackaill are the other featured players in this Para- mount picture now in the mak- ing at Paramount's West Coast Studio.

Directors Will Dance

The Seventh Annual Ball of the Motion Picture Directors Association will be held at the Biltmore Hotel on Thanksgiving Eve, November 28th, according to announcement being sent broadcast by Chairman of the Ball Committee, George L. Sar- gent. While this affair is the seventh in the notable history of the organization, it is the first costume ball ever undertaken by the M. P. D. A.

Indications point to an affair which will be strikingly beauti- ful and unique, with many in- novations and surprises. Fred Niblo will act as the official pace- maker of the evening. The en- tire galaxy of screendom, from Mary Pickford, Dough Fair- banks, Charles Chaplin, includ- ing many public officials, down the roster of familiar celebrities, will be present.

From this prominent gather- ing there has been chosen a number of stars and directors to stage a festival of gaiety and splendour. Even the orchestra will be arrayed in checkerboard costumes.

The Ball Committee, headed by Mr. Sargent, includes Fred Niblo, Joseph De Grasse, Wil- liam Beaudine, William P. S. Earle, William Seiter, Harry Franklin, Phil Rosen, Douglas Gerrard, Wally Van, William Duncan, Jack Ford and James Hogan.

The public is invited to attend the Ball.

With two companies in full sway and a third production in prepara- tion the Christie organization is as active as a hot water bottle in the Old Soldiers' Home. Neal Burns, supported by Vera Steadman and Bud Fine, has begun a comedy whose theme seems to be that a man can be popular even if he is a Second Lieutenant. Jimmie Ad- ams, supported by Duane Thomp- son, has reached the mid-way point in a production which is being di- rected by Harold Beaudine.

For Week Starting Monday, Nov. 19th, 1923

Pulse of the Studios

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Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BALSHOFER STUDIO, 1329 Gordon St. Stuart Mack, Prod. Mgr.						**Holly 191**
Clayton Grandin	Lola Patti	Jim Crosby			2-Reel Serial	5th Episode
Clayton Grandin		Jim Crosby			5-Reel Western	Preparing
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 313**
Eddie Lyons Production (Arrow release).						
Ben Wilson Productions (Federated release)						
Henderson	All-Star	Stevens-Linden	McGaugh		"Gambling Wives"	2nd Week
Dearholt Productions.						
Francis Ford	Edward Cobb	DeGrasse	Geo. Carter	F. Ford	"Rodeo Mixup"	Editing
Neva Gerber Productions.						
Dick Hatton	Hatton-Gerber	Wm. Nobles	Jack Nelson	Coolidge	"Sagebrush Relligon"	3rd Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-14**
Arthur Howard Productions						
Wm. Bertram	All-Star	Allen-Zehr	Gardner		"Some Man"	2nd Week
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						**578-58**
Jas. Young	All-Star	Special	G. P. Saum	C. O. Sessel	"Welcome Stranger"	Preparing
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593-57**
Fred Caldwell	All-Star	Hollister	Rounsaville	J. S. Woodhouse	"Hollywood 1900"	Preparing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 009**
Century Comedies (Universal release).						
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 407**
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	Feature Comedy	Preparing
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 310**
Beaudine	Jimmy Adams	Peterson-Garnett	Clemens	Graham	2-Reel Comedy	2nd Week
Al. Christie	Neal Burns	Nagy-Phillips	Hageman	Beck	2-Reel Comedy	1st Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr.						**Drexel 211**
Hunt Stromberg Productions.						
Stromberg	All-Star	Belloni	"Doc" Joos		"The Fire Patrol"	Schedule
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd., Culver City						**Culver City 54**
DARRELL-MOUNIER STUDIO. J. F. Mounier, Gen. Mgr.						**Washington and Ince Blvds., Culver City**
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						
Ryan Bros. Productions						
Geo. Chesebro	Chesebro-Clayton	Selander	Reed	Ben Cohen	"The Wolf Man"	3rd Week
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-16**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Couley	Meehan		Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
G. Pratt		McGill		Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
F. Hibbard	Lloyd Hamilton	Corby		Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 300**
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Seiter Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead	Fannie & Fred Hatton	"The Shadow of the East"	5th Week
Tom Buckinham	All-Star	Sid Wagner	Kingling	Carter	"The Arizona Express"	Preparing
Wm. Wellman	Chas. Jones	Joe August	Hough	Hobart	"Not a Drum Was Heard"	1st Week
J. Blystone	Tom Mix	Dan Clark	Eugene Forde	Lee	"Ladies to Board"	1st Week
David Solomon	Shirley Mason	Schneiderman	Edward Bernoudi		"The Morroco Box"	1st Week
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 269**
Phil Goldstone Productions. State Rights release).						
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						**Holly 016**
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						**761-71**
Emmett Flynn	All-Star	Lucien Audriot	Ray Flynn	Carey Wilson	"Nellie, the Cloak Model"	8th Week
Alan Crosland	All-Star	Jory Mescall	Lynn Shores	Carey Wilson	"Three Weeks"	8th Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 143**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Robt. A. Golden		"The Girl Expert"	14th Week
J. K. McDonald Productions.						
Halperin Productions.						
Halperin-Wallace	All-Star	A. Wyckoff	H. Young	Halperin	"Souvenir"	5th Week
Laurel Productions.						
W. Ruggles	Priscilla Dean		L. Pierson		"Pirates & Plunder"	Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Sanford Productions.						
Mattison	Mattison-V. Rich	E. Dyer	R. Sanford	Staff	"The Ragged Robin"	Preparing
Kinemart Productions. B. Schrader, Casting. 1442 Beachwood Drive.						
Byran Shrader	All-Star	Jim Clancey		Staff	Special	Editing
ROY HUGHES PRODUCTIONS. 840 S. Olive. SHADOWLAND RELEASE.						
Roy Hughes	Leavens Hale	J. MacFarland		Thos. Dixon, Jr.	"Ashes of Waste"	Arizona Location
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761-73**
Gene Stratton Porter Productions.						
Thomas H. Ince Corporation.						
Del Andrews	All-Star	Max Dupont	Frank Gerghty	Del Andrews	"The Galloping Fish"	5th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						Holly 2814
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
Herb Brennon	Pola Negri	Jos. Howe	H. Schwartz		"Shadows of Paris"	Editing
Clifford S. Smith	W. S. Hart	Warren Reeves	Dick Rush	J. G. Hawks	"Singer Jim McKee"	6th Week
Sam Wood Productions.						
Sam Wood	All-Star		John Waters	Monte Ketterjohn	"The Next Corner"	5th Week
Jos. Henabery Productions.						
Henabery	All--Star		Richard Johnston	Edfried Bingham	"The Stranger"	4th Week
Irvin Willat Productions.						
Irvin Willat	All-Star	Chas. Shoenbaum	Otto Brower	Albert S. LeVine	"The Heritage of the Desert"	Editing
L. B. MAYER STUDIO. 5360 Melrose Ave.						431-171
Fred Niblo Productions.						
Fred Niblo	All-Star	V. Milner	Dorian Cox	Bess Meredith	"Thy Name Is Woman"	8th Week
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						Capitol 2120
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star		Harry Schenck	J. G. Hawks	"Cape Cod Folks"	13th Week
John M. Stahl	All-Star		Sidney Algier	A. G. Younger	"Why Men Leave Home"	Editing
B. P. Schulberg Productions (Preferred Pictures Release).						
Gasnier	All-Star	Karl Struss	George Yohalem	Waldemar Young	"Poisoned Paradise"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Geo. D. Baker	All-Star	Arnold	Eddington	Geo. D. Baker	"Revelations"	3rd Week
King Vidor	Laurette Taylor	Chet Lyons	Dave Howard		"Happiness"	3rd Week
Allen Holubar Productions.						
Allen Holubar	All-Star	Haskins			"The Human Mill"	9th Week
Jackie Coogan Productions.						
V. Schertzinger	Jackiie Coogan	Frank Good	Brewster		"A Boy of Flanders"	Preparing
NATIONAL STUDIO. 1116 Lodi St.						Holly 4470
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	22nd Week
Marshall eilan	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	5th Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						Holly 2806
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
RC STUDIO. Melrose and Gower. 780 Gower St.						Holly 7780
Al Santel	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Fighting Blood" Series	Schedule
James Horne	All-Star	Jos. DuBray			"Not For Publication"	Preparing
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-721
Jas. A. Howe	Will Rogers	Robt. Doran	Ross Lederman	Staff	2-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
James Parrot	Chas. Chase	Ed Willatt	Leo Gerstad	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
Roach-Clements	Glen Tryon	Fred Jackman	Hopkins	Roach	5-Reel Comedy-Drama	2nd Week
Geo. Jeske	Stan Laurel	Frank Young	Wm. Dill	Staff	2-Reel Comedy	Schedule
Fred Guiol	Spat Family	Nick Barrows	Lloyd French	Staff	2-Reel Comedy	Schedule
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945
W. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Murphy Miller	Walker Cooper	Al. Neitz	Bob Dillon	"The Deer Slayer"	6th Week
J. J. Brown Productions.						
Al. Rogell	Fred Thompson	Ross Fisher	Curley Dresden		"The Sheriff of Tombstone"	2nd Week
Saloford Productions.						
SENNETT STUDIO. 1712 Glendale Blvd.						Drexel 1550
Del Lord	All-Star			Staff	"One Ghostly Night"	5th Week
Erle Kenton	All-Star			Staff	"Trifling"	3rd Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres.						Holly 4080
Joseph M. Schneck Productions. (First National Release).						
F. Borzage	Norma Talmadge	Tony Gaudio	O. O. Dull		"Secrets"	3rd Week
First National Productions.						
C. Badger	Coleen Moore	Berquist	O'Brien	Montagne	"The Swamp Angel"	6th Week
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott R. Beal	Fred Myton	"Torment"	3rd Week
Richard Walton Tully Productions.						
Jos. DeGrasse	All-Star	Geo. Reehm	Warrenton-Carpenter	Johnson	"Flowing Gold"	1st Week
Frank Lloyd Productions.						
Frank Lloyd	All-Star		Harry Weil		"The Sea Hawk"	Preparing
UNIVERSAL STUDIO. Fred Datig, Casting.						433-131
Universal Film Manufacturing Co. (Universal Release).						
Jay Marchant	Morrison Morris		Ray Taylor		"The Ghost Ship"	9th Week
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	8th Week
C. Brown	All-Star		Ernest Laemmle		"Signal Tower"	5th Week
Hobart Henley	All-Star		A. Smith		"The Turmoil"	13th Week
Eddie Cline	Reginald Denny				"Love Insurance"	Preparing
Sedgwick	Hoot Gibson		Billy Tummel		Courting Calamity"	4th Week
Edward Laemmle	Billy Sullivan				"The Leather Pushers"	Schedule
Robt. Hill	Laura LaPlante	Jack Rose		Hugh Hoffman	"The Thrill Girl"	1st Week
Wm. Craft	Wm. Desmond		Koehner		"The Riddle Rider"	2nd Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						598-131
Dave Smith Productions.						
David Smith	All-Star	Steve Smith, Jr.	Wm. Dagwell		"A Tale of Red Roses"	4th Week
WARNER BROS. STUDIOS. 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Wm. A. Seiter	Marsh-Gillingwater	John Stumar	Tenny Wright		"Daddies"	6th Week
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	5th Week
Wm. A. Seiter	All-Star	John Stumar	Tenny Wright		"How to Educate a Wife"	Preparing
Harry Beaumont	All-Star	David Abel	Frank Strayer		"Babbitt"	Preparing
Wm. Beaudine	All-Star	E. B. DuPar			"Lover's Lane"	Preparing
Ernest Lubitsch Productions.						
WALDORF STUDIOS. 6070 Sunset Blvd. Al. Brandt, Mgr.						Holly 7940
Edw. J. LeSaint	Jas. Kirkwood	King Gray	Roland Asher	J. Stormwasser	"Discontented Husbands"	Editing
WORLD EDUCATIONAL FILMS CINEMATOUR. Box 818, Station "C," Los Angeles						
J. A. Eliason	Baby Betty	Wm. Field	Jos. B. Brown	Robinson	"My Kingdom for a Horse"	1st Week

"Hogging the Camera"

By FRANK MAYO

There are tricks in all trades. Tricks of the lawyer, the doctor, the merchant, the thief. And now the movies are acquiring tricks that will class players with all the others above mentioned.

Many old-time players claim that sincerity and personality will dominate any scene. And yet, a young actor who recently signed a five-year contract with a famous production company is known essentially as a "trick actor." That is, he is a past master at "stealing the picture."

Those who maintain that acting ability and screen personality alone are the beacons to success are quite enraged at the trick actors. It is their contention that too many tricks have a tendency to make a player a mere automaton jerked by tricks and mannerisms.

And so the merry war goes on.

For instance, there is a famous actress who will allow no woman in the scene to be dressed in white but herself. Another woman in white would detract the attention of the screen audience, and she simply will not allow it.

A short time ago a well-known matinee idol had a trick of having a streak of gray hair roll back with the smooth black hair from his high forehead. This was his copyright, as it were. One day an extra insisted on using the same trick. He was released.

The keenly experienced screen actor will not overact, but neither does he ever loaf while he is being photographed in a scene. No matter how much the acting affects the star he will also make it affect himself. By some mannerism or trick he will try to attract the audience-yet-to-come to see his shadow.

One of the most famous of the older actors, whose name is a household word, is never seen without his cigar, the end of which he chews impatiently or else smokes volcanically or spasmodically.

He always moves when he speaks a title, thus eliminating the possibility of being taken out of the picture and the title used instead.

It is well known on any picture lot that the inexperienced screen actor has no chance with the more adroitly experienced one. The latter will "hog the camera" every time.

For purposes of illustration: The two of them will be talking in a scene. Suddenly the experienced one will step backward casually. And, if his action passes unnoticed by the director, the completed film will register him in full view while the inexperienced actor in the foreground will show sideways and indistinctly before the camera.

In a tense moment the experienced actor w attract the attention of the audience by unfo ing a white handkerchief. A simple thing—l it focuses all eyes his way—and by a trick memory his name might be impressed on mind by so simple an action when that of star is forgotten.

The story is told of two old-time actors tryi to "steal the picture" from each other in a ta ing scene. First one would step backwa rather casually, then his fellow talker wo also step backward rather casually also. Pl ing a game that each knew well, they began the very foreground of the scene, and en up at the rear of it. It happened to be a p ture being directed by Erich von Stroheim, watched the scene with an amused smile, a then said, "Come on, tricksters, now both sti still; you are not playing golf!"

There can be no doubt that mannerisms, not tricks, can be made to register with the p ture-loving public. Call it individuality or w you will, it is that something by which the pl er is best remembered.

Of one thing I am certain. The extra pla knows more about acting than the experien actor. Years under the lights have a tende to make the latter humble. For really, there much to learn about screen acting, and a v short time in which to learn it.

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The Universal Megaphone

(Continued from Page 5)

his assistant director, suggested.

"Double? Say, don't be dumb. I've been waiting for two weeks to get a crack at this scene. Just duck your head and look out for splinters, that's all. Because boy, when I hit that ballyhoo stand it's going to stay hit."

Hundreds of extras playing in the scene ducked for cover when Hoot came "flying thru." No one was hurt, except the star himself who received a deep cut on one hand.

Fifteen freight cars, two locomotives and other railroad equipment are in use by the Clarence L. Brown company near Fort Bragg in Northern California, where scenes for Virginia Valli's new starring vehicle, "The Signal Tower," are being filmed, according to Pliny Horne, cameraman, who has just returned to Universal City from the location site.

Horne was with the company shooting "runaway train" scenes at Auberry, near Fresno for several days and after a couple of days at the location site near Fort Bragg "cleaned up" all of the scenes requiring him.

A portable signal tower, around which the central interest in the story is woven and in which many of the major sequences take place, was built in the studio and transported to the north country. It has been set up at a siding along the railroad tracks between Fort Bragg and Willetts.

The company, which includes, besides the director, his first and second assistants, Charles Dorian and Ernst Laemmle, a cast of six persons and a production unit—carpenters, electricians and property hands—of about twenty-five persons, stays at the Noya River tavern and goes to work each morning by a speeder. Lunch is eaten under the giant Redwoods which flank the railroad tracks.

"The Signal Tower" is Miss Valli's first big starring feature since she finished work in "A Lady of Quality."

The nurses and staff at St. Vincent's hospital gathered to enjoy a performance, in the hospital assembly hall, of "The Ramblin' Kid," Hoot Gibson's latest Universal feature play. Gibson, the star, appeared in person. The studio orchestra that played through the filming of the piece, directed by Henry Cohen, composer of "Canadian Capers" and "Are You Playing Fair?" and more lately "Just Remember," played for the picture. It was a gay party.

And two floors above, attended by a special nurse, and recovering from serious illness, lay Edward Sedgwick, the man who directed the picture, and who only recently returned to the studio, still in a wheel chair, to view the final scenes of "Courtin' Calamity," the picture he started when stricken by illness.

The story came to light with Sedgwick's return from the hospital. Ill as he was, the director, grateful for the care given him at the hospital, arranged with Gibson for the show. The entire facilities of the studio were placed at his disposal, and he was host for the evening—two floors removed. Sedgwick, stricken by toxic poisoning caused by an injured tooth, lay between life and death for six days. In the meantime Gibson himself directed the picture.

Edward Sedgwick adorned a bed in St. Vincent's hospital for two weeks and between operations hummed bits of melodies. If he was too weak to hum he thought up a new tune to hum later.

He is now working with Henry Cohen, his studio organist, in converting the bits of melodies into a hospital bedroom ballad entitled "I Wonder-When-I'm-Going-to-Get-Another-T-bone-Steak Blues."

The Universal director, whose versatility extends over a varied field of writing, acting and composing, has written and directed many of Hoot Gibson's most popular pictures and has composed many "best sellers" in the field of popular music.

Between scenes he makes up lyrics to melodies composed by Cohen. The two recently wrote "Just Remember," a foxtrot ballad now extremely popular.

During the filming of "Courtin' Calamity," Hoot's latest starring feature for Universal Sedgwick became very ill from poisoning from an infected tooth. For weeks he has had nothing to eat except milk toast, poached eggs and tea. He craves steak mightily, and loud is his mournful wail when it's time to eat and his nurse brings him his milk and eggs.

Sedgwick is now back on the set in a wheel chair, guiding the filming of the final scenes in the picture. Gibson handled the directorial megaphone during the regular director's absence.

Hoot Gibson, famous picture star, was married yesterday at Universal City to Josie Sedgwick. This marriage gives Hoot th estudio record for weddings. He has been married twenty times in the past two years; among his brides are Laura La Plante, Billie Dove, Esther Ralston, Mildred June, Louise Lorraine, Mary Philbin and others.

And strange to say, his wife doesn't object. Because of course, they are just moving picture weddings—climaxes in his various pictures which always end with a wedding. Hoot holds the record on the lot, therefore, as a celluloid bigamist!

The new picture, in which Josie Sedgwick, in elaborate wedding gown, appears as a blushing bride in the final fadeout, is "Courtin' Calamity," a lively story of adventure with a Wild West show. Miss Sedgwick, a sister of Edward Sedgwick, the director, and well known for her work as the leading lady in "Jubilo" and other feature pictures, can claim quite a few weddings on her own account—Will Rogers and others.

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Which is to say that officially he's Edward, motion picture director, member of M.P.D.A. and all of that. Unofficially and naturally he's Eddie, "one of the boys."

Laemmle is now directing Billy Sullivan in "Girls Will Be Girls," the third round of a new series of "Leather Pushers," being made at Universal City.

Off stage, enshrouded with cigar smoke, Leo Zahler plays the organette and Jack Levine saws melody out of a violin.

A scene is shot and Eddie leaves the set while the cameras are set up at another angle. Then Eddie speaks to Kathleen Myers, pretty blonde who is the girl of girls in "Girls Will Be Girls," playing the romantic lead opposite the star.

"Have you seen my violinist do his dancing act? Come on, fellows, let's have some jazz and a little dance. Step lively, Jack."

And Levine, despite his protests that the bards of the studio stage are rough on leather, does a "fiddling-scene act" which wins the plaudits of the troupe, a smile from the pretty blonde and a handful of Havanas from Eddie. Leo does facial contortions in time to the music and produces wierd melody from the little organ. Clyde De Vinna, cameraman, looks on amiably, finally suggesting, "All ready, Mr. Laemmle." And Edward goes back to work.

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Stuart Mack of the Balshofer Studios, has made three two-reel episodes of "The Everyday Mystery," a serial dealing with fake spiritualist mediums and fortune tellers, and is now filming the fourth episode. There are twenty-six episodes to the serial, and Mr. Mack has put forth complete expose of the methods of how spirits are produced as well as the many sleight-of-hand tricks that are employed by these mediums in gaining the will of the public. These episodes are each two-reels long and are a complete drama but yet are connected together.

Lola Patti stars in the fourth episode now being made, this story deals with a young and susceptable high school girl of sixteen, who has heard the other girls tell of the fortune teller and the many things they were told, and she also decides to have her fortune told, and as she knows her mother will not permit such a visit, she goes alone. She is surprised that the Madame knows her name and knows the three questions that she had written on a piece of paper, which is in her hand. She is too young and unsophisticated to know that the Madame has played a trick on her, and that she holds "blanks" in her hand, and the Medium holds the questions she wrote.

Of course, it is easy for the fortune teller to tell her everything, and in the course of events the foolish young girl tries to follow the lines set for her by the unscrupulous medium, who has sent many girls to ruin.

This is the first time in the history of motion pictures that such a picture has actually been made, and Mr. Mack has worked for some time on these stories, having written them and printed them years ago, and studied them out true-to-life in order to produce them so that the full value would be brought out.

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Volume VI | SATURDAY, NOVEMBER 24, 1923 | Number 32

THE THANKS WE OWE

Thursday is Thanksgiving Day. It is a consecrated annually-observed twenty-four hours which antedates the founding of the motion picture industry by many hundreds of years, yet an occasion when many of us might well dedicate a few hours of reflection and the offering of thanks for what we have attained since we last paused, at the same time one year ago.

The motion picture industry has much to be thankful for this year, for it has applied itself in earnest during the past few months in anticipation of that golden period of progress and prosperity that we shall enter upon with the new year, and of which we have noted indications in the fitful activity prevalent in the studios this season. True, things are rather quiet now, but as we said before, preparations are being made for to-morrow's onslaught, and we must all gird ourselves for the encounter so we may offer our entire strength to win the victory. Particularly should we be thankful that general business conditions have improved in our profession to such a great extent in the past two years; we should be thankful for the advent of new and capable eecutives and artists, each and every one of whom is bending every effort to emblazon the name of the cinema art high on the walls of the Hall of Fame; we should be thankful for the fine pictures that have been made this past year, and last, but not least, we should be thankful that the majority of films have evolved from factory-made productions to works of art and that they are winning wide-spread recognition through capable and efficient distribution and exhibition in the foremost sections of the world, and that the independent, as well as the big magnate, is enjoying his present-day success. We should also hope for more team-work in production, during this period of thanksgiving, for our combined efforts will certainly spell victory where disruption and discord within our ranks will only have a tendency to destroy our morale and break down the fabric of our past endeavors. And now, with the announcement of a big new financial institution designed to serve the motion picture industry exclusively we should give thanks that at last the film business will function within itself as a complete unit, unhampered by outside and oft-times unfriendly powers.

We of "Camera!" have particular occasion for giving thanks at this time for the rapid growth that has come to us within the past year; and we have further cause for thanksgiving because of having achieved that for which we have been struggling in the dark for so very long. This Thanksgiving will bring sunshine to us that we shall reflect to you when the time comes. On the first of the year we shall tell you what it is, and then we shall all join hands in one grand paean of thanksgiving for the attained ideal. All in all, this Thanksgiving Day should be replete with joyous gratitude in every quarter of filmland. We are, all of us, on the threshold of the Great Era.

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"The Hunchback of Notre Dame"

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This Week's Theatre Notes

Corinne Griffith, acting the leading feminine role in Goldwyn's Charles Brabin production, "Six Days," by Elinor Glyn, is showing at the Alhambra Theatre.

Mary Pickford's triumph "Rosita" starts its second week at Grauman's Million Dollar Theatre. "Rosita" shows Mary Pickford in an emotional role, an alluring woman whose fascination attracts even the King of Spain. Bordering on the spectacular, with gigantic settings the picture does not rely alone on the various elements of a beautifully and perfectly produced photoplay. The story is the thing. The thrilling adventures of Rosita, the little street singer of Spain forms the basic of the love tale that binds together beautiful scenes. The supporting cast includes Holbrook Blinn, Irene Rich, George Walsh and Charles Belcher who were directed by Ernst Lubitsch.

This week at the Hillstreet marks the return of Francis X. Bushman and Beverly Bayne. Thev offer their popular sketch "The Poor Rich Man."

Another feature will be Nonette. She will offer a wide diversified program with Harold Solmon at the piano.

Charles Harrison and Slyvia Dakin with Billy Hogue in their act "The Three of Us" are also on the bill.

Bob Anderson will present his famous Polo Pony.

Cantor and Neilson will provide harmony with a number of songs.

Completing the vaudeville will be McSovereign who has a very entertaining act.

The feature photoplay will be Glenn Hunter, in "Youthful Cheaters."

A magnificent musical setting has been written for Jackie Coogan's latest picture production, "Long Live the King" which is showing at Loew's State Theatre, by Victor Schertzinger, the director of the picture.

The entire musical score as prepared by Mr. Schertzinger is being synchronized to the picture by Arthur Kay, conductor of Loew's State Concert Orchestra, who will augment his personnel to fully bring out every graphic tone description of the picture.

"The Hunchback of Notre Dame," Universal's picturization of Victor Hugo's great novel, is showing twice daily at the Criterion, and from all indications it is slated for a long and successful run. Wallace Worsley, who directed the production, has had splendid co-operation in that some really remarkable settings have been provided, and his handling of the dramatics of the story has brought out all it's punch and power. Lon Chaney, cast as the hunchback, gives a performance that completely overshadows his well-remembered creations in "The Miracle Man" and "The Penalty." Patsy Ruth Miller, Ernest Torrence, Eulalie Jensen, Brandon Hurst and a score of others of considerable note make up a cast that is everything that could be asked. An atmospherric prelude entitled "The Bells of Notre Dame," lends a bit of color to the opening of the picture and proves a pleasing novelty. The Symphony Artists, with Adolf Tandler conducting, use "Mignon" as an overture, and give a special music score arranged by Tandler that is an important and colorful part of the presentation.

Whether the Baby Dolls are referring to their admirers or to themselves remains to be unraveled during the presentation of their latest musical comedy. "They Like It," at the Burbank Theatre this week. At any rate the show promises to be one of the liveliest affairs in their young lives. Lee "Bud" Harrison, George Clark, Gene Darby, Grace Hutchinson, Wm. McKee and all the rest of the cast will be much in evidence and the Baby Dolls on the illuminated runway promises optical thrills.

At the end of the seventh box of cigars, Theodore Roberts ran out.

They were making "To the Ladies," which shows this week at Grauman's Metropolitan, directed by James Cruze.

"I know how it is myself," remarked Cruze as he rolled a cigarette.

"Don't know what I would do without a cigar nowadays," Roberts mused, adding, "I am certainly in the position of Barrie's character in 'Lady Nicotine' who is referred to as 'smoking in camera.' Paraphrasing another passage in the book, I might say that 'I smoke for the sake of my audience.' Certainly audiences have come to look for my cigar as much as for me.'"

"Well," remarked Cruze as the cigars needed for the work in hand arrived, "people who see this picture will not be disappointed."

"I'll say they won't," the actor commented as he lighted up the first cigar of the eighth box consumed in the filming of the picture. "If they ever stopped making cigars, guess I would have to stop acting!"

There is more truth than fiction in Roberts' statement. His cigar has become a definite part of his screen character. The Theodore Roberts cigar is almost as famous, perhaps as Theodore Roberts. Audiences look for it and Theodore Roberts without a cigar would be almost like Hollywood without a motion picture studio.

In "To the Ladies" the veteran actor plays a piano manufacturer. Two of his employees, Edward Horton and Arthur Hoyt are after the job of manager and the influence of Horton's practical, ingenious wife, played by Helen Jerome Eddy, in getting her husband his promotion, is the theme of the picture, which is adapted from the recent Broadway stage success.

Morosco
744 South Broadway

"Spite Corner"

Mason
127 South Broadway

Guy Bates Post
in
"The Climax"

Egans
Pico and Figueroa

Edmond Lowe
in
"The Waning Sex"

Hippodrome
320 South Main

Milton W. Howard
in
"The Bishop of the Ozarks"

Orpheum
630 South Broadway

Vaudeville

Pantages
Hill at Seventh

Vaudeville
and
"Itching Palms"

Hillstreet
Hill at Eighth

Glenn Hunter
in
"Useful Cheaters"

Burbank
Main near Sixth

Musical Comedy

Majestic
845 South Broadway

Marjorie and Thelma White
in
"Topsy & Eva"

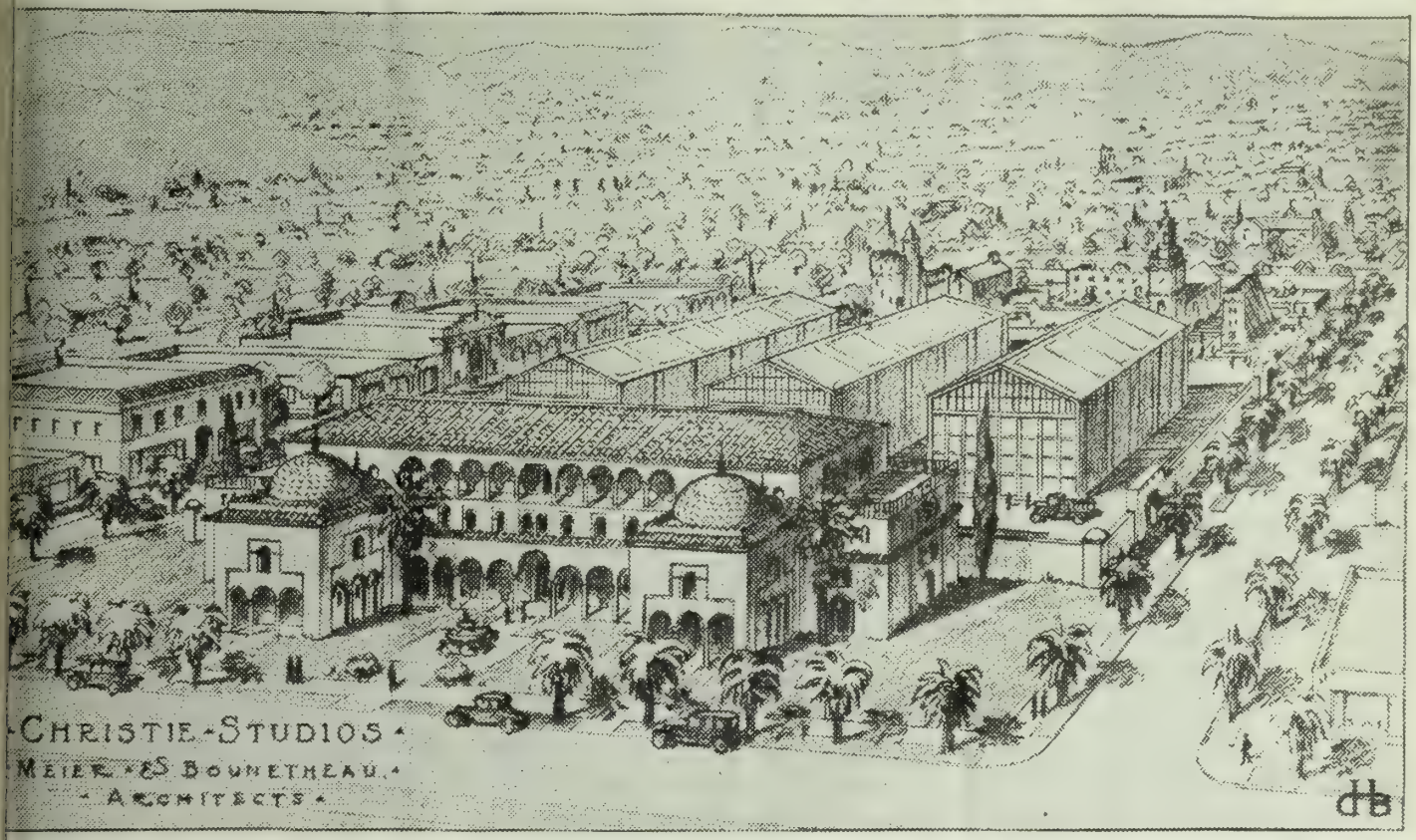
Tally's Broadway
833 South Broadway

John Gilbert
in
"Cameo Kirby"

Symphony
Broadway near Sixth

Tom Mix
in
"Mile-a-Minute Romeo"

The Comic Haven Moves



With the passing, at a date in the near ture, of the historic Christie studios, an arged program of picture making is an- unced by the Christie organization, ough Charles H. Christie, general man- er, who is also at the head of the realty ierests of the firm.

"Our new studios which are to be built in Westwood section" states Mr. Christie, ill be the result of our need for more eage on which to expand in the making feature-length pictures as well as a reg- r annual program of two-reel comedies, a d which we never intend to desert.

"We have not decided whether the feature-length pictures will be straight comedies or of the comedy-drama type, but it is known that we will star one or two of our own comedians in these features. It is likely that Dorothy Devore will be the first of our comedy stars to be chosen for a feature-length picture."

"The new Christie studios, which will be built on a tract of forty acres fronting on Santa Monica boulevard just beyond the junction of Santa Monica and Wilshire boulevards, will not be the largest nor the most expensive in the world, but will be built with the best facilities for comedy work. We delayed the addition of another covered stage at our present studio, pending plans for this new one, although we needed the additional stage room some time ago," said Al Christie, who is in charge of all productions.

"Our present product now scheduled for the current year of distribution is twenty two-reel comedies, with five each for the four stars including Bobby Vernon, Jimmie Adams, Dorothy Devore and Neal Burns.

"In the meantime, while our production plans are taking shape, we are subdividing 180 acres of the 230-acre tract which we have acquired in the heart of Westwood."

PUBLIC OPINION

Editor's Note.—Mr. J. D. Cahill of 2101 West nroe Street, Chicago, an ardent reader of amera!" has just sent me a copy of the edi- ial page of The Chicago Tribune dated No- mber 7th wherein that worthy newspaper has blished, in their department entitled "Voice the People," similar to our own "Public Opin- ," a letter from Mr. Cahill entitled "De- ndardize the Movies." Because of its intrin- worth it is reproduced herewith:

CHICAGO, Nov. 1.—Just as a sporting position I would suggest that Famous ayers-Lasky, and in fact several others of e larger producing companies, take a ten nths layoff instead of ten weeks. During e last two years the movies seem to have ne to seed. There has been a deadly meness in the feature pictures; the ever esent forest fires and other mechanical rills, the last minute rescues of helpless iidens from fearful visaged villains, and, in the "big" pictures, the continual dragging in of the French revolution. The movies are becoming as standardized as hairpins.

It would be fine if the independent producers were allowed to furnish the screen entertainment for a time at least. The most entertaining pictures ever produced were from the studios of Griffith, Sennett, and Chaplin. "The Birth of a Nation," "Mickey," and "The Kid" are the real classics of the screen and they were made in studios where the expert accountant does not hold forth. If nepotism and other forms of favoritism are eliminated from the Hollywood studios there will be no need for any reduction in the salaries of real actors and actresses. The movie going public does not care a rap about Mr. Zukor, Mr. Lasky, and the other moguls of the industry. It is the stars who count.

JAY DEE CEE.

One of our number has passed from our midst. He has gone, leaving behind him a record of splendid achievements in the profession and a beloved memory that we shall cherish for all time to come. These things that he has bequeathed to us speak more eloquently of him than any mere words of ours might. He has answered the call of the Great Director on whose Set we must all appear sooner or later, and he has been taken from us in the prime of his manhood, standing upon the threshold of great success. With a sense of duty that was rare and tenacity that was amazing he sacrificed all to complete his task. To Allan Holubar, gentleman and motion picture director, "Camera!" pays full tribute. He was an asset to his profession and one who commanded respect from his fellowmen. To the bereaved family we extend our sincerest and most heartfelt sympathy and express our desire to be of any possible assistance now and in time to come.

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Calif.,
November 22nd, 1923.

The Gerson Pictures Corporation have not only produced four pictures up to date, of their present series, but have developed a charming romance in the company, which will have its culmination on Thanksgiving Day in the marriage of Helen Howell, attractive second-woman of the organization and Frank Capra, assistant director. In spite of the offer of the company to give the happy couple a big studio wedding, the great event will take place at the bride's home, and the presence of only her near relatives, but all the members of the cast and staff are taking a great interest, and showering the bride and groom with gifts and best wishes.

Milton Gardner, vice-president of Goldwyn, and Victor Seastrom, director, returned to the South on Monday evening after a couple of days here. Ray Moore, head director of location for Goldwyn, stayed on thru the week completing the work of looking up locations in and near San Francisco for the picture to be put into work by the organization. It will be a screen version of a novel "The Captain of His Soul," a story largely of this city, to be directed by Victor Seastrom. Production will begin at an early date, and about a week of location work will be done here.

The Belasco productions of San Francisco and Los Angeles will begin work about December first at The United Studios on their big screen version of Aaron Hoffman's stage success "Welcome, Strangers." James Young will direct, and several well-known people have already been signed for the all star cast including Dore Davidson of "Humoresque" fame, playing the lead, Noah Beery, Florence Vidor, Robert Edeson, Virginia Brown Faire, Willard Mack and Fred Butler; with several other very prominent players under consideration, whose names will be announced a little later.

Louis B. Mayer, the producer of "Pleasure Mad," the screen version of the Blanch Upright story "The Valley of Content." arrived with his company of stars in San Francisco on Saturday morning, where they were welcomed at the station by the chief of police, a reception committee, and a band, and escorted to the city hall where they were received by Mayor Rolfe. They came to town to be present at the world's premier of "Pleasure Mad" at the Warfield Theatre, and on Saturday and Sunday, Mayer, the authoress, Blanch Upright, and the players Norma Shearer, Huntly Gordon, Mary Alden and William Collier, Jr., appeared in person in connection with the showing of the film, which met with a very cordial reception.

"Irish," the brindle bull-dog who won screen laurels in "Half-A-Dollar Bill" recently filmed by the Graf Productions, became the proud mother last week of four pups, but sad to say three of them only lived a few days. So now "Irish" is spending all her devotion on one small puppy.

Seymore Zeliff, who will direct the pictures to be made by the Intriped Company on their voyage round the world, and his wife have arrived in San Francisco. They expect to remain here till the refitting of the company's fine big three-masted schooner is completed, and the expedition is ready to set sail on January fifteenth, on their voyage of more than a year.

Tom Gibson, and the company making a series of five reel action melodramas under his direction for the Gerson Pictures Corporation, returned last Wednesday from a week of location work in the mountains of La Honda. They reported successful work, and comfortable camping conditions altho they were an hour's drive from the nearest telephone. Thirty-five members of the cast and staff comprised the party. The present picture is a story of the secret service, being shot under the working title of "Getting Her Man." Ora Carew is the featured player, supported by Jay Morley, Hal Stephens, Helen Howell, Eddie O'Brien, Ted Oliver and others.

Ruth Renick, pretty film star, who has just finished work in Jackie Coogan's latest picture "Long Live The King," and Mrs. Frances Deaner, publicity woman, have been among the guests at the Plaza Hotel the past week. They are not in San Francisco on business but only to enjoy a little holiday in the fresher air of our c by the Golden Gate.

"Scaramouche," Rex Ingram's masterpi opened at the Capitol Theatre on Sun night, where it came as the second of season of super-feature films, following six-weeks' run of "The Hunchback of No Dame," which closed on Saturday. Sca mouche" is being presented with an el orate prologue, and was welcomed at opening by a packed and most enthusias audience. The big film is a worthy exam of Rex Ingram's great art, and its drama story, fine acting, masterly direction, a costly and elaborate production unite make a picture that cannot fail to ple even the most exacting audience. T "Scaramouche" opening at the Capitol also the Western premier of the hi cinema drama, and its run here bids f to be a long one.

Barbara La Marr, famous screen beau was a guest at the St. Francis for seve days last week.

Attended by very little publicity Marjo Rambeau McGoughy, famous stage favori was granted a divorce from Hugh Dilm McGoughy, her second husband, by Super Judge Graham in this city last week. M Rambeau married Hugh Dilman McGaug in 1919 some little time after her divo from Willard Mack, and has been separ from him since 1922. Mr. McGoughy w represented by counsel, but did not c test the case. The grounds were deserti

---

One of the leading attractions of the dustrial Exposition, opening last Saturd at the Civic Auditorium, is a troupe forty lions from the lion farm of Char Gay, near Los Angeles. Leading the pa is "Numa," well known to film fans as actor in many screen dramas, and seve other less-well-known furry actors of silver sheet. Mr. Gay makes a business raising and training lions for moving p tures and circuses. Besides the grown members of the troupe there are seve cubs ranging in size down to little "P Tush" just a month old.

Casts of the Week

Fox Studios
Present
"NOT A DRUM WAS HEARD"
Directed by Wm. Wellman
Photographed by Joe August
Scenario by Doty Hobart
CAST:

Charles Jones	Rhody Hathaway
Betty Bouton	Al Fremont
Frank Campeau	James Wang
William Scott	Mickey McBan

Frank Weed

Fox Studios
Present
"LADIES TO BOARD"
Directed by J. Blystone
Photographed by Dan Clark
Story by Wm. Dudley Tully
CAST:

Tom Mix	Philo McCullough
Gertrude Olmstead	Pee Wee Holmes

Gertrude Claire

Fred C. Kusse Presents
"SUPERSTITION"
A Creative Production
Directed by John B. O'Brien
Photographed by Devereaux Jennings
Scenario by Frank Beresford
CAST:

Margorie Manning	Marguerite De La Motte
Martin J. Manning	John Bowers
Harry Rollins	Edward Burns
Cecilia Thorne	Martha Marshall
"Serpent" Smith	Sheldon Lewis
Mrs. David Rollins	Claire McDowell
David Rollins	Joseph J. Dowling
Panka	Cesare Gravina
Captain Wetherell	Spottiswoode Aitken

Fox Studios Present Al St. John in
"HAPPY DAYS"
Directed by Al St. John
Photographed by E. S. Depew
Story by Al St. John
CAST: Al St. John, Johnny Sinclair, Jean Arthur, Bill Freeman

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Universal Films
Present
"THE THRILL GIRL"
Directed by Robert Hill
Photographed by Jack Rose
Scenario by Hugh Hoffman
CAST:

Laura LaPlante	Margaret Cullington
Wm. Welsh	Al Hart
Frances Raymond	Rolse Sedan
Edward Hearn	Stanley Blystone
Fred deSilva	Bert Roach

Ben Wilson Productions
Present
"GAMBLING WIVES"
Directed by Henderson
Photographed by Linden
CAST:

Marjorie Daw	Ward Crane
Edward Earle	Dorothy Brock
Betty Francisco	Lee Moran
Hedda Hopper	Florence Lawrence

Joseph Girard

Poetry

RECESSIONAL

God of our fathers, known of old
Lord of our far-flung battle line—
Beneath whose awful hand we hold
Dominion over palm and pine—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

The tumult and the shouting dies—
The Captains and the Kings depart—
Still stands Thine ancient sacrifice,
An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

Far-called our navies melt away—
On dune and headlands sinks the fire—
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget—lest we forget!

If, drunk with sight of power, we loose
Wild tongues that have not Thee in awe
Such boasting as the Gentiles use,
Or lesser breeds without the Law—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

For heathen heart that puts her trust
In reeking tube and iron shard—
All valiant dust that builds on dust,
And guarding calls not Thee to guard.
For frantic boast and foolish word,
Thy Mercy on Thy People, Lord!

Rudyard Kipling.

---

ere was the Door to which I found no Key;
ere was the Veil through which I might not see;
ne little talk awhile of ME and THEE
ere was—and .then no more .of .THEE and ME.

Omar Khayan.

MOUNTAIN TWILIGHT

e hills slipped over each on each
Till all their changing shadows died.
w in the open skyward reach
The lights grow solemn side by side.
hile of these hills the westernmost
Rears high his majestic of coast
shifting waste of dim-blue brine
And fading olive hyaline;
ll all the distance overflows,
The green in watchet and the blue
purple. Now they fuse and close—
A darkling violet, fringed anew
ith light that on the mountain soars,
A dusky flame on tranquil shores;
ndling the summits as they grow
In audience to the skies that call,
effable in rest and all
The pathos of the afterglow.

—William Renton.

---

he Moving Finger writes; and, having writ,
oves on: nor all your Piety nor Wit
all lure it back to cancel half a Line,
or all your Tears wash out a Word of it.

—Omar Khayam.

---

lonely glens, amid the roar of rivers,
hen the dim nights were moonless, have I known
ys which no tongue can tell.

—Percy Bysshe Shelley.

---

e are no other than a moving row
f Magic Shadow-shapes that come and go
ound with the Sun-illumined Lantern held
n Midnight by the Master of th eShow.

—Omar Khayam.

Palmborg's Paragraphs

(Being one of a series of impressions of film folk and cinemaland anecdotes as written by a motion picture insurance man. By C. F. Palmborg, special analyst and Hollywood representative of the New York Life Insurance Company).

The late Wally Reid was one of the most lovable and popular screen actors. His natural charm and personal appeal, made him one of the greatest artists of his kind. His popularity was universal for he appealed to the young and old. The youngster adorned him, the school boy and girl idolized him and the older folks admired him. He was the typical American youth.

I found him equally as charming off the screen, just a great, big, grown-up, wholesome boy. Before meeting him, I had the impression that he was a happy-go-lucky chap, who would be difficult to bring into a serious interview. For my business is serious as it deals with the stark realities of life and it requires unselfish, serious thought.

Perhaps the two vivid impressions I have of him, which stand out above all others in my mind, give a deeper insight into his character, han anything I might say.

He and his company directed by James Cruz and Cullen Tate were taking scenes from "Charm School" using Pomona College as the setting. Lila Lee and about forty other young girls were walking about the campus and going in and out of the dormitory and class halls. Wally, with his cap on "hind side fore," driving a sporty grey roadster, dashed madly up the drive-way and came to an abrupt stop in front of the girl's dormitory. Soon he was surrounded by girls and more girls and bowing, smiling, laughing and chatting with them a stranger would swear that he was a young college lad of great popularity, without a care in the world.

Then I saw him comfortably installed in a big chair, in his old home on Morgan Place. He had been reading a book which he held in his hand. His small son Billie was romping on the floor with his collie. In the next room his charming wife was moving about attending to household duties. Wally leaned forward interestedly as he asked for details about the insurance. He called for his wife and together they figured out th eamount it would be necessary for his family to have. He wanted to be assured that the contract was binding—he wanted to be sure that he was getting the best. He was very serious as he went over the contract and I will never forget this remark of his as he stood up and put his hand on my shoulder, "While I am here I know they will be taken care of, but who knows what might happen if I were not here. Knowing that I have this estate ready and waiting if it is ever needed is going to be a great comfort and relief to me, Palmborg, and anyway I need to be made to save a little bit, for after all I intend this will be a nest egg which my wife and I will enjoy later in life."

I took his application then at which time he was in perfect health. The doctors report showed that he passed on A No. 1 medical examination. Two years later, to the day, I was about the sad business of getting proofs of death. His wife told me that during his illness his insurance policy was a great comfort to him and he mentioned it many times. His one regret was that he had not taken a larger one.

He has gone, but he left us many pleasant memories. The public remember him as a dashing, daring, smiling, care-free boy, but his family, his friend and I know that he was a devoted, thoughtful unselfish husband and father. Although he is not here, he has left his wife and Billie proof of that devotion.

Philosophy

THANKFULNESS
By Eric Mayne

A nation that sets apart a day for United Thanksgiving establishes its appreciation of the blessings of life.

To the man who grasps the fullness of life, every day is a day of thanksgiving.

We should not become so accustomed to receiving benefits that we forget to acknowledge them.

Our vision of life is, at the best, imperfect, and sometimes our disappointments call for deep thankfulness.

One of the greatest expressions of thankfulness is to bring happiness to the lives of others.

A thankful heart is the dwelling place of the Almighty.

Gratitude for little will increase our cause for gratefulness.

In remembering the blessings we have, we shall forget to pine for those we have not.

The reward for a good deed done is the gratitude that we were able to do it.

A proud man is seldom grateful because he never thinks he gets as much as he deserves.

There is great music in the songs of Thanksgiving.

We have two great causes for thankfulness—that which we have, and that which has been withheld.

Hokum
By Buster Keaton

Firpo has been offered twenty-five thousand dollars for his memoirs while in America. They're worth that much—look what he has to remember.

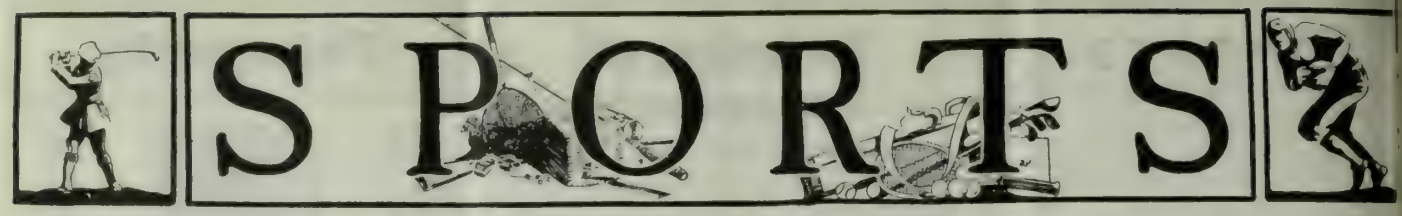
American safety razor king to visit Russia. When he arrives he'll find out that he should have been making lawnmowers.

Trade relations have opened with Mexico. The first cargo was a trainload of soap.

American bandits steal 400 pounds in London. Probably trying to get some of the money that's owed us.

Grand Opera star in New York loses $100,000 in jewels. A raise due this press agent.

Pinchot hit by Mellon says head-line. That's because of the banana shortage.



Culver City is to become the racing mecca of the Southwest. And the clubhouse of the Southern California Jockey Club is to be the social and atletic rendezvous of the Southland.

These are the aims of Dick Ferris and other associated with him in building the "betless" race track just back of Goldwyn Studio, where a site of 140 acres will be devoted to the racing activities planned by the club, which will open its first 100-day meeting next month.

Because if the interest manifested in it by the society, motion picture and sporting folks of Los Angeles, the Culver City track seems destined to fulfill all dreams that have been woven about its promotion. Owners of noted racing stables have pledged their support toward its success and some of the famous horses of the country are to contest for speed king titles on its one mile course.

Construction men of all kinds, with scores of mule teams and tractors, are now at work on the tracksite, rushing the building to completion. The grading of the race course and erection of part of the stables have been given precedence in order that early comers may be able to house and work out their horses. The grandstand, seating 10,000; the clubhouse, the fencing and the steeplechase course will be completed in time for the opening, which will be around Christmas Day.

The Culver City track will be the effective bid of Los Angeles, California and the Southern California Jockey Club for a place in the sun, as its completion, in connection with the new Tanforan track near San Francisco, will enable Eastern horsemen to ship their strings to the West for the Winter instead of keeping them in idleness or sending them to less favorable climes.

In consequence, the Culver City track is expected to become to the Southwest what Brighton Beach is to New York, Pimlico to Maryland and Churchill Downs to Kentucky. The membership of the jockey club has been limited to one thousand and the membership has been selling like hot-cakes, some of the Southland's most prominent society, motion picture and sporting folk having already enrolled.

With the exception of Tanforan, the Culver City track will be the first elaborate one built in the United States since the automobile came into vogue. On this account, it will be one of the finest in the country, with ample parking space provided for the thousands of machines, which will have convenient means of ingness and egress.

Fast electric train service will carry the Los Angeles visitor to the track in eighteen minutes, while automobiles may travel there in about the same time over five smoothly paved roads. T. P. Jacobs, of San Francisco, is in charge of the construction wo and he has promised Dick Ferris that t track shall be the fastest in the wor It is to have a seven per cent pitch and t course proper will be built with chu that will permit seven furlong races w only one turn.

The infield will furnish the steeplecha course, which will be made an extreme stiff one, with water jumps and hazar A polo field and tennis courts also will laid out and these are expected to beco the rendezvous of crack polo teams a champion tennis players.

When completed, the Culver City stabl will house 1,000 horses. There also w be adequate buildings to house their tra ers and care-takers. The large clubhou is to stand to the right of the grandsta so that its porch will afford an excelle view of the starts and finishes. The cl house will have large and small dini rooms, also a dance floor. Its culsine w be the best possible and the jockey cl expects it to become the rallying point the elite of society circles, the movie wor and the sporting fraternity.

Jack Dempsey, heavyweight champion the world, was chief shovel-wielder wh ground for the track was broken sever weeks ago and Jack Kearns, his manage told the crowd he had personally subscrib $50,000 toward building the racing cent

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"DREAMS OF LOVE"

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H. J. Tandler, Conductor and Composer, and his petite Symphony Orchestra.

Tickets on sale at the Fine Arts Theatre box office.
Reservations can be made by phone, 827-977.

NEWS SECTION — Camera! — EIGHT PAGES

Volume VI — SATURDAY, NOVEMBER 24, 1923 — Number 32

GREAT M. P. D. A. FUNCTION!

NATIONAL CITY INTERESTS WILL AID PRODUCERS

Propose Big Film Bank

According to authentic reports emanating from New York, plans are afoot to organize a national bank of the motion picture industry which will be capitalized at about $9,000,000. It would be designed to serve the film interests of the country exclusively, with facilities to take care of every financial phase of motion picture production, distribution, and possibly, exhibition.

It is understood the project has received the hearty endorsement of leading film men and that it will receive co-operation from practically every big organization in the field. If such an undertaking should ever materialize it will be one of the biggest and finest forward steps the cinema world has ever known, for it will mean the unfettering of the studios from the hands held by Wall Street powers, and the subsequent artistic progress of motion pictures everywhere.

Reliable reports have it that one of the big figures in the promotion is the National City banking interests of New York. A complete report will be submitted to the parties interested within the fortnight, and a rapid decision should be forthcoming immediately thereafter.

NAGEL TO NEW YORK

Conrad Nagel has been loaned by the Goldwyn studios to Distinctive for one picture, to be made in New York, according to announcement from Abraham Lehr, Goldwyn vice president in charge of production.

Nagel, who is just finishing the role of "Paul" in Goldwyn's production of "Three Weeks" will leave this week for New York with Mrs. Nagel.

The picture in which Nagel will appear is to be directed by Albert Parker for the Distinctive company, and will be released by Goldwyn-Cosmopolitan.

John McKenna, who used to look after Will Rogers' interests around the theatre while Rogers was with the Ziegfeld Follies, has joined the Hal Roach Forces.

LIKEN FILM MAN TO GIANTS OF INDUSTRY

What would Charles Schwab or Henry Ford do if either should take full charge of the motion picture industry? This is an interesting question which may be answered at last, according to friends of W. F. Wood, vice president and general manager of the United Producers and Distributors, the newest million-dollar film concern, and, who, they claim, shows all the traits of a great business genius from whom it is safe to expect a leadership such as inevitably would extricate this big industry from its present economic entanglements. Mr. Wood, it is said, has taken charge of the affairs of his company in a manner suggesting dynamic energy insuccessfully consuming a vertiable revolution.

"There will be no waste and we shall know to a penny precisely what a motion picture will cost and what it bring back in money before we will permit a single camera to be started," was one of Mr. Wood's first statements. "If others wish to engage in this field as if they were playing at a game they may do so, but we are going to conduct every department of our organization on the basis of strict sound business as it has been proven sound in other big successful industries. There will not be anything less in our business policies."

Speculation has long been rife as to the possibility of the film industry ever developing an outstanding captain who would be worthy of comparison to a Carnegie and many have been of the opinion that until such a leader did come forth, there would be no cessation in certain unwholesome trends which have infested the making and distributing of photoplays from the inception.

"It will take a man with a lot of courage and with a lot of money to back up his courage to ever revolutionize this strangely populated realm," recently declared a prominent magazine editor.

The members of the Board of Directors of the United Producers and Distributors issued a statement upon elevating Mr. Wood to the position of executive control of this firm to the effect that he had been selected in the belief that he is the man with the requisite courage as well as the business sagacity, and, in order to make his qualities of leadership potential, he has been backed by almost unlimited financial resources.

The United Producers and Distributors will start real activities on December 1st, when the organization will move into their own building erected especially for it, and, simultaneously it is expected that most of the ten producing units it will control in Hollywood will get under way then, making pictures of the sort for which there is a definite demand from the public, a demand which has been ascertained accurately through a unique system wherein distinct managers throughout the country have co-operated with thousands of exhibitors in securing the opinions of countless picture-theatre patrons. The minimum income from each production will be fixed with precision before the filming process will be started and the actual cost will be set likewise. All the money necessary for all activities is available beforehand and henceforth the producer will be relieved of the worry as to how he is going to pay his bills and can therefore concentrate his attention on improving the cinema art as an art.

"We are making this business purely a commercial one so far as its business department is concerned and we proceed upon the strength of no theories, only business facts and figures counting with us," Mr. Wood adds. "Thus we will make it possible for the actual creators of screen entertainment to devote themselves exclusively to developing the art visualizing more and more to the liking of the very general public."

Under the terms of a general order, Mr. Wood issues to each producing unit the interests of the smallest exhibitor are conserved to the minutest detail and through this exceeding care in expenditure, it is considered certain that motion pictures of a higher quality than ever can be made on a basis whereby any and all exhibitors can earn an increased profit even at reduced admission prices.

It will probably be a concensus of opinion that if Mr. Wood can succeed in giving the public better pictures for less money, and still maintain his whole organization on a dividend-paying basis, he will prove himself a business genius of the type of Schwab or a Ford. At any rate, his career will be watched with keen interest by the public as well as by the individual exhibitors throughout the nation.

Will Dance As Slated

Latest reports indicate that the Seventh Annual Ball and Masquerade slated to be held at the Biltmore Hotel on Thanksgiving Eve, November 28th, will be presented as originally announced.

For the past few days there has been some uncertainty as to whether or not the M. P. D. A. function would be given, as there was some confusion relative to the permit to be procured from the city for the dance festival, and a statement was issued from city headquarters to the effect the affair would not be held. Evidently things have been amicably settled.

Fred Niblo, who will act as the pacemaker of the evening, will stage "Captain Applejack."

Exchange Head is Here

George A. Skinner, vice-president of Educational Film Exchanges, Inc., arrived Monday from his home and headquarters in New York for several weeks stay in Los Angeles.

Mr. Skinner will survey the studio situation in general, with particular attention to conditions pertaining to one and two-reel subjects, which are the specialty of his organization.

This is Mr. Skinner's first trip to the Coast since the Jack White and Lloyd Hamilton corporations have acquired exclusive rights to the Fine Arts studio, and he will spend some time there conferring with executives of the two companies, and observing progress in the making, for release through Educational exchanges, of the Hamilton, Mermaid and Juvenile series of two-reel comedies.

FINISHING "FIGHTING BLOOD"

George O'Hara will shortly have another diploma in his hands. He could call it his master's degree, for in the thrilling "Fighting Blood" series in which he has been starring for a year and a half, he has had to make it "snappy" and be master of difficult and tricky situations in his work before the camera.

Now the hero and idol of countless fans all over the country, when the star was signed for the vehicles by H. C. Witwer, which are causing a furore wherever they are shown, Mr. O'Hara was comparatively speaking, unknown. But he had a valuable diploma with a most significant name on it—Mack Sennett—at whose famous school that makes actors ready for anything, he had spent three years filling every department before he entered the acting game. Before he left Mack Sennett's he had to his credit a varied assortment of characterizations which he had played juvenile leads in countless one-reelers and in the big features.

To concentrate on a role day after day that ran into weeks and months, has been a feat in itself and while O'Hara, since he began making these pictures, has gained fifteen pounds, he admits it has been a strenuous contract. He has fought twenty-three two-round fights that consumed two days of photography per fight, donned 250 "changes" in ward robe, and in motoring to locations for the two series of pictures had showed a gasolene record that would have given him in equivalent terms two trips to New York and back.

There have been long days and some night shots that have gone into the screening of "Fighting Blood" and yet the company was like a big family and mingled with

the hard work has been a lot of good times. There will come a pang at separation which is nearly due for Mr. O'Hara is now on his twelfth vehicle, a few days more to see the completion of these popular pictures in which the star has made a big name.

PARALLELS FAMED STAR'S CAREER

Jackie Vernon, former eastern juvenile, hails from the same town as the late Olive Thomas. It is located about forty miles from Pittsburgh, Pennsylvania. Jackie, like Olive, started his professional career in the east before coming west, only he started in Chicago while she began in New York. Vernon claims that Miss Thomas' success gave him the inspiration to tackle screen work, and he hopes to achieve the same high place in filmdom which she won. It is certainly evident that he has started on the right road, and he should soon be clambering up the ladder at high speed.

McDOWELL UNDERTAKER AGAIN

Nelson McDowell has been cast for the part of the undertaker in "The Sheriff of Tombstone," an H. H. Brown production, direction of Al Rogell.

McDowell played the undertaker in "Oliver Twist" the "Town Scandal" and a number of other productions.

It is rumored that he is to play the featured undertaker role in at least two bi gproductions next year.

Gregg Toland, the well-known cameraman, has returned from a trip to San Francisco where he was filming exteriors of the Bay City and Golden Gate.

Likens Radio to Camer

"It's just like a first appeara before the camera after a long on the stage."

That is Carmel Myers' comm on her reaction to her first " pearance" on a radio progr She sang three songs at broadc ing station the other night.

"The absence of an audie makes one feel strange and necessary," she said. "You k that you can be heard, but can't be heard. And you don't anyone.

"Acting before the camera, know that you can be seen can't be heard. Any you don't anyone.

"I did a lot of useless little steps as I sang my jazz songs the radio and put all the expres into my movements and my co tenance that I could. Just as actress who has long been on stage speaks her lines out l when she first appears before camera."

Renowned as Dying Act

Spottiswoode Aitken was most "dying actor" in films w he first started with D. W. Gri at the old Biograph Studios. Ai did a death scene in the first Griffith pictures in which he peared. It got to be quite a at the Griffith Studios for the o players to approach Aitken say "At what time do you die d Spotty?"

Aitken did his first death s in Griffith's "The Battle," an now cast as a sea captain in Stromberg's production "The Patrol," where he dies on the of a vessel with his boots on.

Aitken also passed out as captain in Fred C. Kusse's pro tion of "Superstition."

Gilbert in Hatton Sto

John Gilbert has started on a new picture at the Will Fox Hollywood lot in "Just Broadway," an adaptation Frederic and Fanny Hatton their well known stage play of name. Marian Nixon, who finished work as Charles "B Jones' leading lady, in "Cu Fireman," will play opposite Gilbert. Pierre Gendron, rec arrived from New York wher played in the forthcoming Wil Fox release, "Does It Pay?" been cast for a prominent role Trilby Clark, Ben Hendricks, and others in support of the Edmund Mortimer, director John Gilbert in his last pic "The Wolf Man," will wield megaphone for "Just Off Br way."

No Shutdown for Bug Studio

The big studios of Hollywood may close down to let production catch up with demand, but the bug studios will keep going without interruption. So says Louis Tolhurst, scientist and microscopist, who is making the "Secrets of Life" series for Principal Pictures Corporation.

Wintry days, that stop so much employment throughout the world, go and come in Hollywood and its environs, without in the least affecting theactivities of those tiny folk that are the objects of Tolhurst's scientific study.

The ant's brothers and sisters of the screen who call themselves human (even if sometimes they don't behave that way) may find themselves consigned by Messrs. Lasky, Fox, et al., to a period of hibernation and rest, but the Ant, even during the winter, is no sluggard in Southern California; neither is the Butterfly, the Spider, or the humble, humorous Doodle bug, which last performer is the latest to seek and find fame on the screen in Tolhurst's unique cast of motion picture stars.

Educational Films has contracted for the release of this "Secrets of Life" series, which when completed will consist of twelve subjects.

Earl Metcalfe has completed his role in "The Heritage of the Desert" which Irvin Willat directed for Lasky.

MAKE-UP EXPERT WITH FLYNN

Interpreting one of the most difficult roles in his long screen career, Lucien Littlefield has commenced work for Director Emmett Flynn, in "Nellie, the Beautiful Cloak Model," at the Goldwyn studios.

Though the part of "Mosley" in the old Owen Davis melodrama lasts on the screen less than five minutes, it is extremely difficult. The actor will be called upon to express every human emotion from extreme sorrow to joy. He will wear three "make-ups."

DISPUTE SENNETT CLAIM

Mack Sennett, that discoverer of pulchritude and talent, claims he has found a second Charlie Chaplin. In view of the cold reception accorded second Mary Pickfords, second Jackie Coogan, et al, we wonder at his temerity in making such an announcement.

Harry London, former vaudeville comedian, in Sennett's so-called "find." Langdon is under contract with Principle Pictures Corporation for a series of comedies, the third of which having been finished, the comedian was loaned to Sennett by Sol Lesser while the latter went to Europe.

So impressed was Sennett with Langdon's screen personality and new brand of comedy antics, that he comes forth with the interesting announcement that Langdon can capably fill the gap left by the world's greatest comedian when Chaplin went in for drama.

After two pictures for Sennett, Langdon will return to the studio of Principal Pictures Corporation to begin work on a five reel feature comedy based on the musical comedy success, "Listen Lester."

Landis in Virile Role

Cullen Landis will gratify his fans who never want him to grow up, in his starring vehicle "The Ridin' Kid From Powder River" where the cow puncher he will portray is young enough to be in the juvenile class. Mr. Landis is now making arrangements for this first starring appearance and has engaged Robert Ensminger to direct the pictures.

Al St. John has purchased himself a new box of makeup and started grinding on his new comedy at the William Fox Hollywood lot, "Happy Days." Jean Arthur, who supports John Gilbert in the William Fox special, "Cameo Kirby," has the lead opposite the star. Others in the cast include Johnny Sinclair and Bill Freeman.

Maurice Hochberg, after a vacation of a month, has returned to his old post as film-cutter in Jack White's comedy organization.

Pauline Garon In New York

Pauline Garon, diminutive screen actress, who has attained renown as "filmdom's flapper," scoring personal triumphs with Richard Barthelmess in "Sonny," in Cecil B. De Mille's "Adam's Rib," in Frank Borzage's "Children of Divorce," and numerous other film

successes, is now in New York City on a short vacation. She is taking in all of the shows along the east-side rialto and is also visiting the scenes of her first endeavors in the world of drama. She may make a picture there, having been made several offers, but as yet she has come to no decision. In any event she will soon return to Hollywood, where her family is at the present time. Prior to her departure for the east Pauline completed one of the principal roles in Hobart Henley's "The Turmoil" which was made at Universal City.

Claims Veteran Honors

History surely does repeat itself, says George D. Baker, whose screen productions have made him a familiar figure throughout the dramatic world. And he cites as an instance the fact that he is making his one hundredth and one picture and that it is "Revelation," which he first made eight years ago.

When the world-famed Alla Nazimova enacted the leading role, which is being played in his new photodrama by Viola Dana. Pausing in the midst of his new production of "Revelation," Baker went back through the years and came to the conclusion that he was legitimately entitled to the honor of being a veteran in the motion picture industry, now the fourth largest in the United States.

MISTAKE LOUISE FOR REDSKIN

Louise Fazenda writes from Yuma, Arizona, where she is playing a featured role in the Ince production "The Galloping Fish" that the "no visitors" rule isn't operating. Probably the first to stand in line when the picture is shown is the Southwest will be the natives of a Mexican village, twenty-eight miles from the location, who have forsaken the attractions of bars and gambling to watch the picture being made. Twice during the week the entire town looked on and again when the company worked nights and Sunday.

Other visitors are the native Indians. Picture making seems interesting to them, but some of the processes are vague to the comedy queen who says:

"The funniest thing happened the other evening. We girls went into the cafe to eat before we took our make-ups off. Of course our faces are colorful, to say the least, with our vivid lips and the colors above our eyes. I'm using green and the other girls, blue and as we came out the door a huge Indian buck was passing in his bare feet and blanket. On sight of us he stopped dead still and stared, his eyes popping. It occurred to me that heprobably thought we had war paint on and was ready to swing his tomyhawk!"

7,500,000 FOR PHOTO

Often the hero has laid his fortune at Carmel Myers' feet—on the screen.

But for the first time she had that flattering compliment paid to her in real life last week. Opening a much-stamped envelope with a Berlin postmark on it, she found seven and a half million marks—the entire fortune of Carl Heinemann., "Once this represented nearly two millions of dollars of your American money," a note in careful English told her. "Then I was wealthy. I had servants, land, a castle, automobiles, a luxurious living. Today it is worth perhaps twenty-five cents, barely enough to repay you the expense of sending me a photograph of your beautiful and much admired self."

But between the date of mailing the note and the date of its receipt the mark had depreciated. The seven and a half millions is today worth, if anything, something less than one-twelfth of a cent, according to J. M. White of the foreign exchange department of E. H. Schick & Co., brokers.

Has Become Real Fighter

Louise Lorraine, the dark eyed young leading woman in the "Fighting Blood" prize fight stories is a great advocate of boxing for women as a means of athletic development.

When Miss Lorraine was engaged as leading woman in the "Fighting Blood" stories a trifle more than a year ago, she had probably never seen two boxing matches in her life. But after playing the leading feminine role in the "Fighting Blood" stories in which she had to apear in the press row at the prize fight arena numerous times and also at the fighter's training quarters, Miss Lorraine began to take a great interestin the manly art and started putting on the gloves with George O'Hara, Leach Cross, Joe Rivers and other boxers who enjoyed teaching her the rudiments of the game.

Miss Lorraine proved an apt pupil and it was not long before she said she noticed a great improvement in her physical condition. "It's great!" she said, after finishing a three-round "go" with Leach Cross, "I enjoy my work before the camera ever so much better since I took up boxing," she continued, "and I do not tire nearly so easily."

Francis McDonald, who attained fame through his characterization of Gecko in "Trilby," is now enacting the heavy in Monty Banks' first five-reel comedy-drama. Upon finishing this engagement McDonald will play the heavy in Tom Buckingham's "Arizona Express," a special for Fox.

Finish Desert Picture

With the completion of the interior of the desert tent scenes, George Archainbaud has completed actual shooting for his first William Fox special, "The Shadow of the East," at the William Fox West Coast Studios, Hollywood. Frank Mayo, Mildred Harris, and Norman Kerry divided honors in these last few scenes. Other prominent players in the cast include Evelyn Brent, Bertram Grassby, Edythe Chapman, and Lorimer Johnstone.

TALMAN COMPLETES HART ROLE

Lloyd Talman has just finished a part in William S. Hart's latest picture "Singer Jim McKee." Llyod is studying for an operatic career and while on location at Sonora the high altitude proved such a splendid tonic for his vocal cords that his quite frequent outbursts of tone won him the nickname of "Caruso." We are looking forward, with great expectation in local playhouses, as a singer. One of his most notable screen portrayals was an Allan-a-Dale with Douglas Fairbanks in "Robin Hood."

WARRENTON WILL FILM TULLY'S

Gilgert Warrenton who will, together with LeRoy Carpenter, do the camera work on "Flowing Gold," Richard Walton Tully's next offering for First National, "shot" a great deal of "Enemies of Women" and "Little Old New York," for Cosmopolitan.

Enthusiasm For Graf

Max Graf, supervising director of Graf Productions, left San Francisco a short time ago to attend to business for his company in the East.

He stopped off at several exchange centers en route, and reports that Graf Productions now being distributed by Metro Pictures Corporation are selling exceptionally well and that they are being met with enthusiasm whereever they are shown.

At these points Graf gave a private screening of the latest Graf production "Half-a-Dollar Bill," and, according to his statements, the exhibitors and exchange men consider it the finest contribution this company has yet offered to the screen.

While in New York, Graf expects to consummate plans for expansion that his company has had under way for some time and to make his final arrangements for the filming of "The Unheavenly Twins" in which the Duncan Sisters will be co-starred. He is expected to return to San Francisco before the holidays in order to start filming the next picture early in January. In the meantime, the production reins in San Francisco have been taken up by Louis Graf, executive head of Graf Productions who is now looking after the preliminary work for the next Graf picture.

PRAISES WRITER

Lois Zellner, well known screen writer, has been engaged to edit and title "Then You'll Remember Me," the Lawson Howard production which Miss Zellner also adapted from the Robert Walker story. When he announced the engagement of Miss Zellner, Mr. Howard stated that he considered the scenarist to be the logical editor of any picture.

Arabs Started Gum Fad

At last the origin of chewing gum has been discovered.

In George Archainbaud's production, "The Shadow of the East," now being made at the William Fox Hollywood lot, with a cast including Frank Mayo, Mildred Harris, Norman Kerry, Evelyn Brent, Bertram Grassby, and others, hundreds of Arabs were engaged for the desert scenes. These Arabs excavated from the desert sands small, round pebbles, which they placed in their mouths and kept there. This pebble stimulated the glands and saliva flowed with the same ease that it does when one chews gum. Desert tribes enlisted pebbles for this purpose long before individuals and Mr. Wrigley came along and taught the American public the pleasure of gum chewing.

FILM DAY SCENES AT NIGHT

Exterior daytime scenes were filmed at night for the first time at the Goldwyn studios.

The scenes were directed by Alan Crosland for his film version of Elinor Glyn's "Three Weeks," and the settings on the big Balkan castle were photographed at night and artifically lighted.

Weird, impressionistic effects planned by Crosland and Cedric Gibbons, art director, could not be obtained with natural lighting, so all the exterior scenes, with more than 700 extras, were filmed by the light of hundreds of monster "spots."

The effects obtained in the scenes were made after the plan of Gibbons to create mood and atmosphere for the action by settings and by lights and shadows.

BATHING BEAUTIES RETURN

Mack Sennett promised a long while ago that the bathing girl would return, although in a different atmosphere.

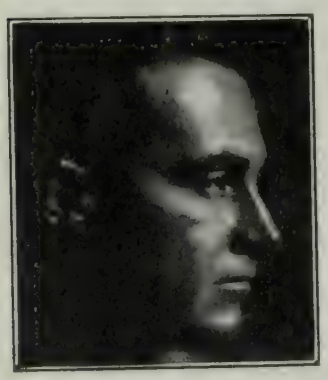
Mr. Sennett is keeping his promise, and ere long proof of it will be seen on the screen in a two reel comedy special, titled "Trifling," a very appropriate title for the type of story which features Harry Langdon, with Alberta Vaughn in the leading ingenue role, and Jack Cooper, Dot Farley, Irene Lentz and Vernon Dent, playing the other important parts. The direction will be credited to Earl Kenton.

For the "Trifling" cast, Mr. Sennett has selected fifteen of the most beautiful young ladies possible to locate in Southern California. Several of them have won prizes in the various beauty and brains contests which have been sponsored by newspapers and magazines recently. Chiefly among the prize winners are Eugenia Gilbert, for whom so much publicity has been given of late; Miss Cecile Evans, a five-time winner; Elsie Tarron, who won the "Most Perfect Figure" contest last summer at Santa Monica Beach; Gladys Tennyson; and Mary Akin, a late arrival from Chicago, where she enjoyed the distinction of being the most beautiful girl in the mid-west metropolis.

The balance of the cast, though they have not as yet had any medals pinned to them, are in line for first honors.

Unlike other pictures in which a fancy bathing costume was the signal for envious attention, in the present forthcoming Sennett comedies, the bathing girl will be called upon to do something other than stand around as atmosphere. A pretty face and an attractive figure without talent, will be considered no longer. An applicant for a place in the new Mack Sennett beauty brigade must possess talent. She must act rather than pose. The girls so far chosen, have all had previous experience. They must be able to swim, ride, drive a car, and to be otherwise athletic.

Offering such an imposing cast as this mentioned, is the best evidence of Mack Sennett's earnest intention to give the screens of the world a newer and higher class of comedy entertainment than they have ever had before.



A striking portrait study by Henry Waxman of Harold Austin, leading man, who plays the title role in Laurence Trimble's forthcoming Strongheart production "The Love Master" which was filmed in the Canadian Rockies. The lighting Waxman has employed in this study reveals, to the fullest dearee, the classical features, sympathetic expression, and other notable attributes which distinguish Austin from all others.

Robert Edeson, one of the veterans of the stage as well as of the screen, is playing the part of the Commandante in the Fred Niblo production "Thy Name is Woman."

Flames Peril Actor's Home

Having fortunately escaped the forest fires, Lloyd Hamilton's Laurel Canyon home, to which he moved on returning from his last trip to New York, was near to becoming food for flames when the comedian awoke, a night or two ago, to find his room full of smoke. Arousing the household, he located the fire in the garage, which, in the fashion of hillside homes, occupies the lowest story of the building. Live coals had fallen from the hearth in the living-room to the base of the chimney and ignited some inflammable material nearby. When the alarm was sounded the blaze had reached proportions which threatened the whole structure if another ten minutes was lost.

By hard work of the bucket brigade, while the volunteer salvage corps carried the mattresses and rugs downstairs and threw the furniture out of the window, the fire was brought under control, and it was found that little was lost save a few dollars in damage, and the best part of a night's sleep.

Dorothy Seay has been playing the part of a little Spanish girl in "Thy Name is Woman," under the direction of Fred Niblo.

Bebe Daniels in Shakespeare

Bebe Daniels is to play Shakespeare!

The popular star has just annexed her signature to a contract with Bennie Zeidman whereby she will play the leading role in a modern version of the Shakespeare comedy classic, "The Taming of the Shrew." Miss Daniels was loaned to Zeidman through the courtesy of Famous Players-Lasky.

Needless to say Bebe will enact the role of the Shrew, and also needless to say she is looking forward to the portrayal with no little enthusiasm.

"I have always wanted to do something like this," said the charming young lady in speaking of the role. "I am a great lover of Shakespeare, as is every actor and actress, and I've often wondered if I should ever have the opportunity to enact one of his famous characters."

Zeidman holds a contract with Principal Pictures Corporation for a series of feature productions, and "The Taming of the Shrew" will be one of the biggest offerings he will give that organization for distribution.

The contract between Zeidman and Principal for a series of feature productions was entered into upon the return of Sol Lesser and Michael Rosenberg, president and secretary respectively, of the company.

"The Taming of the Shrew" will be made at the Garson Studios, due to the recent return to Principal Studio of Baby Peggy, whose first production for Sol Lesser will begin within two weeks.

According to Zeidman, his picture will be made on the highest possible scale, and the cast will contain many of the biggest names in the business. Due to the slack in production right now, Zeidman has been able to procure some very desirable people for his cast.

CANNON WITH McLEAN AGAIN

Raymond Cannon, light comedian and erstwhile Griffith player, is at work upon the adaptation of the stage play which Douglas McLean will next produce for Associated Exhibitors. Cannon has acted in the same capacity on the three latest McLean productions.

HELEN WITH MONTY

Helen Ferguson makes an appealing heroine as leading woman for Monty Banks in his five reel feature, "Racing Luck" for Grand-Asher, now being made by Herman C. Raymaker. Both she and the star will have plenty of work in the film and among other things have to do some interesting Italian folk dances, which they have practiced assiduously.

Frank Mayo, Mildred Harris, and Norman Kerry have finished work in George Archainbaud's first William Fox special, "The Shadow of the East."

Smile Won Hi Part

Ralph Lewis, who is now getti his own producing company orga ized, was engaged by D. W. Gi fith for his first big part in p tures owing to his ability to sm sincerely.

Griffith had spent days trying find an actor with a sincere sm for one of the big roles in his B graph picture "Pippa Passe adapted from Brownings gr poem of the same name. Ra was introduced to Griffith by mutual friend and when the f mer smiled, extended his hand said "Very glad to meet you, Griffith," the great director imm diately noticed Lewis' sincere sm and hired him on the spot.

Lewis, who has had quite an tensive career on the legitim stage, then deserted the footlig for the screen and has been act for the screen ever since.

Fanny Warren plays the beg woman in "The.. Hunchback Notre Dame," now at the Crite Theater, and contributes a formance worthy of inclu among the screen's outstand portrayals, even though small its scope and limited in its ta of versatility. Miss Warren i trouper of many years' experi and has many notable successe her credit. Her role in the W sley picture should give added petus to her endeavors in e lishing real reel recognition.

PRISCILLA WILL HA PARTY

Little Priscilla Moran's birthday comes the latter par this month and she's going to a regular kid birthday party can bet she's not going to for any director that day as had to when Jackie Coogan his party last month and couldn't attend. There will be than twenty little guests. A gician will entertain the kids in addition her father has a prise in a grind organ and key, the delight of all small

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Sets are being erected in Wilshire oil fields, near La Avenue for Richard Walton ly's epic of the oil industry, "F ing Gold," from the Rex B novel of the same title. The duction will be directed by Jo De Grasse.

CALAIS IN "BEAU BRUMMEL"

An impressive sight was the filming recently of a street scene of Calais in the 1800 period, for production of "Beau Brummel," starring John Barrymore and being produced at the Warner Brothers studios under the direction of Harry Beaumont.

The street covers half a block, with curbings and cobble stone pavement—one entire side of which is lined with houses typical of the period.

The scene was the occasion of the King of England's visit to Calais and the parade thru the gaily decorated streets. A company of soldiers with drums and flags; mounted horsemen of the Tenth Hussars, the King's favorite regiment, in brilliant uniforms; and six hundred peasants lining the street to pay homage to the King, waving flags and cheering, as well as the King himself in his royal coach (portrayed by Willard Louis) made the procession an imposing one—and a scene that will be one of the high lights in the picture.

Mr. Beaumont is being assisted in the filming of the picture by Frank Straver. The photoplay is being handled by David Abel.

"AMERICA" FOLK NOW GYPSIES

Now the movies have given a modern twist to "gypsying." The caravan of gay wagons has become a private train of Pullmans. Instead of fortunes being told, time is being spent to enable D. W. Griffith to visit the various historical sites in Virginia for taking scenes for his next production, "America."

A train of five Pullmans has been put at the command of Griffith to travel wherever he wishes, and the older families of Virginia are his guides.

G. Watson James, of Richmond, Virginia, national historian of the Sons of the American Revolution, has been enlisted to accompany Griffith.

One of the principal locations visited is the Byrn Mansion at Westover on the James River. The society women of Richmond composing the Little Theatre League, are acting as extra people for the scenes requiring presence.

All the historic estates along the James River will be photographed, including particularly the Shirley Carter home, where the tenth generation now lives.

Vanted Insane to Compose

Some of the recent songs haven't made a hit with Col. W. N. Selig, who declares himself a devotee to classical music. In discussing the popular "Yes, We Have No Bananas" at the Selig Zoo the other day, Colonel Selig said it reminded him of a story he once heard about a Chicago music publishing firm.

"I have just thought of an easy way to get rich quick," said the president to his directors.

"Fine," shot back the vice-president. "What's the idea?"

"We'll pick out some good lunatic asylum and get the inmates to write songs for us."

Director Loses Valued Aide

Sidney Franklin, noted director and producer, has lost a valued aide in Millarde Webb who has taken the presidency of the newly organized Priscilla Moran productions. Webb has been associated with Franklin for the past five years as production manager and lately co-director and has been closely identified with such notable successes as "East is West," "Smilin' Thru," "Dulcy" and other features. Webb will direct little Priscilla, in the talented child star's feature films, in addition to holding the presidency of the corporation which is backed by local bankers.

Virginia Valli made her first appearance in motion pictures in a three-reeler called "Ruggles" produced at the old Essany studios. She played the part of a stenographer.

Mix Horse Injured

Tom Mix is very busy these days dividing his time between working on his newest picture, "Ladies To Board," now being made at the William Fox West Coast Studios, Hollywood, under the direction of Jack Blystone, and visiting his famous co wpony, Tony, who is at Mixville under a veterinary's care.

Tony and his owner, the noted western star, were both severely injured recently in a premature explosion up in the big timber country back of Santa Cruz, California. Both rider and horse were filled with bits of flying rock, and so badly lacerated was the pony that more than twenty stitches were taken in the animal's side and hip.

Tony, undeniably the best known horse in America, is recuperating rapidly, but that does not prevent the constant attendance of Mr. Mix, who finds time to run out to Mixville twice during the day and always in the evening, as has been his custom for years. Mr. Mix never retires at night until he has visited Mixville and personally seen that the sixty and more horses kept in the corral and stables there, are properly provided for.

Although he is always to carry scars from the wounds received in the explosion, Tony will be able to resume his work in Mix pictures in anothe rweek or so.

Eugenie Besserer, brilliant emotional actress, who will soon be seen in two of the season's finest screen portrayals, as Marty in "Anna Christie," and as Nina in "The Rendezvous."

Going East For Stories

Upon completion of "Torment," his newest M. C. Levee picture for First National, Maurice Tourneur will leave for a short visit to New York.

Mr. Tourneur's chief reason for his Eastern trip is to purchase new stories. He will look over a number of Broadway successes with the hope of obtaining some well known plays for early production.

"Torment" is now nearing completion at the United Studios and Tourneur expects to have it cut and titled within the next few weeks so that he can get away as soon as possible. He will probably take the master print of the production with him to show to First National executives and exhibitors in the East. Arrangements for the national premiere of this film will also be completed by the director in New York.

The newest Levee film directed by Tourneur offers a dramatic subject with some sensational touches involving reproductions of the Japanese earthquake which figure in the story. Among the players who appear in this photoplay are Owen Moore, Bessie Love, Jean Hersholt, Joseph Kilgour, Maude LaForge Morgan Wallace and George Cooper.

Claire MacDowell again plays a mother-role. This time in the Fred Niblo production "Thy Name is Woman." Miss MacDowell is the mother of Juan Richardo, a young soldier, the part assigned to Ramon Novarro.

RANKIN SIGNED BY FINEMAN

Arthur Rankin has been signed by B. P. Fineman, the producer, to play an important role in Theda Bara's first production since her return to the screen. Rankin has just completed a prominent part in "Discontented Husbands."

EDITH ROBERTS SIGNS WITH MAYER

Edith Roberts has been signed by Louis B. Mayer to play an important part in Fred Niblo's "Thy Name is Woman." Miss Roberts, who has been in New York for more than a year fulfilling a contract with Distinctive Pictures returned to Los Angeles only a few days ago especially to begin work in the Niblo feature. Negotiations for the services of Miss Roberts have been going on for some time.

The part assigned Miss Roberts is a vital one. As Dolores, a dainty little Spanish girl, she will be given greater opportunity in an emotional role than at any time during her picture career.

FINIS FOX PREPARES

Finis Fox, independent film producer, he returned from New York and has again taken offices and stage space at the Hollywood Studios. While in the East, he arranged to release his latest picture, "Bag and Baggage" through Selznick. Fox returned to the Coast via Panama and while en route wrote a story, temporarily titled "A Woman Who Sinned," which he will film at once at the Hollywood Studios.

CONDEMNS "FARMING OUT"

When the "farming out" of players at big profits is discontinued the high cost of film production will come down.

This is the contention of Conway Tearle, popular leading man, who offers an interesting angle on the high cost of picture making and large salaries supposedly paid to actors, directors and others in the industry, which has not been touched upon to date.

"A practice that has contributed largely to the high cost of movie making and which must be eliminated if minimum production costs are to be attained, is the 'farming out' of players to other companies at large profits," says Mr. Tearle.

"A player signs a contract for one year at $500 weekly. The company with whom he contracts, then rents him out to other organizations for $1,000 a week. This doubling of the actor's salary over night is not the doing of the player nor does he receive any more than his originally contracted salary. Huge profits have been made in this way for some and huge additional expenditures have been charged to pictures as a result of it.

"There are quite a number of players who are appearing on the screen under long term contracts at a fixed salary, contracts ranging from three to six years. Frequently these players appear in pictures made by companies other than those with whom they have contracted, at salaries double and even treble the amount the players themselves are receiving. Very seldom, if ever, does the player share in this extra salary but frequently, when things slow up, they are asked to cut their original salaries.

"A player's salary should gradually increase with his box-office value and his abilities. Because a player received $500 a year ago is no reason why he should not receive $1,000 today, provided his drawing power and popularity warrants it. The player however, who is under a long term contract is unable to share in any material increase in his popularity. This is why many of the most prominent artists are 'free lance' players and refuse to sign up for any extended period with an organization.

ITALY IS LOCALE

A scene in Italy, before the hero leaves home to come to America, forms a sort of opening chapter to "Racing Luck," which Monty Banks is now making for Grand-Asher. It is a five reel melo-dramatic comedy and Herman C. Raymaker is director. The characters, settings and the customs of the "old country" are to be faithfully portrayed with the attendant humor and merrymaking.

"The great tragedienne, Annette Adoree, has entered the boudoir of her home after leaving the theatre, the scene of her many seasons of successes before the footlights.

"A crowd from the audience, admirers of her great talent and beauty has followed from the theater to do her homage. The muffled roar of their cheers float thru the window on the midnight breeze. It was her last appearance before her beloved people for on the morrow she is to wed; wed an impoverished nobleman so as to insure for herself a position of refinement and security after the many tempestuous years of her career.

"Her maid removes her cloak—she sinks languidly in a chair before the fireplace and memories of her many past lovers float before her in a vision, "Dreams of Love."

"Her first, her very first, lover slowly materializes, a visionary manifestation of her troubled brain and stands before her. He is the great actor————."

But, Ah! more would be telling and the great heart interest would be lost. The play, tense, thrilling but withal having a delicious vein of humor running through its entirety is the great European success, "Dreams of Love," a fantastic comedy-drama by Armin Freedman and will be given at the Fine Arts Theatre, on the evenings of November 27th, 28th and 29th, and a special Thanksgiving matinee, under the direction of Lawrence Underwood.

Ary de Leoni and Rosamonde Joyzelle will assume the principal roles, this being Mr. de Leoni's American debut after many successful seasons abroad, both on the legitimate stage and before the screen. In this play he essays four separate and distinct characters, that of the great Jaques Miller, stage manager and impressario and of the three former lovers of the actress, Annette, which latter role is excellently handled by Rosamonde Joyzelle.

Ary de Leoni is a young Italian nobleman, who, years ago laid aside his title to take up the profession of dramatic art, and will without doubt soon become as popular in this country as he now is abroad.

Seldom does the amusement loving public have the opportunity of greeting a more lovable, a more forceful and a more versatile actor than Mr. de Leoni. He is a delightful Latin type likened by many to Valentino both in mannerisms and features.

He comes to America direct from the Theatre Coliseo, Buenos Aires, and the Theatre Municipal, Rio de Janeiro, the Royal and Metropol Theatres, Vienna, Comic Opera, Berlin and others where for many seasons he portrayed feature roles.

Miss Rosamonde Joyzelle is the beautiful and talented young actress who for two seasons was leading woman with Frederick Warde in the San Gabriel "Mission Play" and for the past three seasons played the role of the Mother Mary in the Hollywood "Pilgrimage Play." A list of her recent criticisms ,one and all speak only in terms of praise and her appearance in this play "Dreams of Love" further insures the success of the production.

Miss Laura Winston, likewise in the cast, is an artist of rare ability, having for the past number of years played important roles on the legitimate stage and for a time was at the head of her own company. Of recent years, however, she has been appearing before the screen at the local studios. Her mother roles particularly have won the heart sof the public.

Lovers of Terpsichore and music will find delight in the specially arranged number, "Divertissements of the Ballet," presented by the renowned Janeski Robenoff and the Robenoff dancers. H. J. Tandler, conductor and composer, will conduct his petite symphony orchestra.

Altogether, a most unusual and delightful evening's entertainment is in store. A blending of the dramatic talents of the old world and the new, intermingling the cream of Terpsichore with the harmonious melodies of the masters of both the present and the past.

HAMPTON EAST

Jesse D. Hampton, producer of "The Spoilers" one of the outstanding successes of the year, has departed for New York City where he will confer with several authors regarding future screen stories. He will be in the East three weeks.

Has Right Angle on Comedy

"Make the audience feel like crying first," is Buster Keaton's paradoxical formula for getting laughs.

"Dramatists build their action up to a grim climax and then relieve the tension with a bit of humor. The laughter following on this relaxation is more violent than the funniest gag in a straight comedy. This struck my attention while I was attending the theatre not long ago, and I wondered why. The answer was easy.

"The relaxation following the tension of the climax sets up a reaction amounting to a state of hysteria. The audience must find an outlet for its emotion. It is a case either of laugh or go mad. So the audience laughs. When you stop to think it over the bit of business by which the laugh is gotten is not always or even necessarily funny.

"It occurred to me that this fact could be made to serve moving picture comedy purposes. So I tried it in "Hospitality," my latest comedy. My scenario staff, composed of Jean Havez, Joe Mitchell and Clyde Brockman, prepared a highly dramatic episode to precede the thread of the comedy plot, and episode of the strongest kind of drama. In fact, it was melodramatic.

"With this melodrama to pave the way, we believe the spectators will be in a more receptive and sympathetic mood toward the main story of 'Hospitality.' It should be as effective I believe as anything could be short of hitting the spectator over the head with a slapstick club."

IS GOLF BUG

Mervyn LeRoy, clever screen juvenile soon to be seen locally in "Little Johnnie Jones," has joined the throng of golf bugs who compete for space on the new Griffith Park links every Sunday morning at six o'clock. Mervyn states that these pre-dawn risings have taught

WILL RETURN

Robert Ober, prominent screen actor and stage director, writes from San Francisco that he will return to Hollywood within a week. Mr. Ober recently presented the first showing of Maud Fulton's "Punchenello" in the bay city.

STRAINS TEA THROUGH SWATTER

Freckled-faced Mickey's mother is worred about him. She says he never steps out of the character he plays in Hal Roach's "Our Gang comedies. The other evening she asked him to pour her a cup of tea. Mickey hied himself dutifully to the kitchen and returned in due time with the tea.

"It looks so dark, Mickey," remarked his mother.

"You don't care do you, ma. I strained it through the fly swatter."

Starting Baby Peggy Pictur

Sol Lesser, president of Princip Pictures Corporation, announce that Baby Peggy's first feature pr duction under her three year co tract with that organization, wi be an adaptation of "Captain Ja uary."

"Captain January" was writte by Laura E. Richards, and is on of the most famous of children books, ranking in popularity wit "The Five Little Peppers," and th Alcott books.

"It seems as if 'Captain Jan ary' was written especially for li tle Baby Peggy," says Lesser i discussing his selection of this boo as her first picture under his bar ner. "The child in the story ha all the sympathetic characteristic that we are so anxious to bring ou in Baby Peggy, and which hav hitherto been unsuspected in th light comedies in which Peggy ha been seen."

Lesser is determined to surroun his new star with the best tale obtainable in the making of he pictures. Eve Unsell, clever free lance writer, who recently finishe work on "Lon Live the King, with Jackie Coogan, and "Shadow of Paris," with Pola Negri, ha been engaged to collaborate wit John Grey on the scenario fo "Captain January."

Edward F. Cline, whose recen achievements include picturizatio of "Circus Days" with Jackie Coo gan, George M. Cohan's "Th Meanest Man in the World," an Harold Bell Wright's "When Man's a Man," will direct Bab Peggy in her first starring pictur for Sol Lesser.

"Captain January" will go int production within two weeks.

Vulgarity Condemned

Finis Fox, who has just starte work on his latest feature "Th Woman Who Sinned," appeare before a number of exhibitor's or ganizations throughout the Unite States just prior to his return t Los Angeles to ascertain the wants and don't wants in motio pictures. "The members of eac organization that I talked to wer a unit in declaring that they di not want films with any suggestio of vulgarity whatever," said Fin "They said they wanted love st ries, but they wanted them clean.

"The costume play is in vogu but many exhibitors seem to fe that it's appeal will soon be pas ing out and that American films o American people along the lines o "Main Street," "The Gold Dig gers" and "Ruggles of Red Cap will gradually grow more an more in popular favor. The ex hibitors all over are wild to se cure good comedies and comed dramas. They also want the so called sex drama but, they want presented in a dignified, whol some manner with the story tol subtly, rather than obviously."

"Buck" Hard at Work

Charles Jones, having taken a detailed rest following completion of his last picture, "Cupid's Fireman," has started work again at the William Fox West Coast Studios, Hollywood, on a new production, "Not A Drum Was Heard," from Ben Ames Williams' Saturday Evening Post story of that name, adapted for the screen by Beaty Hobart. William Wellman will direct.

Heading the supporting cast is Betty Bouton, leading lady who appeared in the William Fox special, "You Can't Get Away With It," directed by Rowland V. Lee, and with John Gilbert in "The Exiles." Frank Campeau, most hissed of villies, will care for the dastardly end of the story. Others in the cast are, William Scott, Rhody Hathaway, Al Freemont, James Wang, Frank Weed and Micky O'Ban.

"Not A Drum Was Heard," a western romance is said to be replete with thrills and intense dramatic situations, offering Mr. Jones numerous opportunities for the kind of portrayal that has established him a prime favorite with the motion picture public.

Scores in Coogan Film

Dramatic critics in the East have heralded the role of Vera Lewis as the Archduchess Annunciata in Jackie Coogan's production "Long Live the King," as one of the most notable characterizations of the year.

Miss Lewis scored a distinct success on the legitimate stage before taking up her work in the silent drama.

For several years she was a member of the D. W. Griffith stock company, during which period she gave a remarkable performance in "Intolerance" as the philanthropic sister. Griffith once said that there were very few actresses on the screen who had the regal bearing with dignity and tone in every movement as did Vera Lewis in registering deep emotional feeling and blending the tragic with the pathetic. Vera has no superiors in the silent art. She wears her clothes like a Princess.

Her most recent pictures aside from "Long Live the King" are "Desire" with Metro and the "Marriage Market" and "Innocence" for the Waldorf productions.

In private life Miss Lewis is the wife of Ralph Lewis who is also very famous on the screen.

BEAUTY AWARD GIVES IMPETUS

Virginia Brown Faire, First National featured player, loaned by that organization for a featured role in "Welcome, Stranger" was the first to be signed of the all-star cast for the Belasco production. Miss Faire has been given to understand that the role of "Esther," the Jewish girl which she will enact, has a great deal of drama in it for her and that it will do much for her advancement.

Since coming to the Coast following the winning of a beauty contest offered by an eastern "fan" magazine, Miss Faire has been steadily advancing to an enviable position in the screen world and recently had the reward of sincere and conscientious work in being signed by First National on a long-term contract.

Loving her work and being possessed of great ambitions, Miss Faire has been untiring in her determination to have her screen delineations on a sure technic. Of her it is said that she is always in command of the right tempo for each scene and that she has never been known to let it "sag."

"Coming into the lime light from practical obscurity by winning the beauty contest only served to inspire me to greater effort with every role entrusted to me," she declares. "I determined to know tempo and the pitch of a characterization and to keep my work smooth and consistent, instead of making a false splurge and peter out as so many do who have no end in view. My end is growth."

Miss Faire will shortly be seen locally in "Thundergate" which is now showing in the East, scores of letters coming to her daily commending her work in this picture, her first following her contract.

MONG IS NO CHINK

Because of his name and also the fact that he has essayed numerous Chinese roles during his long and varied career as a cinema featured player, William Mong is kept busy denying the rumor that he is an Oriental.

Scores of fan letters arrive at Mong's office each month and a fair majority of them contain the query, "Is it true that you are Chinese born?" Mong wants it distinctly understood that he is 100% American, having been born in the city of Chambersburg, Pa.

Mr. Mong's next screen performance will be in John M. Stahl's "Why Men Leave Home."

Photo by Walter Frederick Seely

Babylon and Egypt and Greece—ruins of the Acropolis and the Parthenon—Jerusalem in its glory—capering breezes on the Mediterranean—the booming of the surf on a rock-bound coast—the stagnant waters of the River Jordan—olive trees on a brown hillside—Mecca and Damascus—mosques and minarets silhouetted against a multicolored twilight sky—the languid fragrance of Holy Land Flowers—the exotic lure of Far East countries.

George Bookasta is a Syrian boy. Despite the fact he first saw the light of day in this western land, he is essentially of those colorful folk who inhabit the lands bordering the far eastern shore of the Mediterranean. His expressions, his gestures, and his demeanor are reminiscent of those romantic folk about whom the history and legend of Palestine and Asia Minor has been woven. His very person and his unique characteristics bring to one's mind thoughts of the stories and historic chronicles that have emanated from Mecca, Damascus, Jerusalem and other renowned centers of ancient Far East dominion. He is of a race of people who have written glowing chapters in the annals of the world, a persecuted, yet courageous tribe.

The editor has known George for some time, and he is fully convinced that he is an artist in embryo, awaiting only the chance to emerge into the sunshine of Opportunity to definitely establish his right to inclusion among the accepted starlets of cinema rank. And this chance is bound to come soon; it is inevitable, as inescapable as the dawning day, for this lad has a spark of genius that only awaits some guiding hand to nurture it and draw the flame therefrom. One so young who can so indelibly impress himself upon the minds of eminent folk is of a certainty destined for the worth-while things of life. Of a truth his talent must find some outlet, a silver-sheet expression. Keen, alert, intelligent, obedient, yet maintaining an unrestrained carriage and mode of conduct that is highly commendable for one of so tender years, he is an example that many further along Life's road might study to advantage.

That George Bookasta should come to the cinema was foreordained. Else why should he have been gifted with a personality that so easily meets the exacting and high standards of the shadow stage? His mimicry is finished to the 'nth degree, and his other acting needs only the refining touches which experience, time, and good leadership will bring. Given a suitable and sympathetic role this boy will win plaudits of international magnitude, for he has the stuff and he can put it across. He has the soul of the actor and the artist, and when all is said and done that is all that is essential—understanding. He can dance, in a boyish way, but his forte is acting; not comedy, or comedy-drama, but straight drama, something with human interest and great appeal.

"Rosita" afforded him a small chance, but his biggest and best to date. He hardly rose above the atmosphere, if one is to consider the position he enjoyed in the cast. But if one is to consider the heart and soul he put into his work, bearing in mind that he is as yet just a little man, then it is safe to say he arose to great heights in that picture. But it is not sufficient; he will never win his spurs on such, and therefore he is building day by day to bring closer the realization of the Big Chance. When it comes George Bookasta will not be found wanting. He will substantiate and redeem the faith which his many friends have invested in him. We shall watch with great hopes and expectations, sure of the ultimate outcome.

For Week Starting Monday, Nov. 26th, 1923

Pulse of the Studios

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Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BALSHOFER STUDIO, 1329 Gordon St. Stuart Mack, Prod. Mgr.						**Holly 19**
Clayton Grandin	Lola Patti	Jim Crosby			2-Reel Serial	5th Episode
Clayton Grandin		Jim Crosby			5-Reel Western	Preparing
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 31**
Eddie Lyons Production (Arrow release).						
Ben Wilson Productions (Federated release)						
Henderson	All-Star	Stevens-Linden	McGaugh		"Gambling Wives"	Editing
Dearholt Productions.						
Neva Gerber Productions.						
Dick Hatton	Hatton-Gerber	Wm. Nobles	Jack Nelson	Coolidge	"Sagebrush Religon"	Editing
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-1**
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						**578-5**
Jas. Young	All-Star	Special	G. P. Saum	C. O. Sessel	"Welcome Stranger"	Preparing
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593-5**
Fred Caldwell	All-Star	Hollister	Rounsaville	J. S. Woodhouse	"Hollywood 1900"	Preparing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 00**
Century Comedies (Universal release).						
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 40**
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	Feature Comedy	Preparing
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 31**
Beaudine	Jimmy Adams	Peterson-Garnett	Clemens	Graham	2-Reel Comedy	3rd Week
Al. Christie	Neal Burns	Nagy-Phillips	Hageman	Beck	2-Reel Comedy	2nd Week
COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr.						**Drexel 21**
Hunt Stromberg Productions.						
Stromberg	All-Star	Belloni	"Doc" Joos		"The Fire Patrol"	Editing
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd., Culver City						**Culver City 5**
DARRELL-MOUNIER STUDIO. J. F. Mounier, Gen. Mgr.						**Washington and Ince Blvds., Culver C**
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						
Ryan Bros. Productions						
Geo. Chesebro	Chesebro-Clayton	Selander	Reed	Ben Cohen	"The Wolf Man"	4th Week
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-1**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Conley	Meehan		Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
Al. Ray	All-Star	McGill		Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
F. Hibbard	Lloyd Hamilton	Corby		Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 30**
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead	Fannie & Fred Hatton	"The Shadow of the East"	Editing
Tom Buckinham	All-Star	Sid Wagner	Kingling	Carter	"The Arizona Express"	1st Week
Wm. Wellman	Chas. Jones	Joe August	Hough	Hobart	"Not a Drum Was Heard"	2nd Week
J. Blystone	Tom Mix	Dan Clark	Eugene Forde	Lee	"Ladies to Board"	2nd Week
David Solomon	Shirley Mason	Schneiderman	Edward Bernoudi		"The Morroco Box"	Preparing
E. Mortimer	John Gilbert	G. O. Post	Walter Mayo	Fannie & Fred Hatton	"Just Off Broadway"	1st Week
John Ford	All-Star	Scheiderman	Ed. O'Ferna			Preparing
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 263**
Phil Goldstone Productions. State Rights release).						
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						**Holly 01**
Monty Banks Productions.						
H. Raymaker	Monty Banks	Ray June	Jack Dawn		"Racing Luck"	2nd Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						**761-71**
Emmett Flynn	All-Star	Lucien Audriot	Ray Flynn	Carey Wilson	"Nellie, the Cloak Model"	Editing
Alan Crosland	All-Star	Jory Mescall	Lynn Shores	Carey Wilson	"Three Weeks"	Editing
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 141**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Robt. A. Golden		"The Girl Expert"	15th Week
J. K. McDonald Productions.						
Halperin Productions.						
Halperin-Wallace	All-Star	A. Wyckoff	H. Young	Halperin	"Souvenir"	Editing
Laurel Productions.						
W. Ruggles	Priscilla Dean		L. Pierson		"Pirates & Plunder"	Preparing
Finis Fox Productions.—R. R. Beatty, Bus. Mgr.						
F. Fox	All-Star	Hal Mohr	J. Thompson	F. Fox	"A Woman Who Sinned"	1st Week
Priscilla Moran Productions.—O. M. Baker, Bus. Mgr.						
M. Webb	Priscilla Moran					Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Sanford Productions.						
Mattison	Mattison-V. Rich	E. Dyer	R. Sanford	Staff	"Mile A Minute Morgan"	1st Week
Kinemart Productions. B. Schrader, Casting. 1442 Beachwood Drive.						
ROY HUGHES PRODUCTIONS. 840 S. Olive. SHADOWLAND RELEASE.						
Roy Hughes	Leavens Hale	J. MacFarland		Thos. Dixon, Jr.	"Ashes of Waste"	Arizona Locatio
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761-71**
Gene Stratton Porter Productions.						
Thomas H. Ince Corporation.						
Del Andrews	All-Star	Max Dupont	Frank Gerghty	Del Andrews	"The Galloping Fish"	8th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
Buster Keaton	Buster Keaton	Elgin Lessley	Walter Reed	Jean Havez	Comedy	1st Week
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Clifford S. Smith	W. S. Hart	Warren Reeves	Dick Rush	J. G. Hawks	"Singer Jim McKee"	Editing
Sam Wood Productions.						
Sam Wood	All-Star		John Waters	Monte Ketterjohn	"The Next Corner"	6th Week
Jos. Henabery Productions.						
Henabery	All--Star		Richard Johnston	Edfried Bingham	"The Stranger"	5th Week
Irvin Willat Productions.						
L. B. MAYER STUDIO. 5360 Melrose Ave.						**431-171**
Fred Niblo Productions.						
Fred Niblo	All-Star	V. Milner	Dorian Cox	Bess Meredith	"Thy Name Is Woman"	Editing
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 2120**
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star		Harry Schenck	J. G. Hawks	"Cape Cod Folks"	14th Week
B. Schulberg Productions (Preferred Pictures Release).						
Gasnier	All-Star	Karl Struss	George Yohalem	Waldemar Young	"Poisoned Paradise"	1st Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Geo. D. Baker	All-Star	Arnold	Eddington	Geo. D. Baker	"Revelations"	Jackie Coogan
King Vidor	Laurette Taylor	Chet Lyons	Dave Howard		"Happiness"	4th Week
Jackie Coogan Productions.						
V. Schertzinger	Jackiie Coogan	Frank Good	Brewster		"A Boy of Flanders"	Preparing
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	23rd Week
Marshall Neilan	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	6th Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
R. STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Al Santel	Geo. O'Hara	Lee Garmes	Moreno	Beatrice Van	"Fighting Blood" Series	Schedule
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Jas. A. Howe	Will Rogers	Robt. Doran	Ross Lederman	Staff	2-Reel Comedy	**Schedule**
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	**Schedule**
James Parrot	Chas. Chase	Ed Willatt	Leo Gerstad	Staff	1-Reel Comedy	**Schedule**
Bob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	**Schedule**
Roach-Clements	Glen Tryon	Fred Jackman	Hopkins	Roach	5-Reel Comedy-Drama	3rd Week
Geo. Jeske	Stan Laurel	Frank Young	Wm. Dill	Staff	2-Reel Comedy	Schedule
Fred Guiol	Spat Family	Nick Barrows	Lloyd French	Staff	2-Reel Comedy	Schedule
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945**
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Murphy Miller	Walker Cooper	Al. Neitz	Bob Dillon	"The Deer Slayer"	7th Week
H. Brown Productions.						
Al. Rogell	Fred Thompson	Ross Fisher	Curley Dresden		"The Sheriff of Tombstone"	3rd Week
Mayford Productions.						
Hercules Film Co.						
Jack Nelson	Jack Pollo		Marco Charles	Jack Nelson	"The Great Pals"	Preparing
SENNETT STUDIO. 1712 Glendale Blvd.						**Drexel 1550**
Del Lord	All-Star			Staff		1st Week
Erle Kenton	All-Star	Geo. Spear	Ray Gray	Staff	"A Ribbon Clerks Romance"	1st Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres.						**Holly 4080**
Joseph M. Schneck Productions. (First National Release).						
F. Borzage	Norma Talmadge	Tony Gaudio	O. O. Dull		"Secrets"	4th Week
First National Productions.						
C. Badger	Coleen Moore	Berquist	O'Brien	Montagne	"The Swamp Angel"	7th Week
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott R. Beal	Fred Myton	"Torment"	4th Week
Richard Walton Tully Productions.						
Jos. DeGrasse	All-Star	Geo. Reehm	Warrenton-Carpenter	Johnson	"Flowing Gold"	2nd Week
Frank Lloyd Productions.						
Frank Lloyd	All-Star		Harry Weil		"The Sea Hawk"	Preparing
UNIVERSAL STUDIO. Fred Datig, Casting.						**433-131**
Universal Film Manufacturing Co. (Universal Release).						
Jay Marchant	Morrison Morris		Ray Taylor		"The Ghost City"	Editing
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	9th Week
C. Brown	All-Star		Ernest Laemmle		"Signal Tower"	6th Week
Hobart Henley	All-Star		A. Smith		"The Turmoil"	14th Week
Eddie Cline	Reginald Denny				"Love Insurance"	Preparing
Sedgwick	Hoot Gibson		Billy Tummel		"Courting Calamity"	5th Week
Edward Laemmle	Billy Sullivan				"The Leather Pushers"	Schedule
Robt. Hill	Laura LaPlante	Jack Rose		Hugh Hoffman	"The Thrill Girl"	2nd Week
Wm. Craft	Wm. Desmond		Koehner		"The Riddle Rider"	3rd Week
Bradbury	Jack Hoxie		V. Nordlinger		"The Drifter"	1st Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						**598-131**
Dave Smith Productions.						
David Smith	All-Star	Steve Smith, Jr.	Wm. Dagwell		"A Tale of Red Roses"	5th Week
WARNER BROS. STUDIOS. 5842 Sunset Blvd.						**Holly 4181**
Warner Brothers Productions.						
Wm. A. Seiter	Marsh-Gillingwater	John Stumar	Tenny Wright		"Daddies"	Editing
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	6th Week
Wm. A. Seiter	All-Star	John Stumar	Tenny Wright		"How to Educate a Wife"	Preparing
Harry Beaumont	All-Star	David Abel	Frank Strayer		"Babbitt"	Preparing
Wm. Beaudine	All-Star	E. B. DuPar			"Lover's Lane"	Preparing
Ernest Lubitsch Productions.						
WALDORF STUDIOS. 6070 Sunset Blvd. Al. Brandt, Mgr.						**Holly 7940**
WORLD EDUCATIONAL FILMS CINEMATOUR. Box 818, Station "C," Los Angeles						
J. A. Eliason	Baby Betty	Wm. Field	Jos. B. Brown	Robinson	"My Kingdom for a Horse"	2nd Week

In An Edendale Garden

By FERN DUVAL

We found her in her garden. Judged alone, that garden would have been a superlative, breath-taking, almost indescribable accomplishment. Surrounding the actress, it was a fitting harmony; unusual, but quite naturally so.

She was severing dead leaves from a clump of old-fashioned cosma. Thus occupied and attired in a simple white frock and sandals with loosened curls, she emanated the spirit of enduring youth without for a moment missing the dignity of the great artist, who, arrived at middle-life as years are counted, has long studied the Plan and found it good.

Then Eugenie Besserer greeted us and the enthusiasm and vitality of this woman who has been called "the Bernhardt of the screen," was astounding.

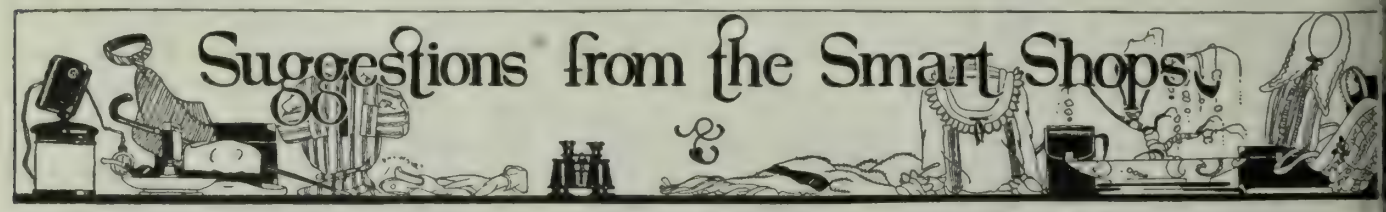
We could not refrain from praising her lovely little home, her really exquisite flowers, and it was easy to discern that much of her heart was in that Edendale hillside. Having been introduced to Beach, a tremendous dog, and Furry, a wee kitten, having viewed the surrounding countryside from every carefully planned vantage point, we got down to pictures and their production. It was a privilege to watch Eugenie Besserer's enthusiasm for her home swing to her work without abating a wit—drawing apparently upon a boundless source. Again, we found that she was a generous "approver," given to criticism only when it could be made constructive. She stated "I care greatly for my picture work and consider myself wonderfully fortunate to have

had in so short a time two such significent roles as Nina in "The Rendezvous," and Marty in "Anna Christie." Parts that mean much are not as frequent as one would like, therefore, very valuable when they do offer themselves. Nina I like better than anything I have done since mad Kate in "Light in the Clearing," although perhaps doesn't quite achieve the scops of Rosy in Griffith's "Scarlet Days," and Mar who has read "Anna Christie," and realized her dramatic possibilities? I joyed every instant of each part.

"How do I like to make pictures? I yet to talk with an old Griffith player doesn't lean toward his methods and h my favorite photoplay builder, altho wonderful strides have been made by a the really big producers. Why, whe think of the early Selig days when we out a photoplay a week"—she broke off a merry chuckle— "it just proves prog to the cynics, that's all," she concluded

Other subjects were touched, upon— foster children, some dozen little w whom she has lifted along to useful tions in life, while, according to her admission, she has learned more than has given; her two tiny grand daugh now at least with a dramatic future; life's companion, the man she marrie fourteen years of age. Then a brief sk of her career—a debut at nine with Mau Barrymore, her own company and fin an eight-year engagement with Selig, whom she was featured in "Whe Woman's Forty," "The Smouldering," other productions.

When we went from the presence Eugenie Besserer, we carried somet along—a faint, intangible something we felt rather than classified. It had n of the essence of greatness.



Cruger's, the New York shop on Forty-fifth street just off the Avenue, is now showing an excellent selection of tweed overcoats, importations from Scotland.

Cullingsworth of New York, at 12 East 46th street, are showing sack suits made up in imported worsteds, Saxony, tweeds, and cheviots. They are very reasonable in price and have attained great popularity with men there.

Hickey-Freeman of Rochester, New York, have announced a new overcoat for the coming winter. This renowned establishment has created a thoroughly showerproofed coat that has the appearance of the regulation tailored coat.

It is interesting to note how the smart shops have gained in popularity in the past few years, that is, in their appeal for the public at large. One of the busiest of these establishments in Los Angeles is that of Petrie, Inc., on West Sixth street opposite the Metropolitan Theatre. Here one can always find the smart and novel in men's custom-made and ready-made suits, shirts, and overcoats and the finest in accessories such as cravats, hankerchiefs, golf hose, knit jackets, etc. Being under the management of young men this shop is open to new and progressive ideas in wearing apparel, yet never sacrificing good taste for the sake of novelty alone. This shop is patronized by a great many film men, and its cinema clientele reads like a screen blue book.

Desmond's, of Los Angeles, are agents for John Shannon's Clothes, for imports. This renowned coatmaker created a very unusual, free-swinging o coat of finest woolen that marks a some radical departure in coat construction. S pockets are featured and the collar is and deep. The sleeves are loose, and general build of the coat permits of long easy strides. It should find especial f with motorists as it doesn't have that ir ting tendency to hug the knees.

Whalley-Ford, Ltd., of London, bootmakers, have a shop on East Forty-fourth street, featuring imported footwear. It is the rendezvous of those fond of British-made shoes.

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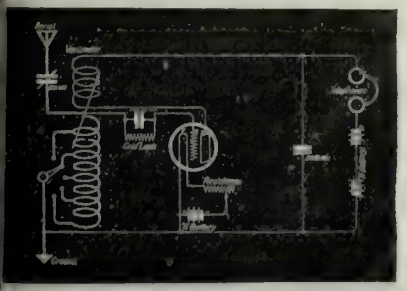

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time the responsibility of advancing the family film fame has been shifted to sister Belle.

She has played in several musical comedies and dramatic productions in New York, but this did not have a very great appeal for her, and she decided to break away from it all and come to California and enter film work. Her big ambition is to follow in th efootsteps of her sister and attain the same renown in her particular type of roles as Dorothy previously enjoyed as a portrayer of exotic characters.

Concerning this she said: "Of course, I realize that Dorothy's influence in the East would aid me to a great extent, but don't you understand that it is not pleasing to be known through life simply as the sister of 'So-and-So?' I would much prefer to work diligently in order that I may appreciate any success I may achieve, and know that it has been attained solely through my individual efforts. At the outset it may prove rather difficult, considering the ready competition in my roles but I am endeavoring to prove deserving."

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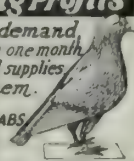

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The Universal Megaphone

By Arthur Q. Hagerman

Cabaret football!

It isn't an expression, it's a game, evolved by Hoot Gibson and his cohorts in a big cafe scene of his latest Universal feature, "Courtin' Calamity."

Altho the picture has been in production nearly a month the cafe scene, now in the filming, furnishes the key action to most of the important sequences in the entire play.

It is here that a college youth, though b his parents to be an anaemic, effeminate chap, proves himself a regular miniature cyclone on wheels. This is Hoot's role and when he and his gang arrive at the party the tempo of the place increases to runaway speed.

When things get dull Hoot proposes a football game. Using a derby hat for the ball the gang takes the dancing crowd like Grant took Richmond. It looked for a while as if—then the police arrived.

"That's a little too soon for the cops, isn't it Ed?" Gibson asked Edward Sedgwick, his director. "If you'd given us another couple of minutes we'd have had the place weel wrecked."

"Don't worry about that. We're not ready to strike this set yet," said Ed.

"Courtin' Calamity," an adaptation by Raymond L. Schrock of William Dudley Pelley's popular Saturday Evening Post story, relates the adventures of an Eastern college lad who leaves the home fold for a sojourn with a Wild West show. The play is a dramatic comedy, crammed with action.

"What's the next shot?"

"Say, you're shooting drammar, not pool!"

Which, translated means that the cameraman was ahead of his director, playing for position.

Hoot Gibson, directing scattered "clean-up" shot around a wild west circus in his newest starring feature for Universal, "Courtin' Calamity," took members of his troupe and his cameraman on a marathon hike the other day at Universal City.

Nearly one hundred shots, mostly closeups and individual action scenes, were filmed during the afternooon. Virgil Miller, ace cameraman of the Gibson unit, ground out footage while speculating on how far he'd have to walk for the next locale.

Virtually the entire cast figured in the final scenes of the circus stuff, including besides Hoot, Josie Sedgwick, Charles K. French, Harry Todd, G. Raymond Nye, David Torrence, W. T. McCulley and Pat Harmon.

"Courtin' Calamity," is a screen version of the popular Saturday Evening Post story of the same title by William Dudley Pelley. It was adapted to the screen by Raymond L. Schrock and scenarized by E. Richard Schayer.

Edward Sedgwick, regular director of the Gibson unit, has been seriously ill for seve weeks, but has directed principal scenes the picture from a wheel chair.

Dorothea Wolbert, known particularly her work in Hobart Henley pictures other Universal screen offerings, is play a principal role in support of Jack Hoxie "The Drifter," which Robert North Br bury is directing for the Universal Pictu corporation.

Another player of interest in the cast Frank Rice, who graduated into acting i rather peculiar way and achieved consid able success in odd characterizations. used to be a mining engineer and a very s cessful one. He went to live in Los Ange and was attracted to pictures. His exp ence in western sections and mining ar led him naturally into moving pictures the West. In "The Red Warning," a Ho picture filmed a short time ago, he recei excellent comments on the characterizat of an old miningman.

The Hoxie company is on location Sonora, California, where mining country picturesque and vivid. Margaret Morris the leading role opposite the star. The st was adapted from acques Jaccard's "H Rock."

Robert McKim, who for several years stood out among screen players as one the most popular "heavies," has been selec for the heavy in "The Drifter," the new J Hoxie starring vehicle which the Univer Pictures corporation is producing with R ert North Bradbury directing. McKim play the role of David Kincaid in the st which was adapted by Isadore Bernst from Jacques Jaccard's magazine st "Hard Rock."

Other players to be in the cast are Ma aret Morris, who just finished playing Pete Morrison in a chapterplay, "The Gh City," Dorothea Wolbert and Frank Rice.

The company has left for Sonora wh the exteriors of the picture will be They will be there ten days.

Too many cooks may have played ha with the proverbial consomme, but too m Murphys have raised hob with the po system at Universal City.

Every day the mail arrives crowded letters addressed to "Mr. Murphy." there are three of them—all receivers much mail. Martin Murphy, one of the p duction managers, receives dozens of lett daily. Joe Murphy, alias Andy Gump, ceives fan letters galore as well as busin letters regarding his realty operations. Chas. Murphy, superintendent of the also has a wide correspondence.

Usually the fan-letters and letters dressed to the head of the zoo by visitors has shown about come with every sort

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Megaphone

initial attached except their own. The result, the actor and zoo expert are kept busy running back and forth with "opened by mistake" mail. Martin Murphy, production manager, passes the morning rush hour sorting his own business mail out of letters demanding photographs in the character of Andy Gump—Joe's mail—and recipes for curing spavins of heaves—intended for his namesake among the lions and tigers. The zoo superintendent opens letters proclaiming the virtues of new brands of paint for scenary, and plastic for making marble pillars for sets. Altogether it's a merry time when the mail arrives.

The postmistress at Universal City suggests that correspondents address the Murphys as "Actor Murphy," "Animal Murphy," and "Production Murphy" to avoid mistakes!

"Hospital gymnastics" are Reginald Denny's method of keeping in condition while in bed, encased in a plaster cast as the result of the automobile accident in which the Universal star suffered a broken pelvis.

Denny, star of "The Leather Pushers" until the last series saw Billy Sullivan installed as his successor, and now star of Jewel productions, has always lived an outdoor life, and gone in for strenuous athletics. Flat on his back, lack of his usual exercise worried him. He feared he could not keep in shape. His physician of course forbade any movement while his broken pelvis was knitting.

Finally Denny hit on an idea.

"My ars aren't hurt, and they're not in a cast," he proclaimed. "I can exercise them, anyhow."

He enlisted the aid of Edgar Kennedy, who has played opposite him in his fight pictures, and Kennedy obtained and exercising-machine, consisting of two handles fastened to elastic bands. This was suspended from the ceiling over Denny's bed. The actor, reaching up, grasps these and operates the exerciser just as it is done in a gymnasium.

"Even that much exercise does me a lot of good," says Denny.

"Anyhow, it keeps him happy while he's laid up," is Mrs. Denny's opinion.

"Wildcat Allen" and "Battling Osborne" mixed in for a lively round at Universal City during the week. This is the last of the fistic encounters that have marked the recent productions at the big studio, and a climax of the Bribbon-Rawlinson bout, the O'Malley melee and the big scrap of Billy Sullivan of the "Leather Pushers."

The battle marked the climax of "The Ghost City," Universal's new chapterplay,—

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Megaphone

co-starring Pete Morrison and Margaret Morris. Alfred Allen the noted character actor, did battle with Bud Osborne, the heavy villain of the play. Allen, cast as the rich ranch owner and father of the heroine, played by Margaret Morris, proved a scientific boxer, too. Osborne still bears the marks of the encounter.

In the picture the rancher discovering the duplicity of his neighbor, is supposed to administer a severe drubbing to that worthy. Osborne was instructed to fight back, when Jay Marchant started the scene. He did. Allen "waded in." The result was a fistic conflict that delighted the director, marked up the "heavy" and made one of the livliest scenes in the picture.

"Bring on your Rawlinson's, Denny's, Sullivan's and O'Malley's," quoth Allen when the fray was over.

"You pack a powerful wallop," was all Osborne said.

Through the illness of Edward Sedgwick, the director, Hoot Gibson has blossomed forth as a director for the first time. Gibson directed the rodeo scenes in his picture, "Courtin' Calamity," awaiting Sedgwick's return from the hospital.

Rosemary Cooper, who will be remembered for her articles about the beginner in motion pictures which were published in the Los Angeles Examiner some time ago, has been engaged by Emory Johnson for his next production. She was seen in his latest release "The Mail Man," which has just concluded a run at Loew's State Theatre.

Harry La Verne has returned to Hollywood after a short vacation in Chicago and other eastern cities. Prior to his departure for the east La Verne completed one of the principal roles in Roy Hughes' "The Man from Thundergap."

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"Camera!"

[The Digest of the Motion Picture Industry]

Angeles, Calif. Saturday, Dec. 1, 1923 Price 10 Cents

Pauline Garon

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Hollywood, California,
January 21, 1921.

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"Camera!"
[The Digest of the Motion Picture Industry]

Established 1918

A Film Magazine and a Film Newspaper in One

6318 Hollywood Boulevard
Hollywood : California

Volume VI | SATURDAY, DECEMBER 1, 1923 | Number 33

"Permit"

Two nights ago, on Thanksgiving Eve, the members of the Motion Picture Directors' Association and other folk of filmland gathered in festive conclave at the Biltmore Hotel to celebrate their Seventh Annual Ball and Masquerade, an annual function that has always occupied a preeminent position in the social life of Los Angeles for its brilliancy and refinement. The elite and distinguished of the cinema profession had gathered there to do honor to the men at the helm of film production and to join them in a few hours of merrymaking designed to bring a much-needed recess between the long and tedious days of labor that had passed and that were to follow. The joy of the occasion was contagious; everyone reflected, in happy countenances and buoyant mood, the spirit of the event. Smartness and beauty was the keynote of the affair, and the idle banter that passed to and fro, and the numerous exchanges of courtesies and compliments, mirrored the joy and complete accord of the participants. It was, in short, a most inspiring assembly.

Then, when the dance was at its height, in walked the law and called for silence. The uniformed gladiators, champions of the city constitution, called for a halt in the festivities, and informed those present that they must cease their merrymaking, for they did not have a "permit" to carry on in such a manner. Orders had been issued by their august majesties, the Police Commissioners, that the members of the Motion Picture Directors' Association and their friends must cease their playing and go home, for it was past the midnight hour, and did not the city constitution say "Thou shalt not dance after midnight?" In this manner did the guardians of the peace of the city of Los Angeles dictate to these motion picture people how they should conduct their social affair. If they had intended to hold such a gala occasion they should have sent one of their representatives to the stronghold of the civic powers at least ten days previous and obtained from them permission to dance.

"Permit—eh?

Since when have the Motion Picture Directors' Association or any other motion picture organization or any group of film

(Continued on Page 8)

S. W. LAWSON
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It Will Set New Standards!

The First of the Year!

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California
Main at Eighth
Henry Walthall
in
"The Unknown Purple"

Miller's
Main at Ninth
Priscilla Dean
in
"The White Tiger"

Metropolitan
Sixth at Hill
Bebe Daniels
in
"His Children's Children"

Loew's State
Seventh at Broadway
Blanche Sweet
in
"Anne Christie"

Rialto
Broadway at Eighth
Harold Lloyd
in
"Why Worry"

Criterion
Lon Chaney
in
"The Hunchback of Notre Dame"

Million Dollar
Third and Broadway
Mary Pickford
in
"Rosita"

Alhambra
731 South Hill
Mabel Normand
in
"The Extra Girl"

Hollywood Egyptian
Hollywood Blvd. and McCadden
"The Ten Commandments"

Mission
Broadway near Ninth
Claire Windsor
in
"The Acquittal"

Clune's Broadway
Broadway near Fifth
Cullen Landis
in
"Pioneer Trails"

This Week's Theatre Notes

An exceptional bill is promised Hillstreet patrons next week beginning with the matinee Monday with Virginia Pearson, famous stage and screen star as the special headline feature and a diversified program of Orpheum circuit standard acts.

Virginia Pearson will present a one-act dramatic play, "The Second Chance," written by Sheldon Lewis, who is also a member of her supporting company. The playlet tells a dramatic story dealing with the present crime wave and is said to be rife with thrilling incidents and tense situations.

William Demarest and Estelle Collette are also featured offering a musical oddity, "Strings and Stringers," in which they sing, talk, dance and play stringed instruments.

Anothe rfeatured entertainer is Joseph K. Watson, a modern monologist who discourses on humorous biblical events and timely subjects.

Harry Jolson, brother of the famous Al. Jolson, is an operatic blackface comedian who has developed the family trait of unique entertaining methods.

The Stewart sisters, petite dancing girls, and their orchestra of feminine jazz musicians will offer a novelty musical and terpsichorean divertissement and the Stealey brothers, Danish athletes and acrobats will complete the vaudevilie portion of the program.

The feature photoplay offering will be "Money, Money, Money," starring Katherine MacDonald and the screen program will also include "Say It With Diamonds," a Carter DeHaven comedy; "The Steel Trail," a Wm. Duncan chapter play; Aesop's Fables and the Hillstreet International News.

"Why Worry" continpues to delight Harold Lloyd's admirers at Grauman's Rialto Theatre. The comedian's two sided partners, Jobyana Raylston and John Aasen, the young Norwegian giant, come in for their full share of applause.

Cecil B. De Mille's "The Ten Commandments" which opens this week at Hollywood's Egyptian Theatre is pronounced as the masterpiece of the season's offerings, a big spectacular production with a cast which includes many bright names of filmland.

It is just a wild tumult of joy and applause that meet those talented stars, the Duncan Sisters, in their own show at the Majestic Theatre. Never in all the naughty, joyous life of Topsy has that deathless character been played, I am sure, with the mischievous gusto and verve which Rosetta brings to the role—and never was there a more hug-able, squeeze-able, hold-on-your-knees-able Little Eva than Vivian. This pair alone are worth the price of admission, as they always are, no matter whats how they are in nor how much that show costs. They are the golden laughter Gold Dust Twins.

Several new numbers, songs and dances, have been introduced by the sisters, and there is a very young, very lovely and accomplished terpsichorean, Harriet Hoctor, who wins much applause.

Harriet Bennet is about the sweetest, charmingest-voiced prima donna we've heard in many a long day, and grows on us each time we see her, while Aimee Torrianni as Chloe, continues to please mightily, even though it does seem too bad she hides her attractiveness behind a black make-up.

"Topsy and Eva" is a pure delight.

"Pioneer Trails," at Clune's Broadway is a vivid page from our early history and its appeal is universal. This David Smith triumph tells a story of the early west, when the man with a quick draw and ready courage ruled. It portrays skillfully the life of the period when men and women were drawn into the unknown wilderness by the lure of gold and is replete with thrills and human touches as well, as an absorbing romance of charm.

Every detail of the picture has been given careful consideration by a staff of experts and the cast includes such artists as Cullen Landis, Alice Calhoun, Bertram Gressby and Otis Harlan with probably a thousand others in the spectacular scenes.

From all indications, Universal's production of Victor Hugo's famou sclassic, "The Hunchback of Notre Dame," is due to establish records for a downtown Los Angeles run. Since its opening at the Criterion theatre two weeks ago, the production has been playing to capacity houses, with hundreds turned away at every performance ,and there is no sign of a let-up in the rush to witness the picture. Wallace Worsley, the director, has scored a triumph of artistry in "The Hunchback," and Lon Chaney, in the title role, has given a performance to the silver-sheet that is due to be talked of for many years to come in the profession, and that will be long remembered by the public as one of the most thoroug characterizations that has ever graced the screen. Patsy Ruth Miller, Ernest Torrencc, Brandon Hurst, Norman Kerry and all the other principals in an exceptionally large and famous cast score personal triumphs. Settings, lighting, photography, the huge mob scenes, all are on a scale of magnificence that is unusual even in these days of super-features. The presentation at the Criterion is on a scale of magnificence fitting the subject. For the atmospheric prelude, the belfry of Notre Dame Cathedral, with the huge bells, is reproduced, and blending with their chimes comes the far-off sound of organ and choir, apparently in the Cathedral hundreds of feet below. The score, especially arranged for the production by Adolf Tandler, conductor, has been arranged to fit the tempo of the picture and greatly enhances the dramatic values of the screened play.

Morosco
744 South Broadway
"The Lady Killer"

Mason
127 South Broadway
Dark

Egans
Pico and Figueroa
Edmond Lowe
in
"The Waning Sex"

Hippodrome
320 South Main
Belle Bennett
in
"Flesh and Spirit"

Orpheum
630 South Broadway
Vaudeville

Pantages
Hill at Seventh
Vaudeville

Hillstreet
Hill at Eighth
Katherine MacDonald
in
"Money, Money, Money"

Burbank
Main near Sixth
Musical Comedy

Majestic
845 South Broadway
The Duncan Sisters
in
"Topsy & Eva"

Tally's Broadway
833 South Broadway
Ernest Truax
in
"Six Cylinder Love"

Symphony
Broadway near Sixth
Tom Mix
in
"Mile-a-Minute Romeo"

A Treatise on Cinema Waste

By M. C. LEVEE, President of United Studios

th the producing activities of 1924 must cor the elimination of waste in the making of fil if we are to cut down the high production cos which curtailed producing the past fall.

st what is and what is not waste in motion pic re producing is something that can be ar ed until the end of all things. If time and m y is wasted, in the literal sense of the word, an through this apparent waste a situation or an dea is made possible that greatly helps to pu over the picture, then that is not a waste af all. What to the hardened business man m at times seem waste, may in reality be the so ce of a great creation on the part of the ar t.

a business where intangible factors that go make up the product are necessary, such as the making of motion pictures, it is im- ble to entirely eliminate waste. In an en- te rise where weather conditions must be ga bled with, where personalities play such an im ortant part in the quality of the product, and w re artistic creations become part of the sell- in values, there will continue a certain amount of waste.

owever, there are various physical factors th contribute to the success and production cos of pictures. Any waste resulting through th misjudgment or mishandling of these phy- si properties is inexcusable.

here is no reason why a set or a series of se should not be ready on time. There is no ex se for insufficient lightning, or for delays in ar anging locations involving inactivity on the pa of the producing staff and players. There is o cause for waste motion in the physical ha dling of the routine business of picture ma ing.

trange to say, a great percentage of waste in . past has resulted not through weather con- ons, not through accidents, but purely ough lack of business application to the busi- s end of picture making.

here is no reason why a company should rt shooting and then lay off for days while e director plans other scenes. There is no son why a player should be placed on a ary and then kept idle for weeks before he rts actual work. Nor is there any excuse the building of sets at the eleventh hour ecessitating overtime work on the part of hun- ds of men—and then having that set lay un- d for days.

n the production of Maurice Tourneur pic- es, for instance, the entire working schedule aid out before a single scene is shot. Play- start work when they go on salary and stop with the conclusion of their actual engagement. We can tell a week in advance on what day certain sets will be photographed and on what day location trips will be made. This and other information we have on hand before we start shooting a scene just as a builder has his complete plans figured out before he starts laying a foundation.

Producers adopting these methods are eliminating waste as much as it can be eliminated in this business. This, however, requires facilities and organization which, as far as the average independent producer is concerned, are not always at his command. A great many independent producters start shooting before they know what the shooting is all about.

The institution that has at its disposal the services of an organization and the facilities to handle the business end of producing for the independent producer will save money not only for the producer but for the distributor and the exhibitor as well for they all must share in the costs made at the source.

To render such a service and to render it more efficiently than any other institution should be the aim of everyone in the industry. To give the usual facilities means merely another studio; to give greater facilities and money saving innovations is to offer the producer more than the physical studio.

The very building of a studio requires more thought than most people seem to realize. When the present interests and management of the United Studios took over the plant this fact was first considered. Since that time changes and renovations have been in progress. Today, after spending $800,000 and much time and thought we have what we believe to be the most scientifically laid out plant in existence today.

To save waste motion entire buildings have been moved for several blocks, departments have been altered so as to place them where they are most needed. In fact, the entire physical machinery of the plant has been changed about so that money may be saved producers.

Equipment has been discarded by the ton, and modern improvements installed. Labor saving devices of every description have been purchased and every step taken with one thought in mind—save money for the producer in making his pictures.

We did not do this because we were "good fellows," but because of sound business reasons. If we can increase our business by means of saving money for the producer we are merely another example of the doctrine that service pays in this business just as in any other.

A studio to be of greatest service to the producer must carry expensive organization as well as a tremendous line of material properties that are used in picture making.

As to organization, our chart is the best illustration of how our plant operates. First the office of President carries with it the entire supervision of the plant. Next comes the general manager directly responsible for the individual departments.

The Planning Department is the heart of the organization consisting of the Chief Planner and schedules, the Material Man, the Purchasing Agent, the Planners, the Job Chasers, Stage Space Assigner, Storage Manager and Employment Manager.

In the Construction Department are the mill, the staff shop, paint and paper shop, plaster shop, carpenter and labor departments. Under the Property Superintendent are the furniture men, the set dressers, property men, electrical fixtures, draperies and wardrobe units.

Under the electrical superintendent are in addition to the electricians, the blacksmiths, tinsmiths, plumbers and maintenance and repair men. In the accounting department are experts handling finances, contracts, time-keeping, billing, store accounting, and adjustments.

JOE DED * * **By Bert Tracy**

JOE DED SAYS:

Lead a wild life and die young so you'll have a good looking corpse.

The Universal Megaphone

By Arthur Q. Hagerman

After spending nearly seven weeks on loca- n in the redwood timbered hills of Northern lifornia, with a deserted summer camp as eir refuge and a high-powered radio as their ly source of entertainment, Director Clarence own and the Universal company that is as- ting him in the filming of "The Signal Tow- have returned to Universay City to complete e remaining scenes of the picture.

The "Clarence Brown Special" which trans- rted the party to and from the location seven ndred miles from the studio, carried Mr. own's first and second assistants, Charlse Do- an and Ernest Laemmle; Virginia Valli, who starred in the production; the cast of players, cluding Rockliffe Fellowes, Wallace Beery, J. rrell McDonald, James O. Barrows, Dot Far- ley and Frankie Darro, and production aides and workmen to the number of forty. Attached to the Pullmans were four cars of equipment, including two big electric generators, a massive battery of lights and a full-sized collapsible signal tower, with interlocking semaphores and switches.

Of the six weeks the company spent in the hills near Fort Bragg, three weeks were given over to day work and three weeks to the taking of the many night scenes. The camp at which the company was quartered consisted of a small inn and some tiny bungalows, and ordinary comforts were at a premium. The cold was intense and the food not over-inviting until Mrs. Brown, who accompanied her director--husband

(Continued on Page 19)

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Cal., Nov. 26th, 1923.

Annette Kellerman, and her husband James R. Sullivan, arrived in San Francisco a few days ago on the steamer Tahiti from New Zealand. During their stay of more than two years in Australia and New Zealand they have been engaged in the making of some unique under-water films, starring Miss Kellerman, and arranged and directed b her husband. Much of the work was done under the surface of the ocean, with the camera encased in a diving bell, and the fair star gambolling among the fishes.

William Russell, of Western fame, returned to San Francisco the last of last week to be present at the big football game on Saturday, and have another look at the races at Tanforan.

Walter W. Bell, as director, will begin work almost at once on a series of six five-reel westerns, to be made at the studio in Niles where Bronco Billy used to work, with exteriors on a nearby ranch stocked with twenty-five hundred head of cattle. Merrick and Cohen are back of the project. The cast has not yet been announced.

For the first time in San Francisco's moving picture history two of the big down town theatres are giving duplicate programs, for last Saturday Charlie Chaplin's notable film, "The Woman of Paris," opened at both the California and the Granada Theatres. The duplication is being carried out in every detail, even to the musical numbers and the joint appearance at both theatres of Paul Ash, and Max Dolin, who motor from one theatre to the other to keep the program going. The picture met with a most enthusiastic reception from great crowds, and bids fair to carry on its unusual record in New York and Los Angeles. It is reported that Charlie Chaplin himself came quietly to town as the guest of Don Lee, to be present at the first showing here.

Andre Ferrier and his company of players at La Gaitie Francaise, last week gave two charming performances of Moliere's famous play "L'Avara." Ferrier and his associated company are specially worthy of mention, because in a simple and unpretentious way at their little theatre on Washington Street, they are giving a season of French plays, and giving them so artistically, with so much real dramatic abiliyt, such quaint settings, and such beautiful diction, that they stand out in contrast to many of the rather poor offerings of the larger theatres. Charles Fallon, well known to the picture world, is a member of the company.

Max Miller, head of the Stereoscopic Production Corporation of this city, has sold outright for a good price, the film of "The Pair of Hellions" filmed by the company last spring, co-starring Ranger Bill Miller and Patricia Palmer. Mr. Miller is now making plans for the filming of some further pictures, to be shot largely in Sacramento.

Priscilla Dean came to San Francisco the latter part of last week for a little holiday, and to be present at the big Stanford-University of California game on Saturday.

"Eight Bucks," the picture made recently by the Rellimeo Films from a story by Fred Win-damere, and directed by him, has been releas under a special arrangement to the Americ Legion, to be shown at their posts all over t country. The story is one of the readju ment of a returned veteran of the World's W to the ways of peace, and is reported to be interesting and human story well played by cast headed by Raymond McKee.

Bowditch Turner, best known to the fil world as "Smoke" is not only appearing at t Capitol theatre in "Scaramouche," but is in o midst in person playing with Francis Bushm and Beverly Bayne in a headline sketch at t Golden Gate Theatre this week. "Smoke" enjoying this engagement, which lasts only tw weeks, for it is a change from pictures and he says, a chance to "show them he can something besides act before a camera." In t sketch, which is called "Poor Rich Men," gives an excellent performance as the Bo shevist.

One of the most modern plants on the coa for the designing and erection of stage sce ery, is to be erected at once on Tenth Stre beyond Bryant, by the Rothschild Entertai ments, Inc. It will be a fine reinforced concre building, two stories and a basement, with tower eighteen feet wide by sixty feet hig building contracts have already been let.

Joseph M. Schenck with Sol Lesser, H. C. A thur, Jr., and Abe Gore were all in San Fra cisco last Thursday on business connected wi the West Coast Theatres, a combination form only eighteen months ago but which alrea owns and controls over a hundred theatres.

"Fore!" and Vic Talks

By FANCHON ROYER

We have interviewed several of the well known "difficult" celebrities and many of the "accommodating" ones, confronting them across dinner, dressing and card tables, in hotel lobbies, limousines and other highly recommended locations for the semi-official tete-a-tete. But we never walked a golf course with one until we sought and surprised Victor Potel, one of filmdom's best known comedians, at precisely the moment when he was himself pursuing exervice and relaxation on the Griffith Park Links. It soon became apparent that his quest was as grimly important as ours and—so we elected to trail along.

The tall, thin comedian teed off determinedly and—let it be stated—in a most promising manner which brought a very slight degree of satisfaction into his bland, unruffled countenance. Then, as we followed up the play, he turned his attention easily and it was to be perceived that here was a man who could concentrate—in seconds.

We questioned him about his chosen field, screen comedy and, remarkable as it may seem, this self-professed actor whom we have quickly discovered to be in no sense the clown, suggested by memories of his early slapstick roles, played an excellent game with no material pauses in the discourse which followed.

We already knew that Victor Potel had abandoned slapstick after creating one of the most famous of the first comedy characters. (This was Slippery Slim, the delight of early juvenile fans, who appeared for several years in Essanay's Snakeville series). He now told us why.

"I began to realize some eight years ago that the most justified and welcome comedy in the catalogue was comedy relief in feature plays.

It was the cleanest cut and most human, and even then we were breaking away equally from nonsense and old time melodrama toward the realism which is now the keynote of popular literature and drama."

So a foresighted fun maker changed his course somewhat and landed first in Mary Pickford's "Captain Kidd, Jr." and then in dozens of full length serious photoplays through which he rollicked with that same abandon that had already rendered him a universal favorite. Prominent parts with Nazimova and in all-star productions increased his scope and established a niche of his own in the scheme of picture things.

We had arrived at the eighth hole before Victor Potel registered a kick. It's just possible that an extra "put" for the seventh was somewhat responsible for the brief rebellion of th genial spirit, but the expression was significa nevertheless.

"The greatest flaw in the turnout of o standard directors today is their small know edge of this comedy we have been discussin They feel that they need it in their plays, b many of them are afraid of it. Breaking up dramatic situation with nonsense is a tickli job, I admit, but the man who undertakes t direction of a photoplay without absolute sure of such technique is a bit premature in his a pirations, it seems to me. A laugh after a te is the more valuable of the two moments, b nine cases out of ten it is the laugh that deco ates the cutting room floor when they must 'g down to footage.'

"Another instance of inexcusable comedy ne lect is illustrated in the favorite remark of half dozen directors, 'Vic, (or Bob or Bill Jerry) come on in here and do your stuff—let see how funny you can be,' and this with previous plans for situation, characterization contrast. Pointless clowning is rarely valuab in any production and I'd like to go on reco as protesting the lazy carelessness of the sever directors who indulge in it. When the heroi weeps a reason is provided, out of justice to t story, her performance and the audience's i telligence. The same should hold good wi the comedian, who needs perhaps more su tlety and a far greater psychology than the artist."

We pondered this last for a moment as w contemplated the ninth hole neatly accomplishe Slippery Slim had deliberately repossessed hin self of the little white object which had occ sioned my recent travels, and now with glance at the descending dusk, remarked chee ily, "Guess that'll be about all."

Poetry

L'ENVOI

Th smoke upon your Altar dies,
e flowers decay,
Th Goddess of your sacrifice
s flown away.
Wh t profit then to sing or slay
Th sacrifice from day to day?

"W know the Shrine is void," they said,
he Goddess flown—
Ye wreaths are on the Altar laid—
e Altar-Stone
Is ack with fumes of sacrifice,
Al t She has fled our eyes.

Fo it may be, if still we sing
d tend the Shrine,
So e Deity on wandering wing
y there incline;
Ar finding all in order meet,
St while we worship at Her feet."

Rudyard Kipling.

TIME
By Iona Atkeison

A tear, a smile, a little strife,
A joy, a pain—so goes this life;
A laughing child, a morose man,
A worker does the best he can;
An idler laughs, resounding roar,
And time goes on, just as before.

A lover sighs, a cynic sneers,
A simple-simon laughs and jeers;
A thinker sits in thoughts profound,
An earthworm crawls along the ground;
A fighter evens up his score,
But time goes on, just as before.

Relentless time controls all men,
Day follows night, night comes again;
We try to doctor all our woes
As round and round the cycle goes;
We want to stay on life's grim shore,
But time takes us like those before.

T OUGHTS FROM OMAR KHAYAM

W n You and I behind the Veil are past,
O but the long, long while the World shall
st,
W ch of our Coming and Departure heeds,
A the Sea's self should heed a pebble-cast.
—Omar Khayam.

A book of Verses underneath the Bough,
A ug of Wine, a Loaf of Bread—and Thou
B de me singing in the Wilderness—
O Wilderness were Paradise enow!
—Omar Khayam.

A if the Wine you drink, the Lip you press,
E in what All begins and ends in—Yes;
T nk then you are TO-DAY what YESTER-
AY
T were—TO-MORROW you shall not be less.
—Omar Khayam.

Th rising Moon that looks for us again—
Ho oft hereafter will she wax and wane;
Ho oft hereafter rising look for us
Th ough this same Garden—and for ONE in
vain!
Omar Khayan.

On for the Glories of This World; and some
Sigh for the Prophet's Paradise to come;
Ah, take the Cash, and let the Credit go,
Nor heed the rumble of a distant Drum!
—Omar Khayam.

Palmborg's Paragraphs

(Being one of a series of impressions of film folk and cinemaland anecdotes as written by a motion picture insurance man. By C. F. Palmborg, special analyst and Hollywood representative of the New York Life Insurance Company).

Robert Agnew, the actor has always interested me. I have long admired this youth with his glowing, winning personality. His flashing smile and beaming eyes always radiated a feeling of happiness within me. I have heard numerous ones of the fair sex declare that he is the handsomest of them all and I often wondered if he would prove as attractive in real life. Therefore when business affairs necessitated a call upon this young man, I looked forward to meeting him with a great deal of pleasure.

I was not disappointed, for I found an exceedingly good looking, alert, clean-cut chap of charming sincerity and an absolute absence of egotism. And right here I wish to state that this lack of egotism which I find among the motion picture people in general, is worthy of notice and praise. The adulation wealth and fame they receive might well turn the head of anyone, but as a rule I find them decidedly modest. Many a business man would do well to take a lesson from them in this respect.

Robert Agnew is not one who talks about himself. He does admit that his work is a joy to him and I marveled at his tireless energy. I had occasion to call upon him about nine o'clock one morning and found him in his car ready to start for the studio. He was so brilliant and sparkling as ever and eager to be off. Later his mother told me that he had worked until threeo'clock that morning and all the night, the night before—that he had a bad cold and she knew that he was making a great effort to refrain from coughing in her presence, as he realized that she was worried about his condition. "But that is Robert," she added, "Always thinking of me instead of himself."

And that is an index to his character—unselfishness. During my numerous conversations with him, his mothers welfare was always foremost in his mind. His interest in my business—life insurance—was due to his devotion to her. He wanted to make sure that she would always have plenty, in case anything happened to him. He is not a lad who lives only in the present. He is looking down the long road of years to come and planning for the future and any contingency which may arise. His intelligence and ability to reason and think have caused him to realize that the time to plan for the future, is while the present is bright and rosy and not to wait until a time when it is to late.

So through his love for this sweet, little bright eyed, brown eyed mother, Robert Agnew unselfishly works and plans for bigger things. Quite naturally she adores him and glories in his success and I feel that her love and faith in him have played a large part in this success.

Although young in years, he holds an enviable position in the motion picture world. With the benefit of a few more years of added experience, I predict great things for him.

I do not profess to be a dramatic critic, for that is not in my line, but I do recognize a loveable character when I see one. There are certain types of actors who appeal to the public and Robert Agnew is one of these types. He has that indefinable "something" which reaches out to the individual and causes him to feel that he knows him, and knowing him he understands him.

So as an "outsider," I predict a brilliant future for this ambitious, talented youth and will watch his future with great interest. May we see more of him!

Philosophy

FRIENDSHIP
By Eric Mayne

Friendship cannot be defined; it is an indefinable and invaluable force essential to the realization of life.

A man may exist without friendship, but—he does not live.

Like all the great forces of life, Friendship is wrapped in mystery. From unexpected sources, and in strange ways it comes to us. We need wisdom to choose the true from the false.

Friendship cannot be bought; and if we seek Friendship for an end, we shall find the end sooner than the Friendship.

He has the truest friends who strives to make himself worthy of the smallest tokens of friendship.

In the Apocrypha we read—"A faithful friend is a strong defence, whoso findeth such an one fyndeth a veritable treasure." A saying worthy to be printed in any book.

Confucius tells us, "There are three Friendships which are advantageous; Friendship with the Upright, with the sincere, and with the man of much observation." Wise words, deserving our deepest consideration.

Indiscrete friends wreck friendships, and unworthy friends are the shadows that walk with us in the sunshine.

One of the uses of adversity is that it often shows us where our real friends are to be found.

Love and esteem are the first principles of friendship and to bring happiness into the lives of those about us is the best way to promote friendship.

Friendship destroys enmity in the individual, and when the League of Nations becomes a League of Friendship, there will be great hope for a brighter world.

"The friends thou hast,
And their adoption tried;
Grapple them to thy soul
With hoops of steel."

WATCH FOR RAYMOND McKEE'S COLUMN COMING!

"PERMIT"—*A Discussion of the Action of the Police Relative to the Motion Picture Directors' Association's Recent Entertainment.*

(Continued from Editorial Page).

people ever hesitated to give their full and hearty support to other people's social gatherings that had called upon them for entertainment or co-operation? Have THEY ever cried "permit" when some civic enterprise came to them in charity's name and asked their aid? Have they ever conducted themselves in such a manner as to warrant this absolutely uncalled-for and insulting interference from the city of Los Angeles or any of its public officials? THIS WAS NOT A PUBLIC AFFAIR! It was simply an affront to the motion picture industry, for a similar event continued until long after midnight in another section of the city, WITH THE FULL KNOWLEDGE OF THE POLICE. It was, as Fred Niblo stated, "a rank discrimination against the motion picture industry," and it is now high time that the film people arise and declare their rights. We have been subjected to abuse and insult from numbskulls and crackbrains too long, and it is now up to us to reveal the insidious and sinister discrimination against us being made by the long-hairs who pull the strings behind our city government and pretend to be the public opinion of Los Angeles' people.

It is high time that the police of this city were put to some worth-while task.

How about the traffic situation?

How about the auto thefts?

How about the bank holdups?

How about the criminals running amuck?

There's plenty in this city for Mayor Cryer, Chief Vollmer, and other public officials to attend to along police lines before they presume to walk in on a private dinner-dance being held by the motion picture directors or any other cinema folk and dictate as to their hours and form of entertainment, and to add insult to injury, allow other entertainments of similar nature to continue unmolested. The antagonizers have given as their excuse the fact they are trying to rid Los Angeles of "night life." To be frank about it this is a tremendous joke. Try to find the "night life." Furthermore, if they are desirous of shutting down some public dance hall because mother's daughter is running out all the time, let them follow the right course in doing so, and not assume the audacity of stating that the Directors' Ball is akin to a public dance hall. There will be no bums at a ten-dollar-a-head entertainment.

In the meantime that "permit" . . . "permit" Los Angeles to be rid of auto thieves . . . "permit" Los Angeles to be relieved of the terrible traffic congestion . . . "permit" Los Angeles to be cleaned of depraved criminals dashing around loose here, a menace to life and property . . . "permit" bank holdups to cease . . . and last, but not least by a long shot, "permit" the members of the Motion Picture Directors' Association and their friends to enjoy their little friendly congregations in peace. It only comes but once a year.

If not we will carry the issue to the finish, to the one deciding factor, if necessary . . . the polls. At the coming elections the voice of filmdom will be heard in protest, and it will be a clarion cry for the preservation of free speech, justice and liberty that is as much due film folk as others. Los Angeles MUST HAVE government "of the people, by the people, for the people," and we of Hollywood are included in that "people."

What's your answer?

Will you . . . "permit?"

NEWS SECTION

Camera!

EIGHT PAGES

Volume VI SATURDAY, DECEMBER 1, 1923 Number 33

FILM ACTRESS DIES OF BURNS!

PAULINE GARON DENIES ENGAGEMENT RUMOR

Labels Talk About Sarazen As False

eports that have been published in he Los Angeles newspapers d ng the past few days to the ef t Pauline Garon, well-known sc n actress(was engaged to m ry Gene Sarazen, renowned g r, are vigorously denied by h in dispatches to her father and m er, Mr. and Mrs. Pierre Garon of ucca Street.

e further stated that similar re ts had been published in New Y newspapers and stated that sh fully expected they would be re nted in the local journals, and if ny inquiry for verification sh d be made at the Garon home he her own denial should be pr nted.

e first came into the limelight as ading lady for Richard Barthess in "Sonny" and was subs ently featured in Cecil B. De Mi 's "Adam's Rib." Of late she ha been appearing in many big pr uctions and left for New York ab t three weeks ago for a short va ion.

razen is now associated with Br rcliff Lodge country club at W chester, near New York City.

NEW NAME FOR FAIRE SOCIETY

irginia Brown Faire, president of The Regulars," announces that th contest for a better name for th club will be a national one, for Ir g Cummings, who has left for N York, will arrange to have th contest taken up by some fan m azine. The club has a membership of twelve film stars and a member on the speaking stage an another, a writer. An initiation was held Friday night at the h of Grace Gordon, when M y Philbin, Dorothy Devore and D thy Mac Kaile "formally" to into the club.

arry Arras, one of the cast for ard Walton Tully's "Flowing ," now in production, is a profional ice skater, but laments the that opportunities for practice somewhat limited in Southern ornia.

BUILD HUGE BUCCANEER FLEET

Representing the largest naval investment and the most picturesque undertaking of its kind ever recorded in motion picture history, a fleet of five large vessels of the Sixteenth Century type will be completed shortly by Frank Lloyd, independent producer - director, for his production of Rafael Sabatini's "The Sea Hawk" for release as a First National picture.

The five ships, ranging from 90 to 192 feet in length, one with a poop deck 52 feet above the water line, are now being constructed for Mr. Lloyd at the shipyards at San Pedro, California, under the supervision of Fred Gabouri, recognized as filmdom's leadnig authority on ship construction and periodical technique. Mr. Gabouri has been loaned to Mr. Lloyd by courtesy of Buster Keaton, and, assisted by more than three hundred draftsmen, mechanics, riggers, carpenters, electricians, sailors and common laborers, he is building a fleet which when completed will recall the Pacifi c expeditions of Balboa, Magellan and Cabrillo, more than three hundred years ago.

Producer Lloyd will produce a majority of the scenes for "The Sea Hawk" on the high seas and during the rainy season. To meet every emergency all of the odd vessels are being made seaworthy and equipped with motor power, and it is expected that those who participate in the action before the Lloyd camera will have some exciting experiences at sea.

One of the ships will be a duplicate of an English frigate of the early 1500s. From the top of the mainmast to the anchor, rudder, the bulwarks and the galleys, the minutest details of Sir Oliver Tressilian, time will be duplicated. Another ship will be a Moorish galleass, another a Moorish frigate. There will also be a pirate craft and a Spanish galleon. The Moorish frigate will be manned by more than two hundred oarsmen, four to six to an oar, and the other vessels will have oarsmen in proportionate numbers.

While Mr. Gabouri's men are working night and day getting the big fleet ready to take the water, Mr. Lloyd, with Harry E. Weil, his general manager, is preparing the filming schedule and the cast. Filming is expected to begin in December and last until late in April. Despite a list of candidates numbering over a hundred, the man who will play "the sea hawk" character still remains an enigma.

DICKER FOR NEW O'HARA SERIES

George O'Hara, who has just completed the second installment of the "Fighting Blood" series, has been so successful in these thrilling pictures that are showing all over the land that he may appear once more in a series of pictures to be adaptd from some popular stories of college-boy life, with the hero an athlete. On the other hand, he may be featured in some dramatic productions at the R. C. Studios. O'Hara is receiving offers all the time, but when he makes his decision he will choose the vehicle that will mean the most for his future. He is ambitious to develop a well-rounded technique, which is his first concern.

DAWSON IS BENNETT CHIEF

Chester Bennett has promoted Douglas Dawson, who has acted as his chief assistant for two years, to the office of manager of production.

GERAGHTY WILL STAY IN EAST

Thomas J. Geraghty is now in New York editing "Pied Piper Malone," Thomas Meighan's latest vehicle, which Mr. Geraghty adapted from the Booth Tarkington story, supervising the screen production. Instead of returning to Hollywood as he had planned, Mr. Geraghty will begin work shortly on adapting the next starring vehicle of Gloria Swanson, so is not likely to be home for the holidays.

SENNETT'S MOTHER IS HERE

Mrs. Katheryn Sennett, mother of Mack Sennett, arrived in Los Angeles from Danville, Province of Quebec, Canada, Tuesday afternoon to visit her son, the well-known producer.

It has been the custom of Mrs. Sennett over a period of several years to spend the winter months in California, returning to Canada each year late in April. Mrs. Sennett will make he rhome in one of the down-town hotels for a short while.

Noted Star Passes Away

Martha Mansfield, world-famous film star, is dead at San Antonio, Texas, as the result of severe burns sustained during the filming of "The Warrens of Virginia" there, in which she, attired in an elaborate dress, was playing the part of a southern belle.

It was while waiting in her automobile for the scene to be shot that a lighted match caught fire to her apparel. She was immediately enveloped in flames. She was rushed to the hospital where she died soon after.

Miss Mansfield was as well known on the legitimate stage as on the screen, and was declared to be the nation's most-photographed person. She was divorced a short time ago from a Chicago banker.

COMEDY CZARS PROFIT-SHARERS

That a novel profit-sharing plan for the actors, actresses and other employees associated with the Christie Comedies has been worked out was announced today by Al Christie.

The novel part of this plan is the fact that the money-making proposition have nothing to do with moving pictures, but with the realty interests of the Christie brothers and their associates.

While a list is not given, it is said that those of the Christie organization taking part in the reaity company which has been formed, include directors, actors and others from various departments of the studio, and that these interests share alike with the Christies, according to the ratio of the individual investments.

All of the Christie staff have been encouraged to invest their money in Los Angeles real estate, certainly a wise move in the light of the unusal development which is going on at the present time. And it is said that the Christie Comedians regard the heads of the company as shrewd investors, and therefore are following their lead and putting their money into Los Angeles lands and houses.

PSYCHOANALYZE BABY PEGGY

Baby Peggy, five-year-old film star, underwent a test in psychoanalysis last week at the hands of Madame Fowlkes-Haun, international lecturer, psycho-analyst and teacher.

Mme. Haun was so impressed with the precocity of Baby Peggy that she begged permission to use the results of examination in a proposed lecture tour she will make throughout the United States this winter.

"Baby Peggy," says Mme. Haun, "has the greatest speed of mind action I have ever seen in a child of her age, and I have made tests of hundreds of children throughout the world. This child can learn in one year what the average child would need five years to acquire. That is because Baby Peggy is being daily trained to use her subconscious mind through the mental suggestion she receives in her picture work. The ordinary child uses only the objective mind."

Mme. Haun put Peggy to a severe test in concentration. The child was told to fix her eyes on a given point and not to remove them until told. All means were used to try to divert Peggy's attention, without success; even when the studio dog was called into the room Peggy's eyelids fluttered for a second only, but her eyes remained fixed on the mark.

Mme. Haun was truly astonished at the results of this test and pronounced Baby Peggy as possessing one hundred per cent concentration powers.

"With every one of her brain cells constantly being developed, Baby Peggy can excel in anything she attempts," Mme. Haun continued. "Her acting ability, great as it is, may not be her greatest talent. As her mind expands her creative power will develop, and she will begin to do things of her own accord, to create. Peggy shows no signs of repression, which proves she likes the work she does. Repression manifests in the physical make-up, and to me Baby Peggy appears to be about perfect in that respect."

Mme. Haun spoke a few words of caution to Mrs. Montgomery, mother of the famous starlet.

"Do not allow Baby Peggy to become aware of her talents. This would check her development. Give her only the praise that is given to any child that has done good work, such as 'that is very good, thank you.' As Peggy grows older teach her that she is not superior to other children, that all children are naturally talented, but that she is especially fortunate in having had her talents discovered and developed."

Baby Peggy will have another week of playtime before beginning work on "Captain January," which will be her first feature production under her new three-year contract with the Principal Pictures Corporation.

STAGE EXPERIENCE NOT ESSENTIAL

Much has been said anent the importance of stage experience for the motion picture actor, yet Lloyd Hughes, who has just finished the male lead in Zane Grey's "The Heritage of the Desert," is one of the prominent screen players who has never appeared on the stage.

"While stage experience helps, the fact that a person has not appeared in the 'legitimate' is no reason why he or she cannot achieve success on the screen," says Mr. Hughes, who has been one of the busiest 'free lance' players in Hollywood during the past year.

"Many veterans of the stage find that they must unlearn most of their theatrical tricks when they appear before the camera. It seems to me that a person who starts at the bottom in pictures has just as much chance as the established theatrical actor who obtained his schooling on the stage, if not more so.

"Some of our most popular players have never appeared behind the footlights, and I feel that the stars of tomorrow, on the screen, will come chiefly from within the present ranks of the beginners now in Hollywood."

Mr. Hughes himself is a striking illustration of his contention. Born in Bisbee, Arizona, and the son of a locomotive engineer, Hughes received his education in Los Angeles. While attending the Polytechnic High School and working as a Hollywood butcher boy after school Lloyd decided to become a movie actor.

Without any "pull" or letters of introduction that might help him, Hughes, after many disappointments, finally obtained work as an extra at the Metro studio. Starting thus at the very bottom of the ladder, he worked his way up, and within two years he was playing important parts.

King Vidor gave Hughes his first acting opportunity as the juvenile lead in "I'm a Man," a two-reeler. In this film the young actor had an opportunity to show what he could do, and his efforts won him recognition among producers. Another important part that helped Hughes up the ladder was his characterization in "Hearts of Humanity" for the late Alan Holubar.

When King Vidor received his opportunity to make his first big production, "The Turn in the Road," he selected Hughes to portray the male lead. Followed portrayals opposite Enid Bennett, Viola Dana and then a year's contract with Thomas H. Ince, appearing in some of that producer's most successful plays. As Mary Pickford's leading man in "Tess of the Storm Country" Lloyd won wide popularity. Since then he played the leading male role in "Are You a Failure?" "Her Reputation," "Born of a Cyclone," "The Heritage of the Desert" and other prominent pictures.

Lloyd Hughes' rise to fame was methodical and natural. He did not become famous overnight. He received a thorough schooling in pictures, and to-day is one of the sought-after actors by producers in Hollywood.

Capek Drama For Theatre

"R. U. R.," the weird melodrama by Karel Capek, will have its first showing west of New York with the opening of the play at the Fine Arts Theatre, 730 South Grand Avenue, on Monday evening, December 3rd. It is the second of the productions being presented by Frances Goldwater under the direction of Willamene Wilkes and Dickson Morgan.

The play, dealing with the manufacture of mechanical human beings, is a brilliant satire upon our mechanical civilization. Karel Capek, who is admittedly one of the most original of the modern playwrights, has chosen the grimmest, yet subtlest, arraignment of this strange, mad thing called the industrial society of today. The play works out to a thrilling melodramatic climax that leaves the audiences spellbound.

Miss Wilkes has chosen a splendid cast headed by Kyra Alanova, Katherine Van Buren, William Raymond, Franklin Pangborn and twenty others including Frank Dawson, Jerome Collamore, Inez Lowe, Joseph McManus, Billee Leicester, Wharton James, Carroll Nye, Carl F. Kroenke and Max Pollock.

Family of Star Hoofers

Sure, they did marathon dancing fifty years ago, only it was a solo affair in those days!

Although Jack Lloyd, who appears with Lloyd Hamilton in "Lonesome," never saw his father win a contest, he saw him, as an old man, demonstrate a skill in clog dancing which could hardly be equalled among the star "hoofers" of the present day.

Lloyd senior, known to the English stage as Ike Vernon, for eight years held the world's championship in the Lancashire clog, defeating all comers to his native Manchester. The awards were made on endurance as well as style, and Vernon's record was one hour five minutes of continuous step dancing, at the end of which time he was so exhausted that it took him several weeks to recover completely.

But, true to tradition, whenever Dad saw little Jack begin to shake a leg, he picked up a ruler and told him to stop it, now! So Jack said it with song, in English vaudeville and American musical comedy, and then went into the movies!

Lew Cody, George Walsh, Raymond Griffith and Edmund Lowe are letting their hair grow. James Adamson, barber at the Goldwyn studios, has been ill for the past two weeks.

Returns to First Lov

Because he won his first moti picture success in a cowboy ro Charles "Buck" Jones, Fox fi star, is rejoiced to be back chaps, sombrero and spurs. He now on location at Sonora, in t midst of California's early mini region, where he is engaged making "Not A Drum W Heard," an adaptation to the s ver sheet of Ben Ames Williar famous Western story.

Following his success in plays the great plains and range secti of the West, Jones was cast Fox in a number of dramas. I now he is back to his old love a the famous star confidently p dicts that "Not A Drum W Heard" will be one of his b pictures. Director Wellman is charge of the Jones photopl troupe at Sonora.

AITKEN HAS OVERALL BIZ

Spottiswood Aitken seems to ha the happy combination of the ar and the man of commerce in make-up. While playing the r of the sea captain in Hunt Stror berg's "The Fire Patrol" Spo bought a half interest in a sm overall factory and when throu work at the studio at night he g to his factory, where he supervi the garb worn during worki hours by "the great dominant pl people."

ROOM IS REEL CURIO SHOP

If the great Charles Dickens e came back to earth and saw studio dressing-room of Ra Lewis he undoubtedly would h been inspired to write another b ger and better "Old Curio Shop," for Ralph's dressing-ro resembled nothing more than old curiosity shop of the days t are done.

Ralph still uses his old str trunk that carried his wardr twenty-odd years ago when he v a budding juvenile man on the gitimate stage.

He has on view his pair of go luck shoes that he wore in his f D. W. Griffith film. The wig heavy-soled shoe he used as Sto man in "The Birth of a Nati are in the room. Likewise his c tume he wore as MacBeth and heavy armor from "Ivanhoe." old, dilapidated coat and shirt fr his role of the miser in "The C quering Power," his judge's r from "The Outcast" and a w club presented by a tribe of E Indians are among the many ued possessions of Lewis wh make his studio dressing-room l like a veritable old curiosity sh

Lewis says he has to double the door at night to keep the p men from taking his heirlooms dressing the stage with them screen plays.

Mildred Booth is in a Will R ers comedy Hal Roach is mak Marie Mosquini is the leading l and Perc Pembroke the directo

DECLAIMS LONG-REEL FILMS

the large number of ten and ve-reel pictures nowbeing un- ed on the market an answer to ic demand of a new fad on the of the producers?

the opinion of John M. Stahl, ctor of "The Wanters," "Why Leave Home" and other Louis Mayer's offerings through First onal, it is a craze that is go- to lead a few to wealth and y to straitened circumstances.

There are very few stories," Stahl, "which require more a half dozen reels to tell with- permitting the picture-goers ces to sleep instead of watch- the screen. Most long pictures in spots because it is rarely ible to fill more than six reels logically swift action which a real bearing on the plot."

A few historical pictures will a dozen reels, not because of rest in action but interest in itecture, costuming and ancient and customs. Hence I believe the much-talked-of slogan er and bigger pictures' is of e when 'bigger' is interpreted

nother colorful and highly ro- ntic role is being essayed by Matiesen, eminent character r, who is now playing the lead- heavy, Du Clos, the Apache, Viola Dana in "Revelation" ch George D. Baker is direct- at the Metro studio. This is same picture which Madame imova made seven years ago it is declared to be Miss a's most ambitious cinema ef- to date.

ther portrayels of Matiesen's ude Philippe de Vilmori in Rex am's "Scaramouche" and Lord reys in Constance Talmadge's e Dangerous Maid."

KNOWS WHY MEN LEAVE

"I can tell you why men leave home," announced A. P. Younger, known in the haunts of the screen literati as Bill. A. P. is one of the few men in Hollywood who never has left home. He has just written an original story, based on Avery Hopwood's play "Why Men Leave Home," for John M. Stahl, and has gathered a lot of interesting data on the subject from the unhappily married. That's one's of the reasons for Bill's success. He chooses subjects which provide an unlimited scope for research.

"A man does not pack his Gladstone and make a dignified exit when his wife, in a fit of whimsy, throws the kitchen stove at him," insists Bill. "In the first place, that's one of those big vital affairs in life that must be faced—if her aim is good. In the second place, he's probably unconscious and can't run.

"It's the little things that make the big scandals—that drives the T. B. M. to figuring how much alimony he can afford and dividing it by half. Just let the lady of the house systematically forget to put clean towels on the rack and watch her husband's dust as he hot foots it to his lawyers.

"Or let her begin reading the newspaper over his shoulder just as he is discovering that his pet stock has fallen 10 points. These are the domestic tragedies that make Greek drama seem as cheery as Pollyanna on a particularly glad day," concludes Bill with the gesture of the man who knows.

At any rate, these are some of the reasons that promise to make Stahl's production of "Why Men Leave Home" an amusing analysis of the matrimonial complex.

Mickey McBan is one proud kid these days! He is on location at Sonora, California, with the "Buck" Jones company from the Fox studios, directed by William Wellman, and has been presented with a complete western outfit by the star. It consists of chaps, boots, spurs, quirt, bandana, beaded vest, cuffs, and Stetson. To top it all they have a Shetland pony for him there and he is being taught to ride by one of the cowboys. One of his stunts is lariat throwing and Mickey is an expert in this, especially when it comes to lassoing a chicken. He will return to Hollywood some time within the next three weeks in company with his mother who is in Sonora with him.

GETS MADRID SHAWL

Carmel Myers, featured in "The Slave of Desire" is the recipient of the first Christmas gift to arrive in Hollywood.

A Spaniard with a penchant for doing both his Christmas shopping and shipping early, and evidently an ardent admirer of Carmel, sent her a pretty shawl from Madrid.

SCANS NEWSPAPERS RELIGIOUSLY

Few people really digest the contents of daily newspapers as does George Melford. The motion picture producer reads every section carefully and makes notes of interesting events. Quite often he gets ideas from these notes which become integral parts of his photoplays.

A peep into his notebook of this week's news reveals:

Funniest story: Man, about to be tried for violation of the Wright Act, is freed when evidence, a jug of homebrew, explodes.

Saddest: Priest in San Francisco holds up traffic while he prays over dying youth run down by street car.

Finest: Divorced wife, given custody of child, sees former husband's heart breaking because of separation from baby. She agrees to let him have their child half the time.

BOASTS GREAT STAGE ANCESTRY

The movie actor with the oldest theatrical lineage has been found.

He is Conway Tearle, popular stage and screen player.

While at first blush, this might tend to start something among actors who can trace their theatrical ancestors back for many years, it appears that Mr. Tearle's claim will stand unprotested when it is found that his mother's family, the Conways, have been actors since 1712.

Thus for over two hundred years the ancestors of Tearle have entertained audiences. It is safe to say however, that more people have seen Conway Tearle, through the vast circulation of the screen, than have seen all his ancestors combined.

Mr. Tearle's grandfather, William Augustus Conway, was the greatest Shakespearean actor of his day—in 1850. Conway Tearle was five when he made his debut on the stage in "Damon and Pythias." With the exception of the two years he spent as a professional boxer in England, he has been an actor ever since.

Contrary to the popular belief, Mr. Tearle is a born American and not an Englishman. He is a product of "Little old New York" and moved to England with his parents at an early age. He received his education in England while engaged as an actor and received his lessons much along the lines now practiced by movie kiddies—between scenes.

TRY TO HOOK MONG

ecause he is a motion picture ture player and maintains an ce in a Hollywood bank build- for the administration of his sonal affairs, Williom V. Mong, n to be seen in John M. Stahl's hy Men Leave Home," is daily red wonderous opportunities immediate wealth.

n average daily mail received Mong's office comprises six or en letters from oil syndicates senting "gilt-edge" proposi- s; a variety of missives begging assistance for inventors who offer fabulous returns for an investment of a few paltry thousands; two score or more invitations to invest in real estate and a scattering of personal and "fan" letters. And than every once in a while there is a missive that tells of a lost mine or buried treasure to be gotten for the price of a little expedition into some faraway place and if Mong will finance the adventure he will be rewarded with millions of dollars in gold and jewelry.

SCRIPT FOLK JOIN HANDS

espite the usual tradition that playwright and the scenario iter are anathema to one anoth- Winifred Dunn is successfully laborating with J. Hartley Man- s on the script of "Happiness." is will be Laurette Taylor's sec- Metro picture, and Miss Dunn writing the continuity, in her po- ion as scenario editor for this anization.

The first draft of the script was pared in the East, whence Miss nn has recently returned after ee weeks of conferences with iss Taylor and Mr. Manners, o, incidentally, is Miss Taylor's husband in private life.

While in the East, Miss Dunn also held several conferences with Metro's New York scenario department regarding the adaptations of the other plays and stories which will be filmed at Metro's Hollywood Studios.

"Uncle Joe" Hazelton, who appears in support of Carlton King in his first feature production for the United Producers and Distributors, was a page boy in Ford's Theater the night Abraham Lincoln was assasinated.

SCANS HISTORY'S PAGES

With a modesty that is racially characteristic, despite the exaggerated sketches with which we are all familiar, American motion picture producers have, it seems, filmed the history of practically every other country before our own.

Now, however, we are reading of a number of projected pictures that will be based on various interesting highlights of American history. We have had "The Covered Wagon," Griffith is now making what promises to be an epic of the Revolution, and Barthelmess is filming a Nathan Hale story.

Two large producing firms in Hollywood have offered Wanda Hawley the principal female role in their forthcoming picturization of episodes from our own history. Both stories are laid just before and during the Revolutionary era, and as a consequence, Miss Hawley is collecting a bibliography of Americans and studying with great earnestness and zeal.

Like all of us who have occasion to go back to it after we get out of school, she is finding a wealth of romance and drama with which our own history is embellished, but with which few of us are acquainted, in the glamour of knowledge of the French Revolution, the Cromwellian uprising and other incidents of European history, whose chief attraction is that their locale is three thousand miles distant.

HYPNOTIZES WITH ACCORDION

Music hath charms to soothe the savage beasts; but it takes an accordian to make Freddie go thru his paces. Such is the experience of Syd Chaplin who is now in Yuma, playing the featured male role in Thomas H. Ince's present production, "The Galloping Fish." The title part of the story is being created by Freddie, a trained seal.

Many of Syd's scenes are played with the amphibian. In one of them he tries to put the seal through its paces but it refused to listen to his commands at all. Accordingly, Syd tried the influence of the studio orchestra. He even bought a harmonica and tried that—but to no avail. Finally, Syd had the inspiration—an accordion; it worked worked like a charm and now the seal goes through his stunts just as a well-trained movie actor should: with just one rehearsal. Thus keeping down the overhead, that dread bugaboo of the motion picture industry.

Incidentally, Syd threatens to bring his accordion home!

Under the supervision of Dick Jones, Roy Del Ruth is holding daily rehearsals with a new comedy unit, expecting to be in production with his company in a few days for the screening of a special situation comedy story, for which a carefully selected all-star cast has been assembled.

Would Alter Old Epigram

Although King Baggot denies that he is considering the modernization of ancient epigrams, he gave an inkling of his thoughts in that direction during a discussion on literature at Universal City the other day. Baggot agreed that Aesop, Epictetus, Marcus Aurelious and other fathers of epigrammatic thought had a keen insight into human nature, but he insisted that the saying of "a word to the wise is sufficient" doesn't "get across" in these days.

"Possibly it is because the people of today do not give sufficient thought to the meaning of a word," said the famous director who will handle the megaphone on Mary Philbin in her next picture, "The Inheritors," a Super-Jewel production, "or it may be that oft-repeated sayings fail to impress us, but if I were writing a book of max ims I'd make a word to the wise is sufficient read something like this: 'A word to the wise speaks more than volumes to the foolish."

McDONALD FILM TO NEW YORK

William Beaudine, who directed "Misunderstood," the latest Tarkington story, has supervised the editing and titling himself at the Hollywood Studios and the prints will be forwarded to New York within a week, fo rFirst National release in January. Ben Alexander, of former Penrod fame, is again a featured player in this J. K. McDonald production.

SOCIETY QUEEN IN SEA STORY

Martha Marshall, one of the most beautiful of the younger screen actresses, has her first important part in "Superstitution," a sea story now being titled and edited by Louis Weadock at the Hollywood Studios for Creative. Miss Marshall comes from the younger social set of Chicago, where her family has been prominent for years. In "Superstitution" she and Marguerite de la Motte divide the feminine acting honors, while the male cast includes John Bowers, Edward Burns, Joseph Dowling, Caesare Gravina and Spottiswoode Aitken.

MUST BE EDISON STOCKHOLDER

An amateur photographer wrote to the Hollyood Studios to ask the amount of light needed to film scenes on interior sets. Harry D. Brown, supervising engineer of the studio had the question put to him, and replied simply: "Not very much is needed. On the Russian throne room set in Halperin's 'Souvenir,' a medium sized set, we had on about 1,200,000 candlepower." Brown, who installed the Universal City lighting plant, evidently thinks in big terms.

LIVES ARE SIMILAR

Jack Jungmeyer, prominent writer and Los Angeles manager of a leading newspaper syndicate, and Carmel Myers discovered a common bond during the course of a recent interview granted by the motion picture star ot the news writer. Both were children of a minister. Both spent their early years as models for other youngsters and were forced to repress their spontaneous desires and act as befitted the tradition of their families. They talked for hours of the things they had wanted to do as youngsters and had not been able to do until they grew up.

"One reason so many ministers' daughters turn to the stage or screen and so many ministers' sons became writers or actors is because they have to live within themselves, to suppress their natural expressions, for many years," the news writer declared. "When they are released from their bondage, naturally they have much stored up within themselves which they must express."

"You are right, emphatically right," came the quick reply. "I have known that ever since I emerged from the limitations that bound me. But never before have I found anyone who understood just what I meant."

Craufurd Kent, who is playing the heavy in Richard Walton Tully's screen version of Rex Beach's "Flowing Gold" for First National, was once a marine underwriter in London.

DOT LAUGHS LAST

For years Dot Farley, known to moving picture patrons as star, leading and character woman(also an interpreter of ingenue characters, has laughed at the idea of being associated with Mack Sennett pictures over a period of eight or nine years, without even once being requested to appear in a bathing suit.

Some thought there were good and sufficient reasons for her not appearing as a sea-going actress, while the lady herself admitted to "perfect form." Well, at any rate, and to shorten the story, Dot is laughing louder now than ever, for after all these years she has finally been asked to don the beach attire, and Oh! boy.

Dot stands out in the cast of "Trifling," the new Sennett two reel comedy special, like a million dollars. We can just imagine what envy she would have created among the former Sennett bathing girls, had she so appeared in competition with those who have since become stars.

MOORE VICTOR IN BEARD TOURNEY

"Let your beard grow."

This was Maurice Tourneur's order to Owen Moore, Jean Hersholt, Joseph Kilgour, Morgan Wallce and George Cooper recently. The beards were necessary for a sequence in "Torment," M. C. Levee's newest First National film depicting the characters of the story as they appear from day to day when entombed in the vaults of a bank in Japan following the earthquake.

The following morning Morgan Wallace appeared on the scene with a thick stubble on his face.

"I'd like to see someone beat me in beard growing," was Wallace's reply to the murmurs of admiration over the rapid growth of his hirsute adornment.

"*I'll* beat you," exclaimed Moore. "Watch out for me tomorrow."

The next day Moore appeared with a beard. And what a beard! It dangled to the ground and got twisted around his legs when he walked. It would have made the Smith Brothers green—yes, even red—with envy.

"No one can beat me as a beard raiser," exclaimed Moore, adding: "Not as long as there's a bed mattress in the house."

I. W. Irving is selecting a cast for his first proto-drama for the United Producers and Distributors, the working title of which is "Devotion." Gladys Brockwell, Sheldon Lewis and June Norton are among his first choices.

A real Italian restaurant has been reproduced for "Racing Luck," Monty Banks' first five reel feature directed by Herman C. Raymaker. There are many such in New York where the scene is laid. The red table covers, the typical crowd, minus only the "vino de pasto" which used to be the most important note, are the characteristics of this realistic scene.

INVENTS NEW MAH JONGG

Alfred Allen, the "Uncle W ley" Sinton of Gene Stratton-P ter's book and screen producti "A Girl of the Limberlost," is inventive genius in addition having been a university profess editor, playwright, author of s eral books and stories, and scr player. Mr. Allen's latest inv tion and contribution to a red tion in the high cost of enterta ing guests, is a playing card edit of the famous game of Mah Jon Ordinary playing cards with Mah Jongg characters printed the face of the cards, are used. only is the game much more e nomical in the initial purch price than the elaborate impor sets, but its compactness makes most convenient to carry about.

LLOYD WON'T MAKE CHANGE

Harold Lloyd, who is now fil ing his first independent ventu at the Hollywood Studios, sta he plans no changes in his pro tion or releasing arrangements a result of the general tightenin of the motion picture indust Lloyd thinks that "The Girl pert," now in production, is bei made very economically and d not think that charges of ineffici production will hit his compa His plans to release a new pictu at least twice a year, remain same, the first coming out n Spring.

John F. Gavin, who plays part of the father of "a fighti family" in the comedy-dra "Somewhere in Missouri," now ing made by Hal Roach, produc the first feature length photop ever made in Australia. It w called "Thunderbolt." Ga played the lead.

SEASTROM WANTS FRISCO SCENE

Victor Seastrom, Swedish fi director under control to the Gol wyn studios, has returned fr San Francisco, looking for loc tions for his next production.

Although the name of Seastro next picture has not been a nounced, most of the picture w be made in San Francisco, it known.

"Name the Man," Seastro first American-made picture, now complete, and will be releas soon. Mae Busch, Conrad Nag Patsy Ruth Miller, Hobart B worth and Creighton Hale play t major parts in the production.

MELODRAMA IN HER HOME

Virginia Valli, who is hei starred in Universal productio has two pets—a cat and a cana Sounds like a mystery play, b around the Valli household it mo nearly resembles a melodrama.

Billy Engle plays the part Will Rogers' ranch foreman in t Rogers comedy nowbeing made the Hal Roach lot.

IS AUTO FIEND

...e million dollars' worth of ...mobiles are revolving in fu...tic display in Jacqueline Lo...s mind.

...hen the screen actress visited ... Automobile Show, she was ...led with the new models on ...lay. Each booth found her ... enthusiastic. Her escort as... that she exclaimed no less ... thirty-one times: "That's the ... car I will buy."

...iss Logan staggered home un... ...a heavy load of literature and ...logues. Estimated time that ...ld be necessary to read them ...is approximately 356 hours ...out stops for sleep, rest or ...

ILL GO ON CAMPING TRIP

...oyd Hughes has completed his ...acterization of the leading ... in "The Heritage of the ...ert," a Zane Grey story for ...amount and is engaged in ...arations for a well earned va...n.

...ughes, accompanied by his ..., Gloria Hope, will leave Hol...od shortly on a motor camp... trip and expect to cover con...rable ground in Northern Cali...nia, Oregon and Washington ...re they return.

...uring the past six months the ...ular young actor has been one ...he busiest leading men in Hol...od. Among his recent char...rizations are those in "Her ...utation," "The Huntress" and ...rn of the Cyclones." The Zane ... story marks Hughes' initial ...earance under the Paramount ...er.

USHES FROM ARENA TO ALTAR

... isn't very often that prize-f...ts and weddings are included ...ther when social affairs are ...tioned in the best of social cir..., but Louise Lorraine, charming ...ing woman in the "Fighting ...od" stories, had to jump from ... prize ring into the wedding ...mony with hardly time to draw ...ull breath in the episode now ...g filmed.

...iss Lorraine, clad in sport ...hes, was sitting in the press ... of the prize ring with two ...ilists enthusiastically pummel... each other, when, with one of ... fighters knocked out, the direc... decided to lose no time and ...e the wedding ceremony. Miss ...raine rushed to her dressing-...m, changed to a wedding gown ... an hour later had changed ...n a rabid fight fan to a sweet, ...shing and demure bride, who ... promising George O'Hara at ... church altar, for the camera's ...e, to take him for better or ...se until—the final fade-out.

Good pictures for the great ...sses of common people and at a ... within the reach of all" is the ...ct to all the producing units su...vised by the United Producers ... Distributors, and W. F. Wood ... vice-president and general man..., is the promulgator of it.

CUTTING HIS 425TH PICTURE

Lloyd Nosler, film editor for Fred Niblo has started cutting his four hundred and twenty-fifth picture for the screen. Mr. Nosler is one of the veteran film cutters and for the past seven years has been identified with the film editing end of many of the super-productions.

He joined the Niblo troupe of the Louis B. Mayer company when the director started "The Famous Mrs. Fair." Next he cut "Strangers of the Night" for Mr. Niblo and is now engrossed upon "Thy Name is Woman."

Cutting is a business of its own. There is something mighty fascinating about the hand that controls the entire making or breaking of a picture. And the cutter's hand comes very near doing that. Knowing the proper tempo—putting the right scene in just where it belongs and cutting at the right instant is an art indeed.

Mr. Nosler's work starts with the very first shots of the picture. He is engaged in compiling each day's work—goes over it with the director and by the time the last shots are filmed the skeleton outline put together by Mr. Noslet is an excellent guide for the work which is to follow. The cutter and director then work together, putting the right piece in or taking out as the case may be, until the production reaches the stage for the public to view.

SLUMP GIVES BELVA BOOST

"No, the rumored studio depression doesn't refer to a wave of gloomy pictures," says Belva French, the little blonde actress, who is playing an important role in Victor Hugo Halperin's new production, "Souvenir," at the Hollywood studios. "It just means giving some of us a better chance

"It was a slump that pushed me out of pictures, and now another slump is giving me a boost back into screen work."

Belva was a kid star appearing in Kilroy Britten's "O Daddy" in Chicago at nine years old. After its successful run she was taken back to her home in Louisville, Ky., and put into the Conservatory of Music."

She was with Raymond Hitchcock in his famous "Hichy Koo," featured as an eccentric dancer and "blue" singer. Then came the lure of the camera, but before Miss French was firmly established along came the slump and sent her back to singing. Now, however, she declares she is in to stay—with stardom as her goal.

Dolly Rich and Robert Ramsay are being featured in "Unarmed," a new type of Western written especially for Stuart Mack Productions by L. V. Jefferson, and being filmed under Clayton Grandin's direction at the Mack studio. A series of six similar to this will be made.

It is an interesting coincidence that the grandfather, and other ancestors before him, of Coy Watson, Jr., who is playing one of the principal roles in support of Mary Pickford in "Dorothy Vernon of Haddon Hall," were born and reared on the old Haddon Hall estate in Derbyshire, England. Coy's makeup of blue eyes, long blonde hair, his pea-gum leather jacket, pointed soft shoes and knitted pants are typical of that country at that time.

Lois Zellner, who is completing the editing and titling of the Lawson Harris production, "Then You'll Remember Me," has received an offer to co-direct a series of her own photoplays to be made by Chinese capital in the Orient.

The brilliant scenarist expects to sail with a Hollywood staff and cast in about six months.

It is expected that Robert Ober, brilliant screen and stage player who is now playing in "Punchenello" at the Columbia in San Francisco, will join the cast of "The Waning Sex" at Egan's before he contracts for his next screen appearance.

Helen Gilmore and Lyle Tayo play with Hal Roach's "Our Gang" in the picture they are now making. They have both appeared in a number of these comedies.

Since no member of the Wampas came forward to play the publicity man and do the fall off the roof, in Jack White's "Film Foolish," the part was given to an actor, Jimmy Hertz. (He says it does, too—where he hit the ground!)

Trench mud has its compensations—in peace time.

At least, so say forty overseas veterans who worked this week in support of Lloyd Hamilton in his new comedy, directed by Fred Hibbard.

The boys had to do scenes in the mud, and although mud can't do much harm to regulation olive-drab, Mr. Hamilton made it the excuse to add to each "Buddy's" check the price of a cleaning bill!

MAKES COMIC RACE PICTURE

In his new melodramatic comedy of feature length, Monty Banks is suddenly called upon to drive a racing auto and practices hard on a Ford. To his surprise, when he climbs into the racing car it is altogether different and to make matters worse, the villian has locked the gears and sealed the gas supply so that he cannot stop the machine. How he wins out in spite of handicaps forms a thrilling climax. The picture is called "Racing Luck" and is directed by Herman C. Raymaker.

HELENE HAS SCENARIO AMBITIONS

Helene Chadwick, popular Goldwyn star, is about to shine in a new firmament.

Her activities during her recent vacation have just been disclosed. Miss Chadwick has not been horseback riding or boating during her absence from Hollywood, but has been busily engaged in writing her first scenario.

Not content with her achievements as an actress, Miss Chadwick has ambitions to create stories for the silver sheet during her spare time and is now placing the finishing touches to what her friends declare to be one of the most novel plots yet conceived for motion pictures. Collaborating with Helene in writing the story is her mother, who accompanied the actress on her "vacation."

Miss Chadwick has written various essays and poems in the past which have attracted much attention among her friends. She is of the belief that original stories, especially written for the screen, are at last coming into their own.

"The original story is bound to come into its own sooner or later, and I think the time is now at hand when the limited supply of stories that can be screened effectively is smaller than the demand," says Miss Chadwick. "The folly of paying fabulous amounts for stories that mean nothing as far as motion pictures are concerned is appreciated by producers, and good original stories must fill the gap. Players and others in pictures are in a better position to create ideal screen stories than the layman, and I think the time will come when many players will be writing as well as acting for the silent drama."

CREIGHTON HALE IN VAUDEVILLE

Creighton Hale says the value put on the exclusiveness of the actor is entirely fictitous.

"Formerly the actor on the speaking stage left the foot lights and the earth swallowed him up. To be seen with the naked eye was unseemly. Only with the opera glass could he be viewed," he declares.

"Screen actors have always been otherwise. Limitless in the roles they portray, it behooves them to have the widest contacts, for in this way they are bound to extend their knowledge of life. 'Mingle and learn something is a good axion. When an actor has something to offer, the best thing in the world is a personal appearance for it means a connecting link between him and the audience."

Mr. Hale is preparing for the two-a-day in a short vaudeville tour and says it will be a real pleasure to have the direct contact again with the public.

Eugenie Besserer, prominent character artist, has become a serious "real estater." She now possesses three beautiful homes in the Edendale hills. These are grouped about a remarkable terraced garden which is one of the show places of that district.

Theodor von Eltz completed his last scenes last week in Universal's "The Turmoil," an engagement of eight weeks in a leading role as a captain of industry.

BLAME EFFICIENCY MEN

Movie magnates may yet prevent closing the studios.

Producers no longer need wring their hands in despair at high production.

The cause for expensive pictures for which Hollywood has been searching, has been discovered by Conway Tearle, popular leading man.

It's the studio efficiency man!

Mr. Tearle relates of an incident that happened about a year ago. A director ordered two living room sets which played an important part in the story. The contrast of the two rooms was particularly important to some of the big situations.

The director and his players finished work in one room and were ready to move into room number two. But there was no second room.

"There's no sense in going to the expense of building two living rooms—you can take all your scenes in the one," was the efficiency man's explanation.

The company was delayed in its work to the extent of $5,000 before the tangle was straightened out and the players could go to work.

Maurice Tourneur has come to bat with the remedy. "Hire efficiency men to check the work of the efficiency men," says the director.

"Or shoot all efficiency men before you 'shoot' a scene," says another director who unlike Tourneur, has daily "interviews" with an e. m.

QUIET PERFORMANCE ON BRONCO

As a cowpuncher, John Roche admits that he is a good opera singer. Roche is the "Buddy Briskow" of Richard Walton Tully's "Flowing Gold," now in production for First National. Buddy is the awkward, overgrown son of a Texas nester. Yesterday on location, it became necessary for Roche to make a flying leap onto the deck of a broom-tailed bronco, and having really been educated for grand opera rather than for the Tom Mix type of movies, he landed on the critter amidships, neglecting to arrive with a foot on either side of the brute.

The mustang bethought himself of greener pastures or something more pleasant, and in the vernacular of the southwest, "went away from there pronto." Bucking and snorting, over the hills and far away went the fiery steed, with the young actor gamely staying with him, albeit each jolt was being negotiated with the pit of his stomach in intimate contact with the saddle horn.

At last, with a mighty effort, he swung clear of the horse, striking heavily on his head, and was for a few moments stunned, but miraculously escaped serious injury. The bronco, when last seen, was headed toward Santa Barbara, and "still going strong."

As if the god of ill luck had not done his worst for the day, when Roche arrived home from location at night, it was to find that his mother had fallen and broken her wrist while engaged in her housework.

Park Train on TNT Cache

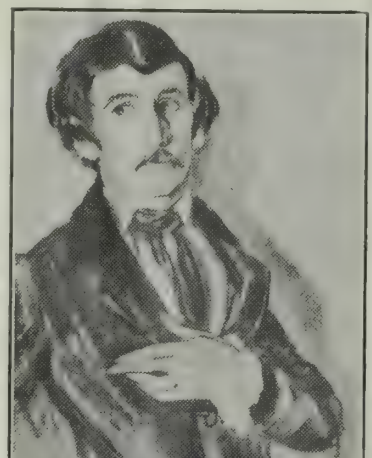
D. W. Griffith returned yesterday from Virginia to his Mamaroneck studios, after photographing scenes on eleven historical spots for his Revolutionary film, "America."

The surrender of Cornwallis was taken in Yorktown on the ground where it actually occurred. More than forty persons whose ancestors were present at the surrender took part in the scenes.

Yorktown gave Griffith a thrill by parking his special train on a siding around which was buried a cache of T N T said by government officials to be valued at two hundred million dollars. This is the army base for high explosives, and the tracking where the train stood was on government property.

Julia Brown, ten-year-old comedienne, who has appeared in eight Universal productions, is now in Sonora, Calif., on location with the Jack Hoxie company filming "The Drifter" under direction of Robert Bradbury.

Marian Nixon, leading lady for Charles Jones in his latest William Fox picture, "Cupid's Fireman," has been cast opposite John Gilbert in his new production, "Just Off Broadway."



An interesting sketch by Russell Iredell of William Moran, noted character actor, as John Wilkes Booth in the Rockett Bros. production entitled "The Dramatic Life of Abraham Lincoln." This role affords Moran further opportunity to display his superb artistry, giving to the portrayal a mellowing and realistic tone with which he has been rarely endowed heretofore.

Knows About Abandonment

Ten times has small Bruce Guerin been abandoned for the camera —or, if rehearsals count, 'most a hundred times—for in each of the ten films in which the clever youngster has appeared he has always been cast as a woeful, homeless waif because of his natural skill in portraying pathos. Just now he is playing with Viola Dana in a new picture, having been loaned by Warner Brothers, and, as usual, he gets abandoned while Vi goes off to have a good time with an artist. But Bruce has the satisfaction of being "found" again in the last reel, and the nice party that Vi gives for him then makes up for all the "bandonings," as Bruce calls them, that have studded his silversheet career.

William Blaisdell has been added to the cast of Monty Bank's new five-reeler, "Racing Luck." He plays the proprietor of a big New York cafe, where Monty and Helen Ferguson make a hit with their dances of Italy. Martha Franklin has been engaged to play the mother, and James Donnelly the father of Monte in the picture.

Has Dope on Realtors

Place: Cahuenga Pass at twilight on Sunday.

Characters: Betty Compson, escort and about ten thousand motor cars with drivers.

Miss Compson, in despair: "We will never get over the Pass with traffic blocked for blocks and blocks."

Escort: "There must be at least twenty thousand automobiles on this boulevard. Where do they all come from?"

Miss Compson: "Just the Valley real estate salesmen returning home from work, old deah."

Block Will Buy Plays

Within the next fortnight Ralph Block, former New York dramatic critic and more recently supervisor of productions for Famous Players-Lasky, will leave for New York to negotiate with theatrical producers for the screen rights to a number of current stage successes, which he plans to picturize and direct for next season.

Block has spent more than a year with Famous, during which period he adapted twenty popular stories, books and plays. His most recent adaptation was "The Stranger," filmed under the direction of Joseph Hanaberry, with Betty Compson, Tully Marshall, Richard Dix, Lewis Stone and others in the cast. He also picturized "First and the Last," the first John Galsworthy short story to reach the screen.

Louise Lorraine, leading lady [illegible] the "Fighting Blood" series, [illegible] married in the final scene of [illegible] recently completed episode.

Monty Banks has evolved a [illegible] dance which, for want of a m[illegible] original title, is known as "the [illegible] Waltz." He and Helen Fergu[illegible] execute it in "Racing Luck," wh[illegible] Herman C. Raymaker is direct[illegible] Some one suggested to Monty t[illegible] as "the Kiss Waltz" had been u[illegible] the dance be termed "the Osc[illegible] tory Terpsichorean Rhapso[illegible] Mr. Banks isn't sure whether h[illegible] being kidded or no, but the da[illegible] is very delightful to witness [illegible] the same.

Dane Rudhyar, noted compo[illegible] of modernist music, has turned [illegible] or. The prominent musician [illegible] persuaded to appear in scenes [illegible] "Three Weeks," now being film[illegible] at the Goldwyn studios. He pl[illegible] the part of the Grand Duke of S[illegible] dalia, the mythical Balkan kingd[illegible] invented by Elinor Glyn for [illegible] famous love story.

Ralph Lewis has just receive[illegible] wire from the student body [illegible] Northwestern University, his a[illegible] mater, stating that his latest [illegible] ture, "The Mail Man," was sho[illegible] to the students there just bef[illegible] the Thanksgiving holidays [illegible] scored a tremendous hit.

Spottiswood Aitken has comp[illegible] ed his role of the sea captain [illegible] Hunt Stromberg's production, "[illegible] Fire Patrol."

Finis Fox and his entire comp[illegible] filming "The Woman Who Sinn[illegible] will live aboard an especially ch[illegible] tered steam yacht for a w[illegible] cruising off the coast of Mex[illegible] securing the ocean scenes for [illegible] latest feature.

Frank J. Hawkins, distribut[illegible] manager for the United Produc[illegible] and Distributors, is now mak[illegible] his second nation-wide tour in [illegible] half of his company, with the m[illegible] object of ascertaining preci[illegible] what kind of photoplays the ma[illegible] of people want. Seventeen dist[illegible] managers and thousands of exh[illegible] tors are co-operating with [illegible] Hawkins in his communing [illegible] the multitudes of movie f[illegible] throughout the land.

New York is the only city t[illegible] has had the honor of having [illegible] name used as the main title o[illegible] motion picture. Rupert Hug[illegible] swings the honors to a West[illegible] city in his latest photoplay, wh[illegible] has been titled "Reno."

"Scotty" Cleethorpe, casting [illegible] rector for Jack White and Ll[illegible] Hamilton productions, doubled [illegible] cently as "dance director" when [illegible] arranged the routine for an Apa[illegible] dance in the current Cameo c[illegible] edy, directed by Gil Pratt.

Bryan Foy, son of the famous [illegible] die Foy, who is directing Ha[illegible] Tighe and Ned Sparks in their f[illegible] two-reel comedy for United P[illegible] ducers and Distributors release, [illegible] jected a temptnig offer to return [illegible] the vaudeville stage in order [illegible] continue his work behind the m[illegible] aphone.

...ust Keep Fit Physically

...e are three-fourths physical," ...a Jackie Vernon, popular young ...nile, "so we can not lay too ...stress on the business of ...ing our bodies in excellent ...dition, as well as our brains ac... and clean at all times. By ...ing in the best mental and ...ical state we acquire a likable ...onality, an asset not to be over...d, especially in motion picture ... The four great requisites ...fe are health, love, happiness ... success. If one will stop to ...der the forty foremost artists ...e screen it will be readily dis...red that they consider the ...ical side of life equally as im...ant as the mental."

...miracle New Name for U.S.

...ne Norton, who was a dashing ...ese light opera star before the ...ld War and who is now an ...erican citizen among those ac...y engaged in pursuing ambi... in the realm of photoplayers, ... she has discovered a new ...nym for the word America. It ...Amiracle, and Miss Norton is ...ere in her conviction that every...g about Uncle Sam's domain is ...aculous. "The Garden of Eden ...t have been in this country ...ewhere, because it is surely the ...adise of this earth these days." ...s Norton has been East to play ... of the principal roles in "De...on," which is to be the first of ...eries of feature pictures the ...ng Productions will make for ...ase through the United Produc... and Distributors, the recently ...anized million-dollar company ...ch will introduce the innovation ...distributing films direct from ...llywood instead of from New ...k City as all other concerns do ...present.

...eats Boss in Pill Tourney

Arthur L. Bernstein, production ...nager of the Jackie Coogan ...mpany, is flushed with the ex...ement of a great victory. He ...n the Hillcrest Country Club's ...f tournament. But his joy is not ...thout a bitter alloy, for, in order ...accomplish the laurels, he had to ...eat his former boss, Mike Ros...berg of Principal Pictures Cor...ration and his present boss, Jack ...ogan Sr.

"This game called golf," says ...r. Bernstein, "will ruin me. I ...n casting about right now for an ...ening with some producing com...ny in which the chief plays ...eckers or ping-pong or something ...e that doesn't excite my sporting ...tincts. It's worse to beat your ...ss at golf than it is to fail in ...rth when he tells a funny story. ...is, in fact, a social error."

"It was no social error for Ar...ur to defeat me at golf," asserts ...ck Coogan Sr., in rebuttal. "It ...as more like a miracle!"

LAUD CHIEFS AS EDITORS

It used to be the fashion for the actors and not for the literary members of filmdom to deride the production executives at the various studios. Their financial shrewdness was granted, but their intelligence in other lines was declared nil.

Sada Cowan and Howard Higgin, that busy team of collaborators on originals, adaptations and titles, report entirely varying experience. According to them, the production manager and vice-president of one of the largest companies here, possesses the finest flair for the right word in a title of anybody in Hollywood. A certain other studio manager sat down with them and the director on a particular production, and in a half hour has given concrete editorial suggestions which improved the cutting of a picture a hundred percent. One of our largest producers, with whom they have been associated on a story, reveals an uncanny feeling for meeting the public's expectation in plot development.

Such statements seem almost heretical, and flaunting the literary fashion; but Cowan-Higgin declare that they are based on their own actual experience. So it seems there IS some hope for motion pictures after all!

CARMEL SAYS JOHN BEST

Who is the greatest lover of the screen?

Here's a question that will no doubt start something among public and movie players themselves.

Carmel Myers arises to remark that John Barrymore is the great lover of the silver sheet as well as the stage. And Carmel should know for she has appeared on the screen for nigh going on to five years and has been made love to—on the screen y'understand—by the greatest male "thrillers" in Hollywood.

Miss Myers, who is appearing opposite Mr. Barrymore in "Beau Brummel" at the Warner Studio, has this to say: "Speaking entirely impersonally and professionally, John Barrymore is the greatest lover on the screen.

"This is not said to the detriment of the many talented screen lovers whom I have acted with in recent years. They are splendid—but Barrymore is wonderful.

"There is a certain finesse, a certain polish to Mr. Barrymore's love-making that I have never encountered before among the popular lovers of the screen.

"There is a sureness on Mr. Barrymore's part that I could well understand, to be irresistible. It is indeed rather hypnotic. His is not the wild, passionate flare that takes you off your feet nor is it the mild hesitating kind that bores one.

"John Barrymore could be crowned the Great Lover of the Screen."

Has Pair of Barges

In his role of a little French boy in Viola Dana's new picture, small Bruce Guerin has to wear a quaint peasant costume and wooden shoes. They're so big everybody says: "Shoes, where are you going with that little boy?" "See my boats?" Bruce cries, as he clap-claps about the studio. The other day when Director George Baker called for a scene, the youngster was not in evidence, an unusual thing, as well-trained Bruce always sits quietly in his little chair by the set, playing with his toys. After a search of the studio he was discovered beside the pond in the Metro back yard. One of his shoes was valiantly surviving its duty as a "boat," floating, as Bruce explained, "out to sea," the other having wobbled a last farewell and sunk to the bottom. But it was rescued by an assistant, and, his "boats" dried out, Master Bruce returned to the set. "Anyway," he consoled himself, "one of 'em makes a good boat. An' if I don't like it around here I'll just go to sea, I will."

Jack Mintz and Jack Dawn are assistant directors to Herman C. Raymaker for Monty Banks' feature, "Racing Luck."

"A pair of Jacks," observed Raymaker.

"Yes, we've got openers, anyway," said Monty.

One must be familiar with poker to appreciate the allusion.

New York Xmas for Hughes

New Year's Eve in New York!

Theaters. Crowds. Shops. Tobogganing.

All the joys of a winter in the East.

Cold. Sleet. Slush. Wet feet. Frozen ears. Blizzards.

All the discomforts of the world's worst climate.

These are to be the lot of Lloyd Hughes and his wife, known on the screen as Gloria Hope, this winter.

Born and raised under the clear skies of Arizona, with his youth and early manhood spent in Los Angeles and its incomparable climate, Hughes has never been east of the Rockies. Now he is going—definitely and conclusively he has made up his mind to take the trip.

Sometime in December he will pack his trunk, buy his ticket and get on the train. Several weeks of "playing around" will follow. Then, possibly, a picture or two at a Long Island studio.

In March or April he will return.

Coy Watson, father of Coy Watson, Jr., famous screen kid, and himself identified with the motion picture profession for over a decade, is supervising the wire effects for Douglas Fairbanks' "The Thief of Bagdad."

Crown Jewels in Film Plot

The famous smuggled crown jewels of Russia, which are thought to be hidden in the United States, play an important part in the story of Maurice Tourneur's "Torment," new M. C. Levee photoplay for First National.

Ever since the crown jewels disappeared various sensational reports have appeared in the press throughout the country, the most recent having been caused by the supposition that the jewels were in Los Angeles.

In the Tourneur production replicas of some of the jewels are brought to the United States by a Russian nobleman who arranged to sell the bulk of the jewels, which are hidden in the vaults of a bank in Japan, to Americans.

The Americans turn out to be a ring of notorious crooks who accompany the Russian to Japan. Just as the robbery is perfected the first earthquake of the recent catastrophe wrecks the bank and entombs all the characters of the story in the vaults. With the jewels, the crooks and their victims confined to the two rooms of the vaults and with no nourishment for days excepting the drops of water which trickle from one of the broken pipes, Tourneur weaves the most dramatic sequence he has ever attempted for the screen, it is said. Among the players are Owen Moore, Bessie Love, Josepr Kilgore, Maude George, Morgan Wallace, Jean Hersholt and George Cooper.

HELENE MAY BUILD

Helene Chadwick, after two weeks in Northern California where she spent her vacation with her mother, has returned to Hollywood and has started plans for the building of her own home here.

For the next few weeks Miss Chadwick will be among those absent from the Goldwyn studio and will be busy with architects and builders in planning what bids fair to be one of the most novel homes in Southern California.

Before she resumes work at the studio, Miss Chadwick expects to have the building of her first house, well under way. Among the features planned for her new home by Miss Chadwick are a complete gymnasium, an aviary for a large collection of rare birds, a swimming pool large enough for canoeing and garden in which will be planted trees from all parts of the globe. The home will be electrically heated and lighted, no gas or other fuel being used anywhere in the house.

For more thantwo of her five years, Priscilla Moran has been known as the "hard luck kid" of the movies. Wherever she went a jinx followed her and saddened her with death, disappointment and the sorrows of an average lifetime. At last the jinx seems to be broken. The little star is with her father and is now starting out as the star of her own producing company at the Hollywood Studios.

For Week Starting Monday, Dec. 3rd, 1923

Pulse of the Studios

For Week Starting Monday, Dec. 3rd, 1923

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BALSHOFER STUDIO, 1329 Gordon St. Stuart Mack, Prod. Mgr.						**Holly 19**
Clayton Grandin	Lola Patti	Jim Crosby			2-Reel Serial	5th Episode
Clayton Grandin	Robt. Ramsay	Jim Crosby	Wm. Wallace		"Unarmeo"	1st Week
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 31**
Eddie Lyons Production (Arrow release).						
Eugene DeRue	Eddie Lyons	Ramsey	Cooke	Staff	2--Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Dearholt Productions.						
Neva Gerber Productions.						
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-1**
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						**578-5**
Jas. Young	All-Star	Special	G. P. Saum	C. O. Sessel	"Welcome Stranger"	Preparing
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593-5**
Fred Caldwell	All-Star	Hollister	Rounsaville	J. S. Woodhouse	"Hollywood 1900"	Preparing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 00**
Century Comedies (Universal release).						
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 40**
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	Feature Comedy	Preparing
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 31**
Beaudine	Jimmy Adams	Peterson-Garnett	Clemens	Graham	2-Reel Comedy	Editing
Al. Christie	Neal Burns	Nagy-Phillips	Hageman	Beck	2-Reel Comedy	3rd Week
Scott Sidney	Dorothy Devore	Peterson-Garnett	Clemens		2-Reel Comedy	1st Week
CHARLES RAY STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr.						**Drexel 21**
Hunt Stromberg Productions.						
Stewart Paton	Harry Carey	Thornley	Ted Brooks		"High Dawn"	2nd Week
CULVER CITY STUDIO. Ralph M. DeLacy, Mgr. 6529 Venice Blvd., Culver City						**Culver City 5**
DARRELL-MOUNIER STUDIO. J. F. Mounier, Gen. Mgr.						**Washington and Ince Blvds., Culver Ci**
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						
Ryan Bros. Productions						
Geo. Chesebro	Chesebro-Clayton	Selander	Reed	Ben Cohen	"The Wolf Man"	5th Week
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-16**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Conley	Meehan		Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
Al. Ray	All-Star	McGill		Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
F. Hibbard	Lloyd Hamilton	Corby		Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 300**
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Tom Buckinham	All-Star	Sid Wagner	Kingling	Carter	"The Arizona Express"	2nd Week
Wm. Wellman	Chas. Jones	Joe August	Hough	Hobart	"Not a Drum Was Heard"	2nd Week
J. Blystone	Tom Mix	Dan Clark	Eugene Forde	Lee	"Ladies to Board"	3rd Week
David Selomon	Shirley Mason	Schneiderman	Edward Bernoudi		"The Morroco Box"	Preparing
E. Mortimer	John Gilbert	G. O. Post	Walter Mayo	Fannie & Fred Hatton	"Just Off Broadway"	2nd Week
John Ford	All-Star	Schneiderman	Ed. O'Ferna			Preparing
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead		"The Plunderer"	Preparing
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 269**
Phil Goldstone Productions. State Rights release).						
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						**Holly 016**
Monty Banks Productions.						
H. Raymaker	Monty Banks	Ray June	Jack Dawn		"Racing Luck"	3rd Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						**761-71**
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 143**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Robt. A. Golden		"The Girl Expert"	16th Week
J. K. McDonald Productions.						
Halperin Productions.						
Laurel Productions.						
W. Ruggles	Priscilla Dean		L. Pierson		"Pirates & Plunder"	Preparing
Finis Fox Productions.—R. R. Beatty, Bus. Mgr.						
F. Fox	All-Star	Hal Mohr	J. Thompson	F. Fox	"A Woman Who Sinned"	2nd Week
Priscilla Moran Productions.—O. M. Baker, Bus. Mgr.						
M. Webb	Priscilla Moran					Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Sanford Productions.						
Mattison	Mattison-V. Rich	E. Dyer	R. Sanford	Staff	"Mile A Minute Morgan"	2nd Week
Kinemart Productions. B. Schrader, Casting. 1442 Beachwood Drive.						
ROY HUGHES PRODUCTIONS. 840 S. Olive. SHADOWLAND RELEASE.						
Roy Hughes	Leavens Hale	J. MacFarland		Thos. Dixon. Jr.	"Ashes of Waste"	Arizona Location
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761-73**
Gene Stratton Porter Productions.						
Thomas H. Ince Corporation.						
Del Andrews	All-Star	Max Dupont	Frank Gerghty	Del Andrews	"The Galloping Fish"	7th Week
John Griffith Wray	All-Star	Henry Sharp	Buddy Ericksen	C. Gardner Sullivan	"Against the Rules"	2nd Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
Buster Keaton	Buster Keaton	Elgin Lessley	Walter Reed	Jean Havez	Comedy	2nd Week
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						**Holly 2400**
Paramount Pictures. (Famous Players-Lasky Release.)						
Sam Wood Productions.						
Sam Wood	All-Star		John Waters	Monte Ketterjohn	"The Next Corner"	7th Week
Joe Henabery Productions.						
Henabery	All--Star		Richard Johnston	Edfried Bingham	"The Stranger"	6th Week
Irvin Willat Productions.						
L. B. MAYER STUDIO. 5360 Melrose Ave.						**431-171**
Frank Niblo Productions.						
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 2120**
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star		Harry Schenck	J. G. Hawks	"Cape Cod Folks"	15th Week
B. P. Schulberg Productions (Preferred Pictures Release).						
Gasnier	All-Star	Karl Struss	George Yohalem	Waldemar Young	"Poisoned Paradise"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Geo. D. Baker	All-Star	Arnold	Eddington	Geo. D. Baker	"Revelations"	5th Week
King Vidor	Laurette Taylor	Chet Lyons	Dave Howard		"Happiness"	5th Week
Jackie Coogan Productions.						
V. Schertzinger	Jackie Coogan	Frank Good	Brewster		"A Boy of Flanders"	Preparing
NATIONAL STUDIO. 1116 Lodi St.						**Holly 4470**
Technicolor M. P. Corp. C. A. Willat, Mgr.						
J. A. Ball		Ray Rennahan	Geo. A. Cave		Color Photography	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	24th Week
Marshall Neilan	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	6th Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
RC STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Jas. A. Howe	Will Rogers	Robt. Doran	Ross Lederman	Staff	2-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
James Parrot	Chas. Chase	Ed Willatt	Leo Gerstad	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
Roach-Clements	Glen Tryon	Fred Jackman	Hopkins	Roach	"Monarca"	Editing
Geo. Jeske	Stan Laurel	Frank Young	Wm. Dill	Staff	2-Reel Comedy	Schedule
Fred Guiol	Spat Family	Nick Barrows	Lloyd French	Staff	2-Reel Comedy	Schedule
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945**
W. Patton Productions. H. F. MacPherson, Mgr.						
Geo. B. Seitz	Murphy Miller	Walker Cooper	Al. Neitz	Bob Dillon	"The Deer Slayer"	Editing
J. Brown Productions.						
Al. Rogell	Fred Thompson	Ross Fisher	Curley Dresden		"The Sheriff of Tombstone"	Editing
Bloford Productions.						
Hercules Film Co.						
Jack Nelson	Jack Pollo		Marco Charles	Jack Nelson	"The Great Pals"	Preparing
SENNETT STUDIO. 1712 Glendale Blvd.						**Drexel 1550**
Del Lord	All-Star			Staff	"Half Back of Notre Dame"	2nd Week
Erle Kenton	All-Star	Geo. Spear	Ray Gray	Staff	"Picking Peaches"	Editing
Del Ruth	Harry Langdon	Spear	Gray		Comedy Geo. O'Hara	1st Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres.						**Holly 4080**
Joseph M. Schneck Productions. (First National Release).						
F. Borzage	Norma Talmadge	Tony Gaudio	O. O. Dull		"Secrets"	5th Week
Jerome Storm	Constance Talmadge	Ray Binger	Edward Brophy	Sullivan	"The Gold Fish"	1st Week
First National Productions.						
C. Badger	Coleen Moore	Berquist	O'Brien	Montagne	"The Swamp Angel"	Editing
Maurice Tourneur Productions.						
Maurice Tourneur	All-Star	Arthur Todd	Scott R. Beal	Fred Myton	"Torment"	Editing
Richard Walton Tully Productions.						
Jos. DeGrasse	All-Star	Geo. Reehm	Warrenton-Carpenter	Johnson	"Flowing Gold"	3rd Week
Frank Lloyd Productions.						
Frank Lloyd	All-Star		Harry Weil		"The Sea Hawk"	Preparing
UNIVERSAL STUDIO. Fred Datig, Casting.						**433-131**
Universal Film Manufacturing Co. (Universal Release).						
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	10th Week
C. Brown	All-Star		Ernest Laemmle		"Signal Tower"	7th Week
Hobart Henley	All-Star		A. Smith		"The Turmoil"	15th Week
Eddie Cline	Reginald Denny				"Love Insurance"	Preparing
Sedgwick	Hoot Gibson		Billy Tummel		"Courting Calamity"	6th Week
Edward Laemmle	Billy Sullivan				"The Leather Pushers"	Schedule
Robt. Hill	Laura LaPlante	Jack Rose		Hugh Hoffman	"The Thrill Girl"	3rd Week
Wm. Craft	Wm. Desmond		Koehner		"The Riddle Rider"	4th Week
Bradbury	Jack Hoxie		V. Nordlinger		"The Drifter"	2nd Week
Marchant	Luciano Albertini		Ray Taylor		"Hands in the Dark"	1st Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						**598-131**
Dave Smith Productions.						
David Smith	All-Star	Steve Smith, Jr.	Wm. Dagwell		"A Tale of Red Roses"	6th Week
WARNER BROS. STUDIOS. 5842 Sunset Blvd.						**Holly 4181**
Warner Brothers Productions.						
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	7th Week
Wm. A. Seiter	All-Star	John Stumar	Tenny Wright		"How to Educate a Wife"	Preparing
Harry Beaumont	All-Star	David Abel	Frank Strayer		"Babbitt"	Preparing
Wm. Beaudine	All-Star	E. B. DuPar			"Lover's Lane"	Preparing
Ernest Lubitsch Productions.						
WALDORF STUDIOS. 6070 Sunset Blvd. Al. Brandt, Mgr.						**Holly 7940**
WORLD EDUCATIONAL FILMS CINEMATOUR. Box 818, Station "C," Los Angeles						
J. A. Eliason	Baby Betty	Wm. Field	Jos. B. Brown	Robinson	"My Kingdom for a Horse"	3rd Week

Figures That Lie By MARGUERITE COURTOT McKEE

Most of us laugh at the man who shudders when a black cat crosses his path, the man who does not play golf laughs at the man who does, and so it goes, folks wear clothes that seem funny to everybody except their owners. Yesterday, good form forbade the wearing of jewels in daytime, especially with street dress and the gown itself was made with attention to ornamental detail. But the up-to-date frock is "as plain as your old hat," and therefore is a foundation for baubles and semi-precious stones, such as (not real) diamonds, crystals, matrix and a thousand colored stones, heavy blues, cool greens and heavenly rainbows, are to be seen circling the throat of the fashionable woman. There are even charming ornaments that may be worn with mourning, the combination of onyx and crystal are proper, or a chain of alternating black and white diamonds.

The raisin growers ask, "Have you had your iron today?" I want to know, whether you have bought your highly-colored wrap for the chilly nights we're having? Don't be afraid to get it loud, tangerine is a safe and sane color if not exactly conservative. And don't forget to buy your Swede hat because they are wearing them in Paris and New York city now. A friend of mine who has just returned from "the other side," showed me some wonderful frocks that made my mouth water. There was one straight frock for wear under a fur coat, made of a novelty woolen material in a warm tan shade, inverted pleats at the sides to give room for walking; the bateau-shaped collar and cuffs and stunning. Smart Parisians are wearing long lines in the daytime and blossom out in stiffened hip-full skirts in the evening.

Things are not always what they seem, even as women are not always as rosy as they are painted, still cosmetics will always enabl woman to keep a stiff upper lip. I think it man and not mirror that caused woman to about her looks. Every woman should k what kind of skin she has and care for it cordingly. Those with oily complexions sh use fluids and lotions. Paste, any kind, t or thin, should always be reserved for the e ning. A heavy make up is not in good t and is only permissible on a very young wom As a woman grows older she should us deeper toned powder, pink faces upon an eld woman might be amusing; at least it is not mode. Women should study the style of face and should then arrange her appeara accordingly. Each of us have a persona and should bring it out. If your instinct c not guide you, go to the large hotels, and st the well dressed women you see there. not exaggerate. Be natural.

Beauty in Elk Film

One of Eastern Canada's most noted beauties is to be given a role in the Renalles production, "The Elk's Tooth," according to an announcement by Clarke Renalle, President and General Managing Director of the corporation.

Under the patronage of Lord Byng, Governor-General of Canada, and other prominent public figures, the Montreal Lodge of Elks staged a five-day Fall Festival, the principal feature of which was the selection of the "Montreal Queen." Through an arrangement consummated between the Montreal Elks and Renalle, the young woman acclaimed queen will be dispatched to Hollywood to undergo camera tests and a role will be assigned accordingly in "The Elk's Tooth.' Production is slated to commence late in January.

Although it is not probable that any of the scenes of the picture will be filmed in Canada, the Montreal Elks did not wait to see what their American brethren would do in support of the picture, but hastened to record their approval and tender their moral support of the production whose main theme carries an eloquent plea for the preservation of the monarch of the forest, the elk. Despite the various conflicting rumors relative to this picture no B. P. O. E. money is behind the venture, nor has any been solicited since the entire project is being financed by Renalles, Inc. However the Montreal Elks were quick to see the value of the film as applied to them and have given it their endorsement, together with a promise of the heartiest moral support. All financial returns from the production will be the exclusive property of the producing corporation, and the fraternity will not benefit a whit insofar as money is concered.

Renalles have just published a condensed novelization of "The Elk's Tooth" which is to be filmed from the story by Mr. Renalle who has been prominent as sportsman, director, author and stage producer for years. Complimentary copies of the book have been sent to President Coolidge and the members of his cabinet, the Governors of all of the States, the Governor-General of Canada and his staff, and to the Grand Lodge and all Elk lodges in the United States, Canada and Newfoundland.

The greater portion of "The Elk's Tooth" will be shot at Jackson's Hole, Wyoming, which is the habitat of the only remaining large herd of elk in this country. The Yellowstone Park authorities are to assist in the making of the picture.

Sings With Shadow Self

The career of Miss Ruth Gillette, dramatic soprano, whose musical voice for several years past has charmed Chicago theatre-goers, has been closely bound up since her arrival in Los Angeles a year ago with Universal's production of Victor Hugo's masterpiece, "The Hunchback of Notre Dame," now showing at the Criterion Theatre.

Miss Gillette, after years of study under a number of coaches of note, including Charles La Berge of the American Conservatory of Music, appeared in a number of operatic engagements, and was placed under contract with Balaban & Katz of Chicago, to appear in the Chicago, Rivera, Tivoli and other Chicago houses. A year ago she came to Los Angeles, and since that time has been under the management of the DeRecat-Bostick Company.

Shortly after her arrival here she visited hte Universal studios with friends, and for the novelty, accepted a small part in "The "The Hunchback of Notre Dame," which Wallace Worsley was then directing. During the times when the cast were waiting on the set, between scenes, it was the usual thing for Miss Gillette and others to amuse themselves by singing. Her voice attracted the attention of Mr. Worsley, and when singers for the prologue which part of the Criterion presenta were selected, Miss Gillette induced to become one of them. she is now singing the "A Maria" as a solo number, as as in the chorus work, for a ture in which she herself is p trayed.

Edward Burns is now work on his individual scenes at Lasky Long Island Studios ow to the illness of Miss Swanson, became infected with "Kleig" e during the filming of "The Hu ming Bird."

A large photograph of li Mary Kornman, leading lady Hal Roach's "Our Gang" hangs the Ambassador Hotel. She dressed in the chic riding habit wore during the filming of "De Days," and is shown riding prize-winning horse.

Grace Darmond has comple her work in "Discontented H bands," the Waldorf Product under the direction of Edward Le Saint. James Kirkwood, thur Rankin, Cleo Madison, Carmelita Geraghty are also in cast.

Pierre Gendron, who was author of the successful Broadw farce, "Cold Feet," has been c for a prominent role in support John Gilbert in his new Willi Fox picture, "Just Off Broadwa

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Winifred Dunn, scenario editor for Metro, has just commenced her work on the adaptation of "The Shooting of Dan McGrew," which Arthur H. Sawyer of S. L. Pictures, will produce for Metro release. Barbara LaMarr will be features in the production as "The Lady That is Known as Lou."

In preparing her script for this famous Robert W. Service poem, Miss Dunn is now collecting a vast library of informational material on Alaska and the Yukon, particularly in the days of the gold rush which are described in this poetical narrative and most of the other Service ballads.

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on the trip, assumed charge of the general welfare of the party.

"The Signal Tower," which will be released as a multiple reel faeture, will be completed, after about four weeks of studio work.

Norman Kerry, noted picture actor, whom crowds are acclaiming today for his remarkable characterization in "The Hunchback of Notre Dame," is a sad man.

He lost a 170-mile race against Death.

True—it was only a dog that died;—but the blow to Kerry was as severe as tho it had been a close relative. "Boobydoozle," pet oplice dog, favoirte of all his four-footed companions, died Friday night. Kerry, infromed by telephone of the animal's illness, raced from location in the mountains, traveling 170 miles, but arriving only after the animal had breathed its last.

He had promised Universal City officials to attend the opening of "The Hunchback of Notre Dame" at the Criterion Theatre in Los Angeles. He went, meeting crowds, accepting congratulations and greeting friends, as he had promised—but he admits his heart wasn't in it.

He loved that dog.

One of the most elaborate wedding scenes filmed in years marked the climax of "Courtin' Calamity," Hoot Gibson's new special production at Universal City. Josie Sedgwick was the bride—her brother, Edward Sedgwick, directed the scene.

The wedding is the climax fo a unique story, revolving about a wild west show, in which Hoot, is the son of an old friend of "the boss," joins the troupe to learn the business, which he does amid many trials and tribulations, finally winning the star cowgirl of the "horse opera."

The picture is replete with thrills and sensations, and punctuated with comic relief in Gibson's adventures on horseback, on the flying stage coach and other Wild West high lights.

A daring automobile race is another feature. Gibson, who at one time in his eventful career was a racing driver, handles his own racing car in this thriller.

The picture also marks Gibson's first effort as a director, for Sedgwick fell ill during the middle of the picture, and the star assumed the directorial reins until he returned from the hospital.

"Courtin' Calamity," now in the editing stage, is one of the Universal-Gibson

(Continued on Page 21)

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Raymond McKee is one of "Camera's most enthusiastic boosters. While in New York, ing the lead in "Down to the Sea in Ships" and making comedies for C. C. Burr he contri a weekly digest of New York film news entitled 'Along the Rialto." Since returning to H wood he's been a very busy man, filling numerous engagements with some of the foremost ducers, but he has still found time to come into our office and lend a hand. Furthermore h done much to increase "Camera's" popularity among his friends and the business men of section.

With this issue his wife, Marguerite Courtot McKee, who played opposite him in "Dow the Sea in Ships" and who is famous in her own right as star of many Seitz serials, begin first of a series of intensely interesting columns for the ladies. Ray will follow with a co of his own, the style of which is yet to be decided.

It is this co-operation upon the part of Mr. and Mrs. McKee and other professional p that distinguishes "Camera" from all other film papers. It is "of, by, and for the people make pictures"; The Digest of the Motion Picture Industry.

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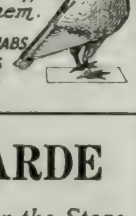

It is only comparatively recently that we have taken to analyzing the causes of success of certain pictures, or of certain actors, or of certain producers; and sex appeal seems to be the favorite explanation. Does this also apply to the successful writer in fil mcircles?

Sada Cowan and Howard Higgin, one of the busiest literary teams in filmland, answer an emphatic affirmative.

"Sex conflict is ,after all, the underlying basis of all drama; and we feel that we have this fundamental factor in our collaboration. We argue about a certain character development, come to an apparent impasse, and then re that one of us is naturally upholding the man's end, and the other is just as staun upholding the man's angle. From the r ant discussion we evolve the particular d opment as we believe the sex conflict w work it out."

Herein lies undoubtedly much of the su that Cowan-Higgin have attained. The tude of both sexes is naturally contained their writings, and just ae naturally it gi their picture work a universal appeal whic made them sought after by motion picture ducers.

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"specials" widely advertised. David Torrence is one of the principal character players.

Gladys Hulette, who has just finished her part with Perley Poore Sheehan's "Innocent" at Universal City, will take a vacation for several days before commencing a new role. Miss Hullette recently scored heavily in "The Burglar's Kid" with Baby Peggy.

Reginald Denny, star of "The Leather Pushers," "The Abysmal Brute," and "The Spice of Life," who was seriously injured when his motor car turned over on Sunset Boulevard in Hollywood, is reported to be recovering at a satisfactory rate. His injuries were severe and he will be in a cast for several weeks, but attending physicians state that his unusual strength and all-around physical fitness are making his recovery easy.

Hayden Stevenson may play many different kinds of roles, but most of the time he may be found in "The Leather Pushers" unit if "The Leather Pushers" are being filmed at the time. As the crafty but likable manager, who gets his fighter out of trouble and into combat with profitable regularity, Stevenson has created a role which has caught the fancy of the public. He is now appearing with Billy Sullivan, the new star of "The Leather Pushers," under Edward Laemmle's direction.

Robert Hill, who has just finished directing "Jack O' Clubs" with Herbert Rawlinson at Universal City, is working on an original story of his own. It is the adaptation of a magazine story he wrote some years ago.

The mighty hunters have returned!

Sixty of 'em, armed with every conceivable type of shooting-iron from air-rifles to double-barreled shotguns and German Luger automatics, are home from the redwood forests of Northern California, but with nary a bear, or a deer, or quail, or anything else except memories of hard work and very little play.

Not one of the Nimrods is offering any excuses for the utter lack of trophies of the big hunt ,but the blame is being shouldered by Clarence Brown, director of Super-Jewels for Universal, who figured that the company he took on location into the forest near Fort Bragg should give first attention to the filming of the railroad scenes for "The Signal Tower," and let the quest of game be a second consideration.

When Director Brown's production aides, players and workmen learned they would live in the wilderness for at least six weeks, they scurried about to secure some sort of firearm, and those who possessed neither revolver, rifle or shotgun, borrowed them from friends or procured them from the arsenal at Universal City.

The company was quartered at a deserted

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summer camp eight miles from location. There are no automobile or wagon roads anywhere near the forest, so the railroad company provided transportation in the shape of trailers drawn by a gasoline speeder. The first morning out everyone was "loaded for bear," and just itching for the sight of a squirrel, or an elephant, or anything that would prove prey for their bullets and shells. But nothing came into view save the giant redwoods, so the guns were piled up for the day. For three weeks Brown worked his cast and aides so hard from sunrise to sunset that no one had any time, or energy, to wander off in search of game or fowl. Then the order came that the next three weeks would be given over to night work exclusively.

"Fine," thought everybody, "we can spend part of our days hunting." But the night sessions were long and hard and the days were given over to absolute rest. The cold was intense at the camp, and when it was rumored there was a lone bear in the neighborhood Assistant Director Charles Dorian looked at the heavy frost on the ground and opined the animal was no doubt a Polar bear. A day or so after Wallace Beery ceased taking a new automatic shotgun to location with him, quail flew within a few yards of the cameras and the whole company saw a deer when there was not even a pea-shooter in the crowd.

The Sunday before the party returned to Universal City, Director Brown held a late afternoon target contest. Virginia Valli, star of the production, bagged a ginger ale bottle with little Frankie Darro's air rifle. Rockliffe Fellowes surrounded a bullfrog all by himself and finished it with a forty-four calibre bullet at three feet and Mrs. Brown nearly caught a fish.

But when the company arrived back at Universal City to learn that the officials were jubilant over the wonderful stuff that Director Brown had gotten on the location, all hands were comforted to think that such a large and well-equipped hunting party had at least accomplished something of note during their sojourn in the wilderness.

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Volume VI | SATURDAY, DECEMBER 8, 1923 | Number 34

Civic Pride

*"We hold these truths to be self-evident, that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness. That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends it is the right of the people to alter or abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness * * * but when a long train of abuses and usurpations, pursuing invariably the same object, evinces a sign to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security."*

—THE DECLARATION OF INDEPENDENCE.

Excerpts from this document, one of the most cherished of its kind ever drafted, bear out in unfailing testimony that the city constitution of Los Angeles has not kept pace with the growth of the community itself. For where, may we ask, are we of this city accorded the national right to the "pursuit of life, liberty, and happiness." Life . . . it's only existence. Liberty . . . well that's the joke. Happiness . . . you're talking Chinese. The pursuit part is true, but we're not doing the pursuing; it's the Police Commission. In fact they've been doing so much pursuing in the past few days that the Wampas are about to afford San Francisco the opportunity to burst out in one loud guffaw this coming February. It will be a horse-laugh on Los Angeles; one well earned.

For years there has been spirited competition between San Francisco and Los Angeles. Each city has made amazing progress in its own way, and Los Angeles has attained world-wide renown as the home of the motion picture industry. 'Tis true that the northern metropolis has made many spirited bids for the film studios, but heretofore civic loyalty has forbade any such thing as our removal to the bay city. Los Angeles has of late been sneering at San Francisco because the Angel stronghold had been making such tremendous forward strides, out all of proportion to those being made by its competitor. The laurels, well within the reach of the southern city, have now been supplanted by a very ornate raspberry, and San Francisco, progressive in a metropolitan way and awake to the merits of the cinema profession, has proffered its aid in staging the Wampas Frolic there. It has been accepted and they will dance in 'Frisco for forty nights and forty days if they so desire. If they dance there they may work there. Quite plausible, isn't it? This, however seems to throw the well-known chill into the business men of Los Angeles and frantic last-minute efforts are being made to alter the laws. The damage is not beyond repair, but it's pretty bad . . . pretty bad. The dumbells in the city hall are not ringing; there will be a Curfew tonight.

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FRED W. FOX
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JOHN CORNYN
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"CAMERA!", *The Digest of the Motion Picture Industry,* issued on Saturday morning of each week, *at* 6318 *Hollywood Boulevard* in Los Angeles, California, Telephone 439-869. *Entered as second-class matter,* Aug. 11, 1918, *at the Post Office at Los Angeles, Calif., under* Act of March 3rd, 1879. *Published by* S. W. Lawson Publishing Co., *with* executive *and* editorial *offices at* 6318 *Hollywood Boulevard, Los Angeles.* National advertising representatives *H. H. Conger Co., New York, Chicago, San Francisco.* SUBSCRIPTION RATES: $3.50 per year *in Los Angeles County;* $4.00 per year *in outside zone;* $4.50 per year *to Canada;* $5.00 per year *to foreign points.* Address all communications to the company.

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This Week's Theatre Notes

This week's bill at the Hippodrome is headed by a thrilling rapid-fire drama of the old West, starring that well known hero—Jack Hoxie in "The Marshall of Moneymint," a two-fisted, upstanding son of the plains, in a cyclonic story of knaves and hearts. It is the story of a youngster alone and unaided, rids a little Western town of a band of evil-doers and wins for himself a beautiful bride.

A classy array of vaudeville will be headed by Johnnie Burns in "Comedy Character Impressions." The Superior Character Comedian —James C. Fulton and Co. in "Any Girl's Papa." A pleasing little skit well played by a clever company. Medell Thompson, a blackface comedian in "The Black Ace," is known as the young Bert Williams. A Musical Comedy Novelty is presented by "The Musical Zanes" a company of real musicians. Their repertoire ranges from classic to the modern rag.

Clifford and Purtell, is a little Irish-Night-in-Gale from far-off Emerald Isle, and sings a number of beautiful selections. She is ably assisted by that clever comedian Mr. Clifford.

Burt and Hyman—"The Incomparable Pair" are seen in one of the cleverest hand balancing and bymnastic exhibitions in vaudeville. The World in Motion and a comedy photoplay conclude the bill.

Universal's tremendous picturization of Victor Hugo's great classic, "The Hunchback of Notre Dame," is destined to establish a new record. "The Hunchback," backed by a marvelous reception at the hands of the critics, has created a furore with the general public. Lon Chaney, as Quasimodo, the hunchback bell-ringer of Notre Dame Cathedral, has scored the greatest success of his career from every standpoint. His makeup is a marvel of realism, his own personality being entirely submerged in that of Hugo's famous character.

Patsy Ruth Miller, Norman Kerry, Brandon Hurst, Ernest Torrence, and all the other seventy-five principals in the exceptional cast win new laurels for characterization in their various parts. The film, with it's tremendous, epoch-making settings, gorgeous costuming, and wonderfully-handled mob scenes, forms a background against which move a cast that is a veritable who's-who of filmdom.

Buster Keaton's new feature comedy, "Our Hospitality," the second under his new alliance with Metro, is something entirely new in the comedy field. This production is built out of the humorous side of American life in the early '30's. For the first time Buster makes screen love to his wife, Natalie Talmadge Keaton. Natalie plays the feminine lead, while other members of the Keaton family appearing in the film are Baby Joe (Buster II) and Buster's father, Joseph Keaton. Others in the cast are Joe Roberts, Kittie Bradbury, Jean Dumas, Ralph E. Bushman, Craig Ward and Jack Duffy. Jack Blystone directed "Our Hospitality."

Buster plays a fashionable youth of the pioneer days, known as the railroad building era.

As an added feature, in order to make next week "hilarity week" throughout Los Angeles, Loew's State Theater will present Mack Sennett's latest comedy, "One Cylinder Love" which serves to reintroduce to screen fans the famous Sennett Bathing Beauties.

The Leviathan orchestra, the foremost of a group of Paul Whiteman orchestras engaged to play on the United States Shipping Board liners are the special headline feature of the Hillstreet. The Leviathan orchestra, as its names implies, has been selected as the group of Whiteman jazzers to dispance dance music aboard the giant liner and is only playing a few vaudeville dates under the direction of the U. S. Shipping Board before returning to its trans-Atlantic voyages. In conjunction with the regular dance music there are several soloists, vocal as well as instrumental, and an especially fine saxophone quintette. Morton Downey, a tenor with a sensational lyric voice discovered by Paul Whiteman is the featured vocalist.

D. Apollon, the mandolin wizard and Russian dancer assisted by the Misses Aamona, Bacon and Pavlow will offer "Bi-Ba-Be," a novelty divertissement of color, singing and dancing.

"The Weak Spot," a dramatic one act oddity written by George Kelloy, will be presented by Geo. Harrington, Della Evans and Lydia Willmore.

Jack George, a blackface comedian assisted by Mae Normandie; Nat Carr, singing character comedian and Bernard Bollen's leaping canines will complete the bill.

The feature photoplay for the week will be "The Six Fifty" with Renee Adoree and an all star cast.

So welcome is the Harold Lloyd brand of comedy to Los Angeles and her million people, that his latest mirth-quake, "Why Worry?" swings into its seventh great week tomorrow, at Grauman's Rialto.

Ever since Lloyd started on his career as a film comedian he has steadily traveled forward and "Why Worry?" is his most ambitious production. There are big sets, elaborate backgrounds and six reels of fun in which the star was assisted by John Aasen, the young giant of huge proportions, and pretty Jobyna Ralston.

The latest musical comedy production at the Burbank Theatre is one of the merriest ever devised for the famous Baby Dolls. The production "Couldn't be Sweeter."

So evidently a good measure of entertainment is in store for musical comedy patrons. The illuminated runway presents the Baby Dolls in new special dances and a flashy set of wardrobe creations.

Morosco
744 South Broadway

"The Lady Killer"

Mason
127 South Broadway

Dark

Egans
Pico and Figueroa

Edmond Lowe
in
"The Waning Sex"

Hippodrome
320 South Main

Vaudeville
and
"The Marshall of
Money Mint"

Orpheum
630 South Broadway

Vaudeville

Pantages
Hill at Seventh

Vaudeville

Hillstreet
Hill at Eighth

Renee Adoree
in
"Six-Fifty"

Burbank
Main near Sixth

Musical Comedy

Majestic
845 South Broadway

The Duncan Sisters
in
"Topsy & Eva"

Tally's Broadway
833 South Broadway

Chas. Jones
in
"The Eleventh Hour"

Symphony
Broadway near Sixth

"Buck" Jones
in
"Hell's Hole"

A Sanskrit Inspiration

By GEORGE LANDY

Age is a relative matter, so it is not necesrily of interest that such-and-such a person the youngest successful worker in his, or her, e. That is, not of itself; although the matter age does undoubtedly give an added fillip interest to the story of Winifred Dunn's ucss; for she is the youngest person to hold the st of scenario editor at any of the big studios. ore important, however, is the story of her hievements, how she works, and the ideals d plans that she puts into her scenarios for etro.

Her inspiration has been the following well-own quotation from the Sanskrit: "Look well this day, for it is life—the very life of life. its brief course lie all the verities and realis of your existence, the bliss and growth, the ory of action and the splendor of beauty. For sterday is only a dream and tomorrow only a sion. But today, well lived, makes every yesday a dream of happiness and every tomorw only a vision. But today, well lived, makes ery yesterday a dream of happiness and every norrow a vision of hope! Look well, therere, to this day—such is the saluation of the wn!"

In other words, Miss Dunn feels that the orth-while scenario, the scenario that can be ade into a good picture, is based on the daily currences of real people in real circumstances. fact, she believes that once you have conived your characters and have clothed them flesh, so to speak, they develop themselves turally and without straining the imagination the author. Get your people firmly fixed in ur mind and they will automatically take care not only their own characters but also of e situations into which you plunge them at e outset. In fact, once she has started typing r first draft, Miss Dunn claims that the keys em to print action on the paper, almost with-t her assistance. More—if she is too conious of straining after drama and characterization, even the physical act of typing becomes a hardship, almost an impossibility!

Starting your characters, she says, is like throwing pebbles into a lake of dramatic occurrences; waves are created that go on and on, practically without end, and overlapping all the time. Each of these points of contact is a dramatic moment, a plot situation.

When Winifred Dunn was just a young girl, she and her father moved from Chicago to an island home in one of the Wisconsin lakes, where he gave her the benefit of his own Oxford erudition, turned her loose on a vast library of the classics and led her to become an integral part of Nature. Naturally, her imagination developed with her vocabulary and her feeling for the verities of life. In her teens, she came to Chicago, studied stenography and soon thereafter aided a European playwright to translate and idiomize his script. When he joined the scenario force at Selig Polyscope, then a powerful factor in the film world, she tried her own hand at scenarios and sold her very first effort, entitled "Too Late." Soon she was contributing regularly to this company. In all, she has given over fifty originals to the screen and has adapted more than as many stories by other authors. She has "doctored" a number of successful films, has titled perhaps a score and has even made two of her own productions. Now, she is head of the scenario department at Metro, so her thoughts have the authority of accomplishment behind them.

Too many young writers, says Miss Dunn, misjudge the public's honest desire for realism and give it sordidness, instead. Audiences want a romantic background—even if the costumes and locale are here and in the present—they still insist on the characters of the story being real people, developing logically and naturally.

Further interpreting her inspirational Sanskrit quotation, Miss Dunn urges the importance of every bit of action, every word of dialogue and every minor player in the story. A tiny false note will spoil the mosaic which the good scenario must be. Above all else, she reiterates the caution to keep people human. If they are real to the scenario writer, they will be real to the audiences.

Recently, Winifred Dunn finished the scripts on "The Eagle's Feather" and "Held to Answer,' both forthcoming Metro specials; she collaborated on the scenario of Victor Schertzinger's "The Man Life Passed By," and is now adapting "The Shooting of Dan McGrew," Robert Service's famous poem, soon to be filmed by A. H. Sawyer for Metro release.

Mah Jong!

By Raymond McKee

Mah Jong! As some folks think it should not played.

After reading these articles you will not know y more about that game than the author.

In these days of forced variety, when a feiw who devotes all of his time to perfecting s chosen calling, is called narrow and lacking versatility until most of us feel obliged to iden ur range of study without perfecting our ves in anything, it is something of an advenre to write a column on any subject that anye is apt to know about; therefore, I, Raymond cKee, being of, or at least believing myself be of, sound body and weak mind, (else I re not tackle such a subject), have decided at, as long as I must write something to fill is space, must fill the same with something at folks know very little about, thus giving yself free reign to speak freely. I shall tell l I know about the subject, which will not take ng. My main object being to confuse my aders as much as possible until all readers gage themselves in a civil war and gradually terminate themselves. Mah Jong! Pung how! Mah Diao! Mah Cheuk! and Pe Ling! l mean the same to me. GAME EXTRAORDNAIRE! That is my subject. If you are not terested, read no further—and if you are interested, then read no further, for you'll know ss of the game after you've read it, than bere. The game is not governed by uniform les. Different rules and different methods of play have been adopted in different parts of the country. This is probably due to the fact that the first writers rushed into the papers without going into the original Chinese rules. I am well acquainted with a number of China people and have discussed it until I fully realize that I know nothing of the game, therefore I shall tell you all about it, beginning next week.

There have been many books written about Mah Jong and there will be many more written before even the obvious points of this centuries old game will be revealed. The overnight enthusiast believes the game to have just recently been introduced to this country, while as a matter of fact, and any historical student will bear me out, if I should have the courage to say it. I will have the courage, Mah Jong was, even during the civil war, counted upon to lessen the long hours of General U. S. Grant while waiting for his boys to reload their trusty muzzle loaders. See footnote "P," in Major Cement's History of Traffic Conditions During the Civil War. It reads, in part . . . . and there was no pleasanter sight in the world, than that of the stalwart young Abraham, (meaning Lincoln, o fcourse) in the early days of a rainy day between battles, having his game of Mah Jong. The battles, referred to in the foregoing line, we take to refer to the battles Mr. Lincoln was known to stage with his beloved wife Lizzie, for the reason that Honest Abe was too old during that war for the draft. There is also an old wood cut accompanying the footnote which shows a striking likeness of Honest Abe, trying to remedy a defect in the game which is a delayed call of pung. This snap shot, (flash light, of course, for in those days Kleig lights were almost unknown), was taken immediately after a player, (Carrie Nation, I think it was) had exposed her hand by taking a discard for a sequence. I'm sure we all recall that beautiful old poem, with great pleasure; written by, was it Horace Greely? . . . .

"Who touches a hair of yon grey haid;
Dyes like a dog! Mah JONG! HE SAID!
That alone is proof enough. More Anon!

JOE DED * * **By Bert Tracy**

JOE DED

wants to know the difference between Lon Chaney and a good gambler. Here's hoping he finds out by next week at the latest.

Wire Walker

By PETER G. SMITH

From circus wire walker to a prominent niche in the hall of screen fame!

From ragamuffin in the streets of Forest City, Pa., to an eventful picture trip to Ireland and back again in the whirl of America's theatrical circles!

That, in brief, would convey a very good idea of what Pat O'Malley, one of the screen's leading players, had to go through to occupy his present unique position in filmdom. After a half hour's chat with O'Malley it would be an unusual procedure if one failed to call him "Pat." And in becoming so intimate the warm humanness that characterizes the man would sparkle in his Irish blue eyes, and in his rose tinted cheeks.

"When I was a kid," said Pat, with a look that brought back visions of the coal mining neighborhood in Forest City, "I had a sneaking desire to become an actor. Just what kind I didn't know then. In fact, I didn't have any time to think about it, because my dad was a coal miner—and all fathers want their sons to follow in their footsteps as closely as possible. There is a certain family pride in that, you know.

"But one day a circus came to town. Right then and there I decided to become eligible for circus work. I didn't know whether to start as the water boy for the elephants, or as a messenger for the circus owner. Neither appealed to me very strongly until I sneaked through a hole in the circus tent, and saw a young couple do a wire walking act. They were so thrilling, that for many days afterwards I could think of nothing else bus the circus and the two wire walking experts. And so I decided to be one of them. But how to do it was a problem.

"When I was about six, an opportunity was afforded me to act in several school entertainments. When I was seven I got another chance to act. At eight still another chance. During these years I was practicing how to walk a wire in my mother's back yard. Many's the time my parents gave me up as being fit only for the insane asylum, since I fell from the wire as often as I tried to keep on it. But I was persistent, and during my eighth year I was given a chance to perform for a local stock company. Well, I apparently made good.

"For several years I performed the wire walking act, played small juvenile bits, carried the drum in street parades, and distributed hand bills before the performances. This work carried me up and down the Lackawanna Valley, in fact throughout most of Pennsylvania. My career had been launched, and I was becoming successful in a small way. So much so that for many years afterward I toured all over America; years which were very trying indeed, but withal full of experiences that have since proved very valuable in my picture work.

"I have been in pictures for about twelve years, and I frankly confess that all my dreams, my waking hours are spent in the fascination of motion picture making. I love the game and I don't ever hope to leave it."

In the early fall of 1912, Pat O'Malley was given his first part in a motion picture. In those days only one reel pictures were being made, and he was cast for a part in "The Alien," being made at that time by the Kalem Company. It is significant that Robert Vignola, who is directing Marion Davies in the Cosmopolitan productions, was at that time directing and playing the male lead in the Kalem picture. Pat's work must have been good, for he says that he was kept on the job for six months.

Another significant feature of the early days of picture making is that the Gene Gauntier Feature Players decided ot make all their pictures in Ireland. Pat O'Malley was engaged to play the leads in pictures of the Coleen Bawn type. While abroad he visited France, England, Germany, Italy. This was in 1917 when the company changed its name to Sidney Olcott Productions.

Now in Ireland picture making was prohibited when the war broke out, and the entire company was forced to return to this country. There followed a long period with the Edison Company as the featured leading man for three years, after which he appeared in productions made by Marshall Neilan, Universal, Vitagraph, Ince, Mayer, Schulberg and others of equal prominence in the industry.

To the best of Pat's memory some of h best features are "The Blooming Angel," "G and Get It," "Dinty," "Bob Hampton of Pl cer," "Lying Truth," "Brothers Under th Skin," "Wandering Daughters," "The Eterna Struggle," "The Virginians," "My Mami Rose."

At the present writing Pat is playing th leading male role opposite Laurette Taylor i "Happiness," the J. Hartley Manners play b ing picturized by Metro.

It's a long lane to fame and fortune, but pe severance and a stout heart (be it Irish o otherwise) will bring its due reward.

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Cal., Dec. 6th, 1923.

Frank Alexander, four-hundred-pound comedian, who is soon to be featured in a series of comedies made by the newly-formed Eldorado Films Corporation of this city, spent Thanksgiving at his home in Hollywood. He returned to town on Monday with the report that he had eaten so much home-cooked turkey that he had added several pounds to his merry little weight.

The world photoplay rights to the widely read novel "The Wise Son," were purchased last week by Louis Graf, executive head of the organization that bears his name. The deal was consummated thru Grace Inglis of Hollywood.

Vicente Blasco Ibanez, world famous Spanish author, best known to the film public for his masterpieces, "The Four Horsemen of the Apocalypse" and "Blood and Sand," arrived in San Francisco on Saturday on the steamship "Franconia," bound on a tour 'round the world. The ship stayed in port for two days, and almost all of that time was spent by Senor Ibanez in his room at the St. Francis writing a scenario for Mae Murray's future use.

Howard Strickling, director of publicity for Metro, spent most of last week in San Francisco, on business for the organization.

Kenneth Hodkinson, general manager of United Artists, came to San Francisco last week to spend the Thanksgiving holiday season in his old home town. He left on Friday for Los Angeles to confer with Douglas Fairbanks, Mary Pickford, and Charlie Chaplin, but will return here for a further stay before his return to the east.

Hal Nites, long connected with the film industry in San Francisco, but who left here several months ago, has returned as manager of "Scaramouche," the film which is making a hit at the Capitol Theatre. Mr. Nites brings with him his bride, as he was married during his absence from our city.

Helen Howell, popular screen actress, and Frank Capra, assistant director of the Gerson Pictures Corporation, were married at the home of the bride's parents on Thanksgiving Day. The wedding itself took place before a few members of the bride's family and some intimate friends, and was followed by a large reception. Miss Howell had been for some time a member of the company making five-reel melodramas for the Gerson company, and Berthold Berger, general manager of the organization, Ora Carew, its star, Tom Gibson, the director, Jay Morley, leading man, and other members of the company were among the wedding guests.

Bobby Newhard, head cameraman on "The Hunchback of Notre Dame," and many other famous films, came to San Francisco on Saturday, accompanied by his mother, to meet a welcome his brother who is returning after absence of eighteen years in Russia and t far East.

Loyal to his San Francisco, Max Graf, supe vising director of Graf Production, who is no in the east, has just declined an offer from Ne York's Rivoli Theatre to hold the world's pr mier presentation of the latest Graf pictu "Half-a-Dollar Bill," in that edifice. Graf d clares that as "Half-a-Dollar Bill" is purely San Francisco product it shall have its premi productio nhere, so it will be given to the wor at the Warfield Theatre where all the form Graf-made pictures have had their first pub presentation. The exact date of the showi has not yet been decided but it will probably about the first of the new year. The film is b ing released thru Metro, and New York w have it the week following its opening he After closing several big deals in the Ea Max Graf will leave for home this week, to here in good season to spend the holiday seas with his family.

The world's premier of "Reno," latest Rupe Hughes picture, took place at the Californ Theatre last Saturday.

It is rumored that Max Graf ,supervising d rector of Graf Productions, is bringing Ral Ince, director, with him from the east to wie the megaphone on his next picture, "The Wi Son."

Ben Lyon was a week-end guest at the Francis, coming to town to be present at t opening on Saturday at the Warfield Theat of "Flaming Youth," in which he plays a pro inent role.

San Francisco has a new and very beautif neighborhood playhouse in the Alexandra Th atre at Geary and Eighteenth Streets, opene last week to a brilliant audience. The Ale andra built by George Oppenheimer and Al E. Levin at a cost of $350,000, not only tak rank among the beautiful theatres of the cit but has the distinction of being the first wi an Egyptian motif in decoration to be erecte here. Mayor Rolph was the speaker at th opening. Ben Black's Band, recently returne from Grauman's Metropolitan theatre in L Angeles, is furnishing the stirring music, ar was heartily welcomed.

Priscilla Dean and Harry Myers spent la week in San Francisco, having come up to b present at the big California-Stanford gam and to christen an oil well. The oil well is the bay district oil field, and has been name the Dean-Myers well. Miss Dean will retu to the south to begin production as the hea of her own company. Her first independe picture will be made at the Hollywood Studi under the working title of "The Pirates."

Figures That Lie

By MARGUERITE COURTOT McKEE

You have all read of the Mayflower and the ave Pilgrim Fathers who landed on Plymouth ock, of their struggle for life against the wild en, beasts and climate of New England. Did u ever stop to think of what the women lks of that stalwart group gave up? How e pretty daughters and the colonial dames ust have watched for ships from across the as that would bring materials for their next ocks. Clothes must have meant just as much the beauties at Plymouth as to you for they ere of the best families from "merrie old ngland." Can you imagine yourself waiting vo years for news of what they were wearing utside of your own little community? Nowaays if a lady in Washington, D. C., brings out hat that is a little different, we all know it efore she reaches down town. The houses of aris, from which come the very latest styles, amely, "Vionet," "Jenny," "Miller," "Lavin" nd "Cheruit," cable to us that their latest odels will engage jeune fille style, full of airy race and beauty. In this colorful season of ich brocades and metal laces inspiration is ot lacking. Everything has become more laborate, in a way, though lines still follow he figure. There are some delightful models in oft gowns, reveling in the satin crepes, employ- n gthe floating panel that ripples below the kirt hem using now and then a jeweled motif nd seldom any trimming beyond a single outlining row of rhinestones. One idea for a roper frock is in a pale yellow flat crepe. The frock proper is a chemise, cut "V" at the eck in front, round in the back, and sleeveless. Marking the waist line at the hips, a quare of the material, and let loose to cascade almost to the floor. The gown is plain in the ack, the skirt gathered slightly to the bodice. A line of brilliants edge the neck and hang like a necklace, front and back finished with a pretty ornament of the stones. The rhinestone outline marks also the underarm seams and another such ornament finishes at each side.

In keeping up with fashions, one is nowadays, "moved to tiers," regarding coat dresses, which women have learned to regard as one of the necessities of life. Besides its recommendation of utility, the coat model gives a subtle flattery to the figure. The surplice side-fastening most often observed on coat frocks and fur collars are frequently accompaniments of this type of costume. Antique gold braid, intricately woven braid of silk, colorful, embroidery and narrow lines of fur trim these smart frocks of moire, wool crepe, poplin, charmeen or suedeine. Suedeine, by the way, is a new suede like fabric with the texture of a mocha glove. It is widely exploited by Paris for suits and frocks as well as top coats. This lovely material is found in all new shades. Carrot, carnealian and soft French grey are among the favorite colors next to brown-cocoa and navy. A very popular frock which is bound to have popularity, consists of a striped blouse, sired by the middy. Slim and trim the blouse reaches to the hips or below. Contrary to the beltless decree of fashion, the long waist line is held loosely by a leather belt buckle finish. *Next week about hats and bobbed hair.*

COMING!

Richard Mattison Duane's Articles About the Scenario Schools

Palmborg's Paragraphs

(Being one of a series of impressions of film folk and cinemaland anecdotes as written by a motion picture insurance man. By C. F. Palmborg, special analyst and Hollywood representative of the New York Life Insurance Company).

Dealing with a man like Jean Hersholt makes business a real pleasure. His quick, alert mind rapidly grasps the information one wishes to impart, and as he follows, one realizes that he is intelligently absorbing and digesting all that is being said and is not merely nodding a "yes"—a trick that often happens in my business—while the listener is really not getting the information.

At first it was difficult for me to connect this big, pleasing, clear eyed gentleman, with some of the characters he has portrayed on the screen, for some of his characterizations have been of half witted imbeciles and mean cunning brutes which seemed entirely out of his line. I could easily understand his fitting into the part of the servant in "The Servant in the House" or playing the king in "Jazzmania," but I could make no connection between this fine looking man who sat before me and the bleary eyed, loose lipped, half-wit Joe Creech of "When Romance Rides' 'or the brute fisherman Ben Letts in the recent "Tess of the Storm Country."

I have in mind a character who is at present very much in the limelight. He deserves considerable praise for his work is good, but Jean Hersholt, to my mind, deserves far more, for this man I mention, as far as looks are concerned, is in real life much the same sort of a chap, while Mr. Hersholt is as different as black and white.

Mr. Hersholt has had considerable success as a director, although that fact is not generally known. One of his pictures which stands out in my mind "When Romance Rides," he both directed and appeared in.

He showed me some photographs of scenes from "Greed," in which he plays one of the leading roles. This will be entirely different from anything he has done and I believe it will be his best.

His artistic sense is not limited to acting alone, for he draws wonderfully fine pen sketches and does exquisite oil paintings. I believe that if this work of his were advertised there would be a big demand for it, but from his conversation, I judge it is done for the pleasure in the doing.

Aside from these two remarkable talents, he has a hobby for collecting rare stamps. I happen to know a bit about this, for I was an enthusiastic collector myself during my school days. His collection is valuable and very fine, showing that he has spent much time and given painstaking care.

But first and foremost Jean Hersholt is a husband and father. That is his chief business in life, and we get out of life about what we put into it. He gives his family a great deal of devotion, love and unselfish care and he gets good returns, for his is a home where happiness and contentment abide. His lovely wife has a rare combination of dignity, intelligence and the joy of living which makes her an ideal helpmate. He can well be proud of her and their fine, sturdy little boy Alan.

Philosophy

REASON
By Eric Mayne

"Be ready always to give an answer to every man that asks a reason for the hope that is in you."

Sound advice given ages ago, but as good and useful today as when it was given.

We may some times have Hope without Reason, but our Hope is more likely to be realized when there is Reason for it.

We are impelled by passion; we are swayed by emotion: We need Reason to enable us to keep our Balance.

A Wise man says: "He that will not Reason is a bigot; He that cannot Reason is a fool; And he that dares not Reason is a slave."

In a well-ordered life, Conscience and Reason are very near to each other.

It is the power to Reason ,and to follow Reasoning, that puts man into a higher sphere of life.

It is the power to Reason that reaches a Man that a law without Reason is not a law at all.

Cicero concluded that—"Wise men are instructed by Reason, men of less understanding by experience; the most ignorant by necessity; and beasts by nature."

If we Reason from what we do not know, our conclusions are likely to be very unreasonable.

It is better to reason on what we are going to do, than to Reason on what we have already done.

We are better able to help others if we are guided by Reason.

When we have a good Reason for what we do, let us do it with a will.

If we haven't a good Reason for doing a thing, we have at least one good Reason for not doing it.

Reason is our intellectual eye. In these days we need a clear vision.

PUBLIC OPINION

(EDITOR'S NOTE—Mr. John Cornyn, of the "Camera!" staff, was a visitor at the indignation meeting of the Motion Picture Directors' Association last Monday night when ways and means were propounded to remedy the present dance and entertainment ban. He presents herewith a few impressions of what some of the directors said to him about "Camera!"'s last week's issue, where the issue was presented on the editorial page.)

Fred Niblo:
"I have always admired "Camera!" and have felt that they were at all times willing to uphold the motion picture industry, and inasmuch as the closing of our dance was a slap at the entire industry I know that we can depend on "Camera!" for its support."

Edward J. Le Saint:
"Your editorial entitled "Permit" hit the nail square on the head."

Harold Shaw:
"'Camera!' is deserving of the support of everyone connected with the motion picture industry."

Douglas Gerrard:
"You can't quote me too strong in my appreciation of your wonderful editorial regarding the close of our dance."

Howard Mitchell:
"Certainly know that 'Camera!' has always been with the directors."

Fred Kelsey:
"Always have been for "Camera!" and always will be."

To the members of the Motion Picture Directors' Association and all other folk of filmdom "Camera!" reiterates its desire to be of the utmost service. This is a crisis calling for our unified efforts, and The Digest of the Motion Picture Industry desires to fulfill its role as a factor in the successful conclusion of the campaign for the preservation of personal liberty, and return of common sense to our city government. We will heartily welcome any suggestions you may have to increase the power and effectiveness of our participation.

PRINCIPAL PICTURES CORPORATION
7250 Santa Monica Boulevard
Los Angeles, Calif.

December 1st, 1923.

Editor "Camera!"
Hollywood, Calif.
Dear Sir:

I have just finished reading what I might term one of the finest editorials I have yet had the pleasure of perusing.

Reference is made to your "PERMIT" in this week's issue of "Camera!"

I feel that in this editorial you have taken the words right out of the mouths and inner feelings of every member of the motion picture colony in Los Angeles and Hollywood. And not only the members of the film world, but of countless thousands of citizens and laymen.

The motion picture people of this city mean something—something that Los Angeles could not well do without. And if the motion picture people cannot be given an upright and honorable deal then I say it's time to throw up the old sponge and seek more fertile fields.

I think "PERMIT" is going to have a tremendous effect and as a member of the silent drama industry and Vice-President of the Western Motion Picture Advertisers (Wampas) I want to sincerely congratulate you on your magazine's powerful stand on this question.

Cordially yours,
(Signed) HARRY D. WILSON.

AMERICAN PEACE AWARD

342 MADISON AVENUE
NEW YORK CITY

Vanderbilt 50

JURY OF AWARD

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Edward M. House
Ellen F. Pendleton
Roscoe Pound
Elihu Root
William Allen White
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Henry L. Stimson
Melville Stone
Mrs. Frank A. Vanderlip
Treasurer, Cornelius N. Bliss, Jr.

November 16, 1923.

Dear Mr. Fox:

Our committee wishes to commend to the Los Angeles "Camera!" the nation-wide "referendum" to be conducted in January upon whatever plan is selected by the Jury of the American Peace Award, created by Edward W. Bok and offering $100,000 for the "best practicable plan by which the United States may cooperate with other nations looking toward the prevention of war."

We hope that you will have occasion, not only in the month of January but also between now and January, to call your readers' attention to the opportunity which this "referendum" will give to the citizens of this country to express their individual opinion as to what the relation of the United States to the rest of the world shall be.

The competition, as you know, closed on November 15th last. We think the Jury will have made its selection by January first. Immediately after that, the winning plan is to be submitted to the widest possible public for consideration and for a vote. On the release date a number of leading papers throughout the country, including the New York Times, the New York Tribune and the New York World, will carry with the text of the winning plan a ballot which will contain space for the signer's name and address, a statement as to whether or not he or she is a voter, and a statement as to whether or not he or she approves the winning plan *in substance.*

If, in your own publication, you can print the ballot with the winning plan or a digest of it, we should welcome your participation in the "referendum."

Several hundred organizations and institutions, including the 88 great national organizations which are members of our Cooperating Council will send the winning plan with the ballot to each of their members for a vote.

You will see that these organizations include the most distinguished professional, fraternal, civic and religious organizations (all faiths) in the country. The interested participation of these widely differing groups in the "referendum" is to be explained only by the fact that they realize the vast opportunity which the American Peace Award offers for crystallizing public sentiment in this country and for making articulate the interest of millions of our citizens upon a subject of vast importance to us all. Participation in the "referendum" does not involve endorsement of the plan or commitment to any program with regard to it.

We realize that some voters will wish to express themselves more fully than a "yes" or "no" vote permits. We ask in this case that they by all means send us their fuller opinions, but that they do this in some separate communication. The ballots may be sent directly back to us; we shall have them tabulated by states, wih all duplicates removed, in order that the result may be a really authentic record of popular judgment.

We should be glad to have you inform your readers that any number of copies of the winning plan, accompanied by ballots may be secured from us, of course without charge.

We hope that the "referendum" commends itself to your interest, and that you will in turn desire to commend it to your readers.

Sincerely,
(Signed) ESTHER EVERETT LAPE, *Member-in-Charge.*

Fred W. Fox,
Camera,
6318 Hollywood Blvd.,
Los Angeles, California.

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509 Grosse Bldg.,
Los Angeles, Calif., Dec. 2, 1923.

Editor "Camera!"

I wish to express my appreciation of your last issue—I have been a reader of your journal for about four years and, although I am not in the profession, I enjoy reading "Camema!" as it seems to have "inside" information in movieland, and its items have an authoritative touch that gives a reader confidence in the truthfulness and reliability of its news column.

Your magazine is of inestimable value to studio owners and every one connected with the moving picture industry, and should be patronized more generously by those in the industry. Every studio in the city should carry a "card" in Camera, with the street address and telephone number in it.

And every actor and actress should have a one-inch card like Mary Ruby and Donna Hale have on page 19 of your last issue. This would cost each one very little, but three or four hundred of these would mean a lot to you and would enable you to issue a better periodical.

Advertising from the profession would be to you like applause to an actor—give you that comfortable feeling along your backbone and would encourage you to greater efforts!

"Camera!" deserves to be the authority in film journalism.

Here's wishing you a Big 1924.

Sincerely,
(Signed) HARRY P. RISING.

Continued on Page 18

NEWS SECTION

Camera!

EIGHT PAGES

Volume VI | SATURDAY, DECEMBER 8, 1923 | Number 34

LAWSON INTERESTS EXPAND!

PUBLICITY GAG FOOLS LOCAL NEWSPAPERS

Editors Fall For Hokum

All of the myriad rumors that have been published within the past two weeks regarding the purported betrothal of Pauline Garon and Gene Sarazen, and which were printed in last week's "Camera!" only to be contradicted later by one of the local newspapers, have been definitely put at rest. In the desire to procure the final word for its readers "Camera!" sent a wire to Miss Garon in New York. This is her telegraphic reply:

"Absolutely no truth in engagement to Mr. Gene Sarazen. Merely good friends. Thanks for your interest. Sincerely. Pauline Garon."

Furthermore, Mr. Nate Watt, popular assistant director, just returned from New York, tells of his participation in this big publicity stunt which hard-boiled "wise guys" on local papers swallowed hook, line and sinker, even claiming on their own initiative that it was the truth.

A boiler is to be installed in the incinerator at United Studios and heat hitherto wasted upon the open air utilized to keep at a comfortable temperature the office building and workingmen's lunchroom. Wood, plaster and cloth from demolished "sets" are burned in a brick furnace at the studios, in order to get them out of the way. A steam heating plant is to be installed and the burning rubbish ended.

Hughes Will Combat "Danny"

Lloyd Hughes, who recently wrested the handball championship of the United Studios from John McCormick, First National executive, will compete with Joseph Dannenberg, editor of "Film Daily" and leading handball exponent of New York's filmdom.

Upon learning that Hughes would visit New York this winter, Dannenberg wired the popular leading man challenging him to compete for the handball championship of U. S. Filmdom.

Hughes was quick to accept and is now training for the match at the Hollywood Y. M. C. A. Hughes, accompanied by his wife, Gloria Hope, will leave here for the East upon completion of a new production on which Lloyd will start at the United Studios shortly.

Hail! Studio Cop Gets Raise

Sam Brafford, chief of the guards at the United Studios, asked for a raise in pay last week—and got it. For Sam's work has nearly doubled since other Hollywood studios have had a let-up in production. He has to turn away twice as many sweet old ladies, screen-struck flappers and delegations from Mid-West Chambers of Commerce, for all of the visitors are flocking to the United lot with their claims for admittance. Production at United headquarters of the bigger independent producers, has kept on at the same steady pace it has maintained for the last year, and word has spread among the tourists that there is the only place where they can see pictures made—if they can get in.

Starlet Stumps Harry Wilson

Baby Peggy visited the publicity department at Principal Pictures Studio the other day, and laid down the law to Harry D. Wilson, publicity director for the organization.

She is tired being interviewed, she said, and answering questions; and besides she has some questions of her own that she would like answered. For instance:

Where does the fire go when it goes out?
Where do the fairies sleep?
What makes snow white?
What is the sun made of?
Where does Santa Claus keep his reindeer?
How far can a cat spit?
What makes the wind blow?
How high is up?
What makes dreams?

These are the only questions that the publicity department was unable to answer. Until the solutions to these queries are forthcoming, all interviewers are barred from the presence of the famous film star.

The stages at the Hal Roach Studios are swarming with babies. Among them are the baby daughter of Fred Guiol, director for the Spat Family, and Miss Shirley Dill, whose dad is assistant director for the Stan Laurel Company. Some of these children appear in the Spat Family picture now being made and others play with Stan Laurel in his picture now in production.

Dan Mason with Grand-Asher

Anouncement of the completion of distribution arrangements with Hollywood Pictures Corporation is made by General Manager Samuel Bischoff of the Grand Studio, whereby twelve two-reel rural comedies featuring the screen's best beloved comedian, Dan Mason, will be released through Grand-Asher and produced at the Grand Studio under the direction of Jack Nelson and supervision of Paul Gerson.

Dan Mason is nationally known for his inimitable portrayal of the "skipper" in Fontaine Fox's cartoons of the celebrated Toonerville Trolley Series. Last season Mason further endeared himself to the public with his clever and highly humorous sketch of Pop Tuttlo in the Plum Center comedies. In his characterizations of the ruralite Mr. Mason has reached the apex of art. The new series in which he will be presented by Hollywood Pictures Corporation will show him in a series of adventures in his now famous makeup accompanied by his faithful partner, Wilna Hervey, known as "the biggest girl in pictures."

Jack Nelson will direct. He was formerly with Ince for several years. Al Martin is to function as 'gag' man and Paul Gerson, who supervised the Plum Center stories will personally supervise the new series. Work starts in the near future.

Clean and wholesome comedies are always in demand and such is the character of those wade featuring Dan Mason; his interpretation of the character is never burlesqued and no 'hokum' is resorted to, to gain laughs. No expense is to be spared to make these pictres A-No. 1 in every particular.

The Hollywood Studios have leased offices to James Dent, Western representative of the Selznick Distributing Corporation. Dent is not connected with the physical distribution but only acts in securing new pictures.

Milton Sills, who is playing opposite Anna Q. Nilsson in Richard Walton Tully's all-star production of the famous Rex Beach story, "Flowing Gold," resigned a fellowship in philosophy to go onto the stage.

"Camera!" Will Be Boosted

Expansion plans of great magnitude are under way for "Camera!" according to a statement just issued by S. W. Lawson, head of the publishing interests bearing his name, and arrangements have already ben consummated whereby he may affiliate himself with a movement to introduce "Camera!" and a similar publication, now in preparation, which will serve to aid and abet The Digest of the Motion Picture Industry in its international growth, to every big city in America and England.

This new publishing group, having unlimited resources, and at present issuing one of the country's most powerful journals, has as its operative a friend of Mr. Lawson's who will act as liason between the two units. Furhter information will be forthcoming next week.

Chester Bennett who has been confined to his bed for several weeks with a nervous breakdown has just had an operation performed and is getting along splendidly. He expects to be fully recovered and starting on his next Jane Novak starring vehicle within two weeks.

Russian Plays for Screen

An attempt will be made by Ralph Block, recent supervisor of productions for Famous Players-Lasky, to introduce to the screen some of Russia's foremost novelists, playwrights and short story writers. The effort will be carried on between American representatives of the Russian authors, following Block's arrival in New York the latter part of this month.

Several years ago Block, while abroad in search of new screen material, visited the late Lord Northcliffe in England. The famous journalist, who never was interested in motion pictures to any great degree, suggested the thrilling realism of the Russian authors. The internal trouble of Russia at that time, however, forbade any negotiations. Block will endeavor to bring to the screen some of the works of Tolstoi, Dostievsky, Kropotkin, Seinskevicz and others equally prominent in Russian literary circles.

Attains New Acting Tempo

Experience in acting for motion pictures made in England and under the direction of foreign producers has proven an invaluable aid to her screen work, declares Betty Compson, now back in this country and playing a featured role in "The Stranger" at the Lasky studio.

"The environment of the English studios is much slower and far more sedate than the atmosphere of the American film plants," says Miss Compson. "More time is given to art over there, and less thought to money. When I first appeared before a camera in England, I was full of American speed, which is really a hindrance to true acting. However, the directors on the British Isles soon pointed out to me how I could slow down the tempo of my work."

Joseph Henabery, who is directing Miss Compson in her first picture since her return to this country, says that she is one of the most accomplished artists on the screen today.

"In my opinion, Miss Compson was always a finished actress," states Henabery. "But since her return from the English studios, she has cultivated a form of art that is new and will make her more popular than ever."

Forsakes Pen for Make-Up

Carmelita Geraghty is one of the baby stars who is making a splendid record for herself. A year ago "just for fun" Miss Geraghty at the repeated insistence of friends, made her screen debut in "To Have and to Hold" and acquitted herself so well that an engagement followed in "Thirty Days" where she offered her first "bit." In rapid order came work in "Souls For Sale," "The Eternal Three," "The Spider and the Rose," "Rosita," "Bag and Baggage," "Daughter of Mother McGinn," "Jealous Fools" and "Discontented Husbands." In "The Daughter of Mother McGinn" and "Discontented Husbands" she negotiates two most ambitious roles and has won high praise for her work.

Miss Geraghty, who is of pronounced Spanish type, is considered a most capable actress, but oddly enough she had never planned to enter this field of the profession. Instead, she had hoped to be a scenario writer, but on account of her extreme youth encountered a difficulty, in being taken seriously. But as a matter of fact, through her interest in her father's work and her association with him when he was in charge of the Long Island Studios of Famous Players, she was a pretty wise young lady in that mystic land of continuities. When 14 years old she was writing interviews and still has the writing bee though screen acting is now her choice.

Louise Lorraine was married for the fifteenth time in her screen career in the latest episode of the Fighting Blood stories when she became the bride of George O'Hara.

Seeks Solution to Pencil Riddle

What can a five year old little girl do with one thousand pencils? Fill up her engagement calendar? Write the story of her life?

Baby Peggy, diminutive film star knows the answer, because the thousand pencils belong to her.

The St. Elizabeth's Day Nursery of Los Angeles conducts an annual pencil sale, the proceeds for the upkeep of the institution. Little Baby Peggy is always on the job when it comes to lending assistance to any worthy cause, and particularly where other little children are concerned.

So armed with a giant pencil, three times her own height, the little actress visited the St. Elizabeth Nursery and spent a happy afternoon with the kiddies, whose mothers are forced to leave them there during the day while they work to suppor ttheir children. The giant pencil will be auctioned off on the day of the sale, December fifth.

Baby Peggy's contribution to the pencil sale was the purchase of one thousand pencils. She expects to use them up within a very short time, drawing lovely ladies, which is her favorite pastime.

Ribbon Order Stuns Clerks

Ten thousand yards of ribbon of as many hues as Joseph's coat was the requisition on "props" by Director Fred Caldwell for the ribbon counter set, Hollywood feature comedy for Selznick release, which he is just starting.

Bashful "props" went to a Broadway department store, but the ultra-modern department store flappers filled his soul with anguish, and he appealed to Muriel Reynolds, of the Caldwell cast, to do his shopping for him.

When Miss Reynolds sauntered into the store and ordered five thousand yards of red, three thousand yards of green and two thousand yards of blue ribbon, the clerks gasped. There was a consultation of the flappers, then a floorwalker was called in. Finally the order was filled.

Appearing in the new Caldwell picture are Rae La Dean, Violet Schram, Maria Dolores, Charles Mack and Victor Potel.

Mae Murray Will Address Women

Mae Murray, Metro star, will be the guest of honor at the annual New Year's party of the Woman's City Club of Los Angeles to be held in the Grand Ball Room of the Hotel Biltmore January 7th. Miss Murray will make an impromptu speech concerning motion pictures and the opportunities they offer to women.

The famous old adventurers of the west who wanted to die with their boots on had nothing on the young woman who wrote into Finis Fox asking him for a part in his production, "A Woman Who Sinned" in which she could play a wild cow girl and die with her slippers on.

Regulars in Griffith Disguise

Still in the process of filming, D. W. Griffith's "America," which he is making at the request of the Daughters of the American Revolution, is already getting recruits for Uncle Sam's Army.

It is the first dramatic photoplay ever used for Army recruiting purposes, and according to the figuring of Army officers will have aided in increasing the personnel of our fighting forces long before it is placed on public exhibition.

Photographs taken by army photographers during the filming of scenes in New England, New York, and Virginia, showing United States Regulars, including the 16th and 18th Infantry, and the 3rd Cavalry, participating in the action through the courtesy of Secretary of War Weeks, are being used in an intensive campaign now being conducted by the recruiting service.

Thousands of regulars are shown enjoying the unusual experiences of being made up as British grenadiers, Minutemen, and members of Washington's Army, taking part in spectacular charges, and going through manoeuvres obsolete since Revolutionary times. The men were drilled by Army officers who, collaborating with Griffith's experts, made a special study of the strategy and tactics of the War of Independence.

Sills Edited Strike Sheet

It is not generally known that, along with his other many attainments, Milton Sills, who is interpreting the role of Calvin Gray in Richard Walton Tully's screen version of "Flowing Gold" by Rex Beach, has enjoyed editorial experience.

Not only that! There was a day, several years back, when he enjoyed the distinction of editing the only newspaper on sale in the City of Chicago.

It was during one of those pressmen's strikes, so dear to the hearts of publishers. Sills was at the time attending the University of Chicago and was editing the college paper.

The City of Chicago was in the throes of ignorance as to current events of the outside world. Sills secured some Associated Press dispatches, crammed them into the little school organ, printed several thousand additional copies and the boys peddled them on the streets to the news-hungry populace.

Valentine Black, eleven-year-old sister of Buck Black, has been engaged by Emory Johnson for a part in his present production, the title and theme of which are being temporarily withheld.

Valentine leaves for Santa Barbara this week to join the company on location.

Ralph Lewis has just returned from Oakland where he went to make a personal appearance in conjunction with the showing of his starring vehicle "The Mail Man." Husky Ralph received a very warm welcome from the Oakland mail carriers.

Tom Terris To Aid Goldwyn

Goldwyn Pictures Corporation has bought the picture right to "The Bandolero," a romantic, melodramatic novel of Spain by Gwynne. Tom Terriss has been engaged to direct the story, which will be made in the East or abroad.

The author is an English novelist who has located most of his stories in Spain and who knows the Spanish people and their customs perfectly. Mr. Terriss is delighted with the story and preparations are under way to make a big production.

Tom Terriss is one of the best known of motion picture directors. He was an actor and an assistant manager in London before coming to this country. Among the outstanding pictures which he has directed are Dickens' "The Mystery of Edwin Drood," "The Lion and the Mouse," "The Third Degree," "Trumpet Island," "The Heart of Maryland" and "The Forest Hunter."

Tooth Babe Progresses

There is an old rabbinical legend that a child born with a tooth is destined to do great things. Such children are rare, but just such was born eight years ago in the city of Pittsburgh, Pennsylvania, to a family named Gordon. He was given the name of Robert.

Today in Hollywood, Bobby Gordon is slowly but surely working out the prophecy of "great things." In Hollywood only a little over six months, Bobby has a record for good work that is bringing him into the limelight with amazing rapidity.

The youngster was given his first opportunity by William Beaudine, First National director, who saw him one Friday night at the fights, and was attracted by Bobby's looks and manner. Beaudine told Mrs. Gordon to bring him to the studio for a screen test, the result of which was the signing of Bobby Gordon for the role of Maurice Levy, the little Jewish boy, in "Penrod and Sam," a First National. Although this was Bobby's first work before the camera, he put so much into the part that he was given credit on the screen.

"Penrod and Sam" was followed by many bits in the first of the "Fighting Blood" series, and in nearly all of the second series, in which he appears as the pal of George O'Hara.

In Jack Whites' new Juvenile Comedies, as yet unreleased, Bobby Gordon plays the part of a "sissy," and is responsible for some of the best humor in the pictures. In a pathetic bit in "The Country Kid" with Wesley Barry, Bobby proves himself capable of a deep and fine feeling.

The boy's most recent work is in Bennie Zeidman's picture "The Good Bad Boy" for Principal Pictures Corporation, which was directed by Edward F. Cline. Cline says of Bobby, "He's a clever youngster, and a born actor."

This Is Helene's Love Code

Helene Chadwick, who portrays the feminine lead in "Reno," the sensational divorce play, has certain fixed ideas on love and romance. Here they are:

A rolling pin gathers no new gobs.

A boudoir cap saves many a breakfast grouch.

A man under 29 does not know how to love.

The art of love making is not a gift inheritance but a degree of ability after due practice.

I would rather teach astronomy than how to love.

Love does not lie in understanding.

When the veil of misunderstanding is removed love ceases to be romance.

When a man spends more than he earns love flies out of the window.

A marriage ring on the finger is worth ten in the window.

Women do not like to be "captured." They prefer to do their own catching.

Cigar ashes are Cupid's jinx.

MacWilliams With Baby Peggy

As further proof of his intention to surround his new starlet with the best talent available, Sol Lesser has engaged Glen MacWilliams to handle the camera work on Baby Peggy's first production for Principal Pictures Corporation, which is an adaptation of "Captain January."

MacWilliams' work on "Oliver Twist" for Lesser was so eminently satisfactory, that the producer insisted upon securing the popular cameraman to photograph Baby Peggy in her first big production for him.

MacWilliams is responsible for the much praised photography on Constance Talmadge's recent production ,"The Dangerous Maid." The shooting of "Captain January" is scheduled to begin early next week. Hobart Bosworth has so far been cast to support Baby Peggy. Edward F. Cline will direct, assisted by Fred Tyler.

Rosemary Is Making the Grade

Just about one girl out of every thousand extras gets anywhere in the film world within six or seven months. The golden end of the rainbow which calls all these girls to Hollywood is the fact that one does succeed out of every thousand. Such a one is Rosemary Cooper, who came here just about half a year ago and started without influence or experience as an extra, and now is playing a real part with Mary Carr for F. B. O.

"Miss Coopers' first chance in "atmosphere" was given her by Jim Wood. Then, appropriately enough, she played "the extra girl" in "Mary of the Movies." Followed a bit in "The Mail Man," Ralph Lewis latest vehicle, which stood out so conspicuously that she was engaged for this real part with Mary Carr.

HUGHES SIGNS WITH BELASCO

Lloyd Hughes last week signed a contract with Belasco Productions to play the part of Ned Tyler, the male juvenile lead, in "Welcome Stranger," the screen adaptation of the Broadway success of that name. Florence Vidor has the feminine lead. James Young is directing the production at United Studios.

Hughes, as a result, has had to postpone his contemplated trip to New York with his wife, Gloria Hope. However, he plans to leave for the East on the completion of his part in "Welcome Stranger" some time in January.

The next release of Hughes is the picturization of Zane Grey's novel, "Heritage of the Desert." Other recent pictures in which he appears include "Born of the Cyclone," "Her Reputation" and "Are You a Failure."

MAURICE AND ERNST RACE

With Maurice Tourneur and Ernest Lubitsch both in New York seeing the season's plays and searching for screen material there promises to develop an interesting race; and a race, incidentally, exceedingly profitable to some one playwright.

Despite the thousands of manuscripts received every week from the "graduates" of the scores of "scenario colleges" there is a great dearth of suitable screen material in Hollywood. Tourneur and Lubitsch both are truly men of letters, familiar with the great literature of a half dozen races. Both own immense libraries. But the screen demands new material.

Hence the trip of the pair. Lubitsch has completed "The Marriage Circle"; Tourneur has finished "Torment," a story dealing with the drama of the Russian revolution and leading to a climax in the vaults of a Japanese bank during this summer's earthquake. They both need new plays—plays that are timely. Hence the combination of pleasure with business.

There is, of course, one play on Broadway more suitable than all the others for screen material. What it is no one but an expert can say. But when two experts see all of the Broadway plays both are going to pick on the one outstanding drama as the one to film.

Then the race will begin. Dollars will win. And both have all that will be needed.

Tourneur and Lubitsch both realize the value of the story to the screen. Neither is disposed to substitute magnificent or awe-inspiring "sets" or popular names in the cast for the dramatic interest of their screen offerings. Both realize that the future of the screen art is tied to a proper development of the story and an increasing minimization of the merely beautiful or imposing.

The next fortnight will see the beginning of the race for the Broadway success of the year. Whether the public will hear of it until after it is over is problematical.

Lew Cody Is Composer

Lew Cody is wooing one of the muses!

He has written two songs which will soon be published.

"My Lady of the Orchids" and "Lucille" were written by Cody while working in Emmett Flynn's production of "Nellie the Beautiful Cloak Model." Lew claims he got the inspiration while the company was in New York taking scenes for the picture, but says it is no reflection on the inspirational qualities of the California climate.

Cody wrote both the music and lyrics for the two numbers. The actor incidentally, is noted as a musician. He plays the clarinet, the saxophone, the violin and the oboe.

The chorus of "My Lady of the Orchids" follows:

"Wait for me, my lady of the Orchids,
Won't you wait for me?
The wondrous perfume of your memory haunts me
And fills me with ecstacy.
For I know
Some day in dreams I'll find you.
And then I'll kiss your red lips to remind you
To wait for me, my lady of the Orchids,
Wait for me."

Charley Parrott and Leo McCarey are busily engaged in preparing their stage offering for the annual Hal Roach Christmas Party which will be given at the Hal Roach Studios.

Frederick Reel Starts Again

Frederick Reel, Jr., has started off production again under the banner of George P. Willey Productions. It is the first of three units which will be working within ninety days. The first story, "The Last Man," will feature Bill Patton and he will be ably supported by Iona Atkeison who has been coming rapidly to the front as a leading lady.

These pictures, five in all are being made for the H and B release and in the series one or two snow pictures will be made. Frederick Reel, Jr., carries his old staff with him that made "Tipped Off" and other features that were written and directed by himself.

Harry Fowler no longer turns the crank with Mr. Reel, being production manager now. Lige Zerr steps in as chief photographer and William Wolcott will handle technical direction and attend to all studio lighting. Val Lane will assist in direction and edit the pictures. This series of pictures are the forerunner of a big series that will feature "KYAK," the big malamute owned and trained by Mr. Reel.

If Raymond Griffith, Goldwyn leading man, ever gets tired of acting, he can make a tidy living at writing. He adapted Douglas MacLean's "Going Up" to the screen, and is now working on another story for the same star.

Sink Cash in Oil Ventures

Only since Anna Q. Nilsson started work upon the Richard Walton Tully production of Rex Beach's "Flowing Gold," a forthcoming First National picture, have she and her husband, John M. Gunnerson, a Los Angeles shoe manufacturer, become seriously interested in the oil business.

"Flowing Gold" is an oil story, pure and simple, and Anna plays the daughter of a poverty-stricken family who strike oil on their barren Texas acres. Within the past week Mr. Gunnerson has become heavily interested in an oil field near Los Angeles and Anna, dutiful wife that she is, says she has almost pawned the Persian cat to join him in the speculation.

Anna suggested that Mr. Gunnerson name the first well "Anna . No. 1," but hubby suggested the bare possibility of a "duster" and wishes to spare her that humiliation.

"If we hit, oh, boy!" exclaimed Anna, with characteristic enthusiasm. And—if we don't," more soberly, "I'm bust!"

F. B. O. Signs Alberta Vaughn

Alberta Vaughn, recently signed to a long term contract to be featured in a series of twelve pictures by Robertson-Cole, starts work in the first of these productions this week.

The title of the initial picture is "Julius Sees Her." All were adapted to the screen from H. C. Witwer's popular stories running in a national magazine. Miss Vaughn will immortalize the hotel telephone operator throughout the series, which Mal St. Claire will direct.

NOTICE

"Camera!" will not make any personal solicitation, nor in any other way pester you, about any "Christmas edition." This is time-worn hokum intended to momentarily jack-up the advertising lineage and it is not necessary for us to resort to such means. The consistently high quality of our editions makes it imperative that we employ only the most advanced methods in preparing seasonal numbers and our advertising columns, we know, will sell themselves without any high-pressure salesmen chasing you around.

If you desire representation in our issue of December 22nd, or any other issue we request that you communicate by 'phone, mail or personal call with Mr. John Cornyn, our Advertising Director, who will be pleased to arrange an appointment to discuss the phases of the advertising.

GERSON MAKES EXCITING FILM

The master print of "Three Days to Live," the third picture on the twelve a year schedule of the Gerson Pictures Corporation of San Francisco, arrived in New York this week. This means the picture will be ready for the states rights market by the early part of January and will be shown in the various picture theaters of the country by the latter part of January or the early part of February.

"Three Days to Live" afford the star, Miss Ora Carew, the best vehicle, for her particular style of dramatic interpretation, she has had for a long time. She appears as the daughter of a wealthy banker, whose life is threatened by a fanatical Hindoo of unlimited wealth. There are a series of well worked out, thrilling episodes leading up to the big climax.

There is a large element of mystery in the picture, the cause for the Hindoo's hatred not being disclosed until the interest in the action of the play has reached a point where the audience is entirely baffled. The picture was made in San Francisco as most of the operations of the Oriental fanatic are laid in the great seaport of the Pacific Coast.

In addition to Miss Carew there are a number of other known players in the cast with Jay Morley as leading man and Hal Stephens, Eddie O'Brien and Helene Howell handling important roles.

The first picture from the Gerson studio on this schedule, "Waterfront Wolves" and the second, "Paying the Limit," both starring Miss Carew, are now being viewed by state rights buyers and will be ready for public exhibition almost any time now.

SCRIPT TEAM ADAPTS HART BOOK

Sada Cowan and Howard Higgin, the famous scenario team, are now busy on what is undoubtedly one of the most important adaptations they have ever made, the scenario for Wm. S. Hart's next production, the biggest he has ever made. They are writing the script for "The Lighter of Flames," based on Harts' own original novel recently published in book form.

"The Lighter of Flames" is another epic of American history, whose central figure is Patrick Henry and his famous speech, "Give me liberty, or give me death," will be one of the highlights of the film as it was in the novel.

For this script, Cowan-Higgin are utilizing not only their own extensive reference library, but are also collecting a genuine Americana of the period, so that all the matters incidental to the story will be authentic.

LEE MORAN WIELDS MEGAPHONE

It's not only for the girls that film comedy is the stepping stone to higher things.

Take, for example, Lee Moran, who has just taken a decisive stride toward his cherished goal. This was the direction of his first comedy in which he did not also appear. Although he has been director and co-director of many series of comedies, he has always "directed in make-up," and divided his attention between direction of the other players and his own work before the camera.

In making for Jack White a comedy, as yet untitled, featuring Cliff Bowes, Virginia Vance and Sid Smith, Mr. Moran has definitely broken away from his old precedent and established himself as a "Class A" comedy director. His engagement as director closely followed his appearance in his first Jack White comedy, "Uncle Sam."

While Mr. Moran qualifies as director, he is also widening his scope as actor and comedian, for he recently played a comedy relief in his first feature drama, "Gambling Wives." It is the erstwhile comedian's purpose ultimately to direct feature pictures, and his experience of twelve years in the picture business—since the old Nestor days when he and Eddie Lyons were a team—makes it seem probable tha this ambition will shortly be attained.

Roy Clements, co-director with Hal Roach on Mr. Roach's comedy drama, "Somewhere in Missouri," has taken his company to the mouth of the Merced River where a sequence of scenes revolving about Glenn Tryon, the juvenile lead, and Fighting Dick Gilbert will be filmed. The company will follow the river all the way to Yosemite Valley, making a number of thrilling scenes as they go along. They will be gone about two weeks.

Beth Darlington has joined the Hal Roach forces and will appear oposite Charles Chase in forthcoming comedies.

Jack Lloyd is a comedian, supporting Lloyd Hamilton, but he couldn't "laugh off" an attack of the "flu" that sent him to the hospital for four days, one of which was Thanksgiving.

Olive Borden and Lorraine Easton, both bewitching brunettes appearing in in Jack White comedies, were both born in Norfolk, Virginia, the same scant number of years ago, and both came to Los Angeles one year ago—but never met each other until last week!

Harry Arras, one of the cast for Richard Walton Tully's "Flowing Gold," now in production, is a professional ice skater, but laments the fact that opportunities for practice are somewhat limited in Southern California.

The Stan Laurel company of the Hal Roach studios spent several days at Balboa where they filmed a number of scenes for their next comedy. Most of the action was staged on an old Japanese vessel that has been confiscated by the government because of seal-poaching.

Melford Strong for Versatility

Versatility is as important to a director as to an actor, declares George Melford, well known producer of photoplays bearing his name.

In an interesting statement Melford said that many directors make the mistake of confining themselves to one certain type of picture. The public soon tires of such directors' efforts, he stated.

"A director should offer screen audiences a variety of photoplays," declared Melford. "He should alternate between outdoor and indoor settings; between comedy-dama and melodrama. Changing from one type of picture to another serves a double purpose: It prevents the director from falling into a production rut by presenting new environment, new ideas and new situations; and it keeps the public in suspense if they do not know, before they enter a theater, just the kind of picture they will see."

Melford is one of the real pioneers of the film industry. He left the stage more than ten years ago to enter into the business of making photodramas. Immediate success rewarded his early efforts and he has never left the motion picture work since his debut.

Recalls Old Rib-Tickler

Tom Bates, who is just about the oldest actor in Hollywood, both in years and point of service, is chockful of reminiscences about the old days and the troupers of long ago. Tom is at present playing the role of Judge Halloran in Richard Walton Tully's forthcoming production of the Rex Beach thriller, "Flowing Gold," and on the set the other day, he set the cogs of memory going. Here is one of the best he told:

Many years ago, when he was managing the McKee Rankin troupe over the kerosene circuit, the company stopped at Reno, Nevada, for a one night stand. The opera house stood between an undertaker's establishment and a hardware store. Early in the evening the undertaker engaged Bates in conversation.

"The last show that was through here, "he volunteered, "was the borrowin'est crowd I ever see. Hope you folks don't borrow like they did."

"Well ,what on earth could they find to borrow from an undertaker?" Tom asked.

"They simply ruined every shroud I had. They was playin' "Julius Caesar' 'and they used 'em for togas and smeared 'em up with grease. Then they borrowed all the stovepipe in the hardware store, pasted white paper around it and used that for pillars."

Ruth Hiatt, Lloyd Hamilton's leading woman, spent Thanksgiving and the week-end following at her old home in San Diego.

She has returned to Los Angeles to work in the new picture which Mr. Hamilton will begin at once.

Staff Awaiting Tourneur Re

Final editing of "Tormen Maurice Tourneur's current p duction for First National relea is being held up pending his turn from New York, where he gone, in company with his Jack, in search of new screen m terial. Meanwhile Scott R. B Mr. Tourneur's assistant, Art L. Todd, chief cameraman, a other members of the crew are joying a well-earned vacati Tourneur is a hard taskmas making his productions with intense concentration that ta practically all of his waking ho and when there is a let-up crew heaves a sigh of relief.

More Time Spent on Film Plo

"There was a time not so v many years ago in the motion p ture business," says Ralph Bl former supervisor of producti for Famous Players-Lasky, "wh any little idea jotted down or piece of paper might sell to a p ducing company.

"Nowadays the same company it is still in existence, will pay $ 000 for a little idea jotted down a piece of paper. But—the m who does the jotting has proba spent a year thinking about w he's going to put down on t piece of paper, and several ye getting prepared for this one jo

And therein lies the key to s cess for aspiring screen writers

Moran Unit Has Own Buildi

The Hollywood Studios h erected a complete new unit bu ing for little Priscilla Moran's co pany. The building, finished stucco, conforms with the rema der of the studio in style and tastefully landscaped. In building are the offices and P cilla's own quarters, which incl reception room and a nursery ro with animals on the wall—eve thing to suit a little five-year-l child. A space of lawn adjac to the building is latticed off a playground and pergola ranged for the star's idle mome

Vaudeville Star Joins Harold Llo

Harold Lloyd has engaged C ton Griffin for a heavy role in first independent feature come "The Girl Expert." Griffin spent the last five years on pheum and Keith circuits. In ea screen days he played as a juve in many Griffith films for Biogra Griffin left New York last w and is now with Lloyd at the H lywood Studios, where Lloyd leased space to make his first p ture on his own finances.

The Spats find themselves s some of their friends' children their hands in their picture being filmed at the Hal Roach S dios. What happens to them a the children arrive provides action for the story. Helen C more, Lyle Tayo and Harry R tenberry play with the Spats.

David Dunbar, who has risen to ominence after only a year in llywood, is something of a Sher- k Holmes. He has knocked about world so thoroughly that it's rd to fool him. The other day was watching a set when a man o posed as a Hindoo began to oke, doing it "even as you and

But David said:

"No, an East Indian Hindoo al- ys holds his cigarette between second and third finger."

Another bit of David's sleuthing: If you happen to be riding on top of a bus in "deah ol' Lun- n" don't feel too much awe for swell with the high silk hat ding beside you. If a pair of issors gleam above his pocket, 's only a poor bank clerk having keep respectable on a pound a eek and bringing his shears with m to use in his cage, when the ffs begin to fray again.

And if you were a man and rid- g beside David on a street car, might turn to you suddenly and y:

"You don't have very good light your hotel room, do you?"

And when you'd gasped and ked him how he knew, would me the quiet reply:

"Because in shaving this morn- g you still left some hairs on the ght cheek."

David was born on a sheep ranch in Australia. His favorite pastime as a boy was snapping the heads of rattlesnakes, cracking them like a whip. One day a director came to the ranch to "shoot," saw the good height and the good looks of the boy and beckoned.

Dave was quite a success with the English Vitagraph.

But in his last role, the Indian chief in the picturization of James Fenimore Cooper's "Deer Slayer," half naked, with feathers, he can show that subtle knowledge of the open that his youth taught him on the ranch with savages not so very far away.

Conway Tearle is finishing the leading role in Paramount's "The Next Corner" and will start his characterization in "Lilies of the Field," in which he is co-featured with Corinne Griffith, this week.

Orville Caldwell, who is rehearsing for the male lead opposite Lady Diana Manners in Morris Gest's "The Miracle," expects that the production will be ready for Broadway about Christmas time. Max Reinhardt and his staff are now busy with the company and Fokine, the famous Russian dancer, who staged the dances in "Mecca" is again in charge of this feature. Mrs. Caldwell, the actor's wife, will play a role in the production.

Cut Cheap Films Says Wood

It is said to be a moot question as to whether or not the general public does kno wwhat it wants in the way of screen entertainment. An interesting pro-and-con discussion of this phase of the present complicated motion picture situation is now o nfull-blast over the length and the breadth of the land, producers, distributors and exhibitors of films participating with equal zeal. It seems there is a marked proclivity to pass the proverbial buck to and fro until the poor critter has no idea where it belongs.

There is one high motion picture executive who is strongly of the opinion that the public knows precisely what it wants. "And, it never does get it any more," he adds. Then he explains: "What it wants is a curtailment of cheap movies at high cost and a substituting of good movies at a low cost.

W. F. Wood, vice president and general manager of the United Producers and Distributors, is responsible for this analysis of the conditions of the moment.

"What Henry Ford did for the automobile industry, somebody must do for the film business," he continues. "There must be attained a steady maintenance of photoplays of a high, satisfactory standard, and, these must be offered invariably at the best of theatres at a popular admission price, say twenty-five cents."

In order to make such an economic readjustment possible, sound business principles of unalloyed commercialism must enter into the producing of motion pictures, Mr. Wood declares. "Our company has been organized to institute such revolutionary methods and to actually obliterate all inclinations to waste money, not to merely lament the fact that there is such waste. By being thus enabled to lower film rentals, exhibitors will be enabled to charge the public less and that's what the public wants."

Craufurd Kent who is playing the heavy in Richard Walton Tully's "Flowing Gold," was once a marine underwriter in London.

Xmas Recitations for Veterans

Theodor von Eltz has set upon a novel idea for doing his Christmas "bit." Mr. von Eltz is a master of dialect and his repertoire of stories includes Scotch, Cockney English, Irish, Italian, Chinese, Swedish and what not, all of which he tells in an inimitable way. Recently he appeared before the Uplifters during some off time when he was appearing in Universal's "The Turmoil" and was one of the chief entertainers. Heretofore this gift was used only as a parlor entertainment among friends. But during the holidays the actor plans to tell some of his most amusing stories out at the hospitals to the ex-soldiers, who are invalided there.

Louise Infatuated With "Bubbles"

Louise Fazenda, who is "supporting" as she puts it, a trained seal in the Ince production "The Galloping Fish," is feeling honored with the association, for "Bubbles," who has the "title role" in the opinion of the comedy queen, is the most intelligent animal she has worked with in many a moon. Louise should know, for her list is overpowering. When she first began her work in the production in which she plays a vaudeville headliner, a seal seemed not so good since the memory of a seal bite lingered. But as she had so many scenes with "Bubbles" Louise overcame her fear and now she just dotes on the seal who seems to be equally fond of her. The bond of sympathy has been strengthened since Louise never omits keeping herself well smeared with fish, which is a pleasant odor to "Bubbles" and most inspirational, for he acts up to the comedienne like a charm. Although the seal as it was mentioned, has the title role, there is no professional jealousy on the part of Miss Fazenda who is loudly insistent that "The Galloping Fish" will present a new animal star to the silversheet in "Bubbles."

VENGEANCE IS MINE, SAID LLOYD

Just to show what a change of scene and climate can do—

The day after Lloyd Hamilton finished his last picture, which was the day before he left for San Francisco, he fell into a friendly catch-as-catch-can bout with A. Metzetti, his trainer. While they were rolling about the gym floor, Metzetti, who is a well-known athlete and "strong man," hit his head on a projection and for a moment lost his temper, so that he roughly pinned Hamilton down, and the bout was over.

One week later, Mr. Hamilton returned to Los Angeles. He had made the long and restful—when your chauffeur is driving—trip to San Francisco and return; he had had a wonderful visit with his mother in Oakland; he had seen his latest picture, "Lonesome," go over "big" at a San Francisco preview; and he had been for a week away from the familiar studio routine. In other words, he was "all pepped up."

Metzetti, in gym togs, came down the steps to greet the comedian. "Hello, Mr. Hamilton," he said. "Did you have—"

Something stopped him there; it was Hamilton's hand jerking him around and down for a mat hold. In an instant, the trainer's legs were flying through the air as his shoulders hit the ground in a complete fall that left him gasping with its suddenness.

Revenge is sweet.

Practically everyone on the Hal Roach lot stopped work recently long enough to watch two Oklahoma cowboys—Will Rogers and his director, Jay A. Howe, in a personal roping contest. Rogers became the victim of stage fright and lost by one count.

London Laughs Up Sleeve

Tea-table gossips had a good many smiles the last week over two stories that have been given wide publicity concerning a prominent London actress, and the dramatic and humorous contrasts between the two reports have set a lot of chatter in motion, all of it of the frivolous type that damages no one in particular.

Miss Moyna Macgill, the heroine of these stories, is a charming beauty from Belfast, whom artists regard as the most perfect type of Irish colleen.

First, the newspapers printed stories and pictures of Miss Macgill having the most innocent face of any actress in England, which resulted in her being selected to play the role of "Miriam Rozella," in the film of that title, after a dozen other actresses had been screen-tested and found wanting in the necessary innocence of expression as registered on the screen.

Then, in the midst of this, Mr. Reginald Denham, the playwright husband of Miss Macgill, brought suit for divorce citing as co-respondent Mr. Edgar Lansbury, son of Mr. George Lansbury, Labour M. P. The suit came as a great surprise, and the actresses' many friends are standing by her and defending her stoutly. "Moyna is innocent," is a common expression heard in theatrical London.

Miss Macgill is dainty and graceful, with curly black hair, and wide violet-blue eyes that have a most extraordinary expression of child-like beauty, innocence and wonderment. She was regarded as the ideal selection for the role of the persecuted and distressed heroine in the big Astra-National film, "Miriam Rozella," from the widely-read and much-discussed novel of feminine psychology, written by Mr. B. L. Farjeon.

Charleroi Strong For Jackie

Recently the photoplay, "A Million to Burn," featuring Herbert Rawlinson, played at the Palace Theater in Charleroi, Pennsylvania,. It is the story of how a young fellow literally burns money. The cast included about a dozen others besides Rawlinson, and one of them was Jackie Vernon. It so happened that Charleroi was Jackie's home town and with due civic pride the theater manager advertised his name above that of the star. Needless to say the picutre played to S. R. O. at every performance and at least in one town on this old terra firma Jackie i sthe biggest cinema attraction existant.

John M. Nickolaus, one of the motion picture industry's best informed film laboratory men, strongly urges that distributors have film release prints made where the picture is produced. Nicholaus states that only through co-operation of producer and director with the laboratory, can the best prints for public release be made, prints that perfectly exhibit the producer's idea of colors, tones and densities.

"Find" Is Famed Star

One of the Universal comedy companies were "shooting" some street scenes on Hollywood Boulevard the other day.

Passersby were invited to "walk through" the background of a certain scene. A number of men and an attractive girl sauntered through the camera lines.

The next evening the comedy director stopped looking at the "rushes" long enough to phone Zion Myers, Universal's supervisor of comedies.

"I've got a great find," exclaimed the director. "Come down and look."

Mr. Myers hastened to the projection room. The film was started.

"Watch for the girl who walks through the next scene—I'm going to locate her and get her in pictures," said the director.

The scene came on. My Myers arose from his chair. "You've made a wonderful discovery—but you're three years too late."

The girl "find" was Mr. Myers' sister, Carmel, who happened by when the scene was photographed.

Jacqueline Gives Iowan Good Time

Place: Los Angeles, California.

Characters: Jacqueline Logan and visitor from Iowa.

Visitor: "Are we in Hollywood yet?' '

Miss Logan (This is the forty-first time she has replied to the same question): "No. Not yet."

There is a sudden crash. Three springs are broken on Miss Logan's machine; the frame is bent. A series of mountain-high ruts in the road caused it all.

Visitor, withdrawing head from top, through which it went at first bump: "Gosh! What's that?"

Miss Logan, straightening seven vertebrae in her back and trying to regain breath: "That, my dear, was the boundary of Hollywood."

Visitor: "The foothills?"

Miss Logan: "Ah, no—the streethills."

Realty Bug Bites Screen Writers

Undoubtedly the most pernicious bug in Southern California is the realty germ, and its most frequent victims seem to be among the prominent persons of filmdom. The latest is Sada Cowan, who, in collaboration with Howard Higgin, recently wrote Mae Murray's "Fashion Row," and "Woman's Intuition," which will be produced by Metro.

Miss Cowan has just bought two lots in Beverly Woods, where she is planning to build a truly cosmopolitan home, since each room will represent one of the countries which she visited in her various tours around the world.

Hilton Chipman has signed to play juvenile leads with the Sonoma Photoplay Corporation, and has left San Francisco for the producing headquarters of the organization located at Fetters Hot Springs, Sonoma County, California.

Another Pair of Brothers in Films

Consanguinity seems to be especially prevalent in the motion picture world. Here are to be found numerous teams of brothers in different parts of the film field; among the producers are The Warners and The Christies; among the directors, The De Milles and The Rocketts; and among the actors, The Chaplins. Now comes a team of brothers, each of whom has achieved considerable fame as a screen writer: Charles and Albert Kenyon.

Although Charles is perhaps better known to the public because of the great success of his stage play, "Kindling," Albert Kenyon has been known to the insiders in the screen world for many years as an established scenarist. About six years ago he started with Colonel Brady in the Universal scenario department, then went to Metro, where he wrote many of the pictures in which Bert Lyttell starred. His was the script of "Bavu" and "The Self-Made Wife," both highly successful attractions; and he has just finished an original story for Ralph Lewis which will be titled "The Country Doctor," narrating the life of one of the typical members of this beloved figure in American life.

Announcement was made yesterday that Fred Caldwell Productions will immediately release through state-rights channels the D'Allesandro production of "St. Elmo," made from Augusta J. Evan's drama of love and self-sacrifice.

Francis McDonald is seen in the male lead in this picture, which Caldwell is now editing for immediate release. Titles are being written by Tom Killian.

Tolhurst Will Address Academi

Louis H. Tolhurst, the scient inventor who is responsible for "Secrets of Life" insect series ing produced by Principal Pictu Corporation, has been invited speak before the American M eum membership in New Y City, and to address the stud bodies of several of the East Universities, on the subject of discoveries and experiences in microscopic motion picture week

Tolhurst is rushing to complet the seventh of his series, which w reveal some interesting informati regarding the life and habits of house-fly. The other six subje have to do with the ant, bee, s der, butterfly, ant-lion and beet

Extensive preparations are ing made to receive Tolhurst New York, and several leadi magazines—both scientific and po ular—are detailing special wr ers to interview the scientist.

While in Gotham Tolhurst w meet leaders of the scientific worl and he will also tell over the rad many of the interesting incider that have occurred in the maki of the "Secrets of Life" series.

Stan Laurel of the Hal Roa Studios received a fan letter o morning that so amused him th he had quite a time composing hi self long enough to "make the funny" on the set.

"Dear Mr. Laurel:

"I would like a big picture you to hang (in a frame). I thi you are such a gentleman. I b your pardon.

(Signed) JESUS T."

Jesus is a common name amon the Mexican population of Sout ern California but Laurel didn know that.

KENYON WRITES HISTORIC RAIL TALE

At last the American public seems to have awakened to the fact that their own history is more interesting than that of any other country, and more dramatic. Now comes the announcement that Charles Kenyon, the noted playwright, who has been associated with the scenario departments of the Goldwyn and Universal Studios, who is now freelancing, has written an original historical script, tentatively titled "The Transcontinental Railroad."

This story will be filmed by Fox at its local studios, and will narrate the adventures of the hardy empire builders who first spanned the desert and the mountains with the steel rails that expedited the progress of our civilization.

Numerous historical characters including Lincoln and Gran played prominent parts in thi story of the building of the firs transcontinental railroad. Danger from flood and drought, the peril of traversing practically unknow territory, and the ravages of ma rauding Indians—these are som of the episodic hardships whic confronted the active figures in thi story.

Finis Fox, who produces his independent features at the Hollywood Studios and is now filming "A Woman Who Sinned," is one of the few big directors who never permits music to be played on the set while directing dramatic scenes. Not that Fox thinks it necessarily "all bunk," but he says he is able, by the use of his own voice, to key the players to the proper moods.

Lois Zellner, prominent screen writer, has completed the final cu of the Lawson Harris production "Then You'll Remember Me,' and will at once continue her work upon her latest original, "My Life's My Own," which will be produced independently about January 1. During the past year Miss Zellner has written every type of photoplay material from mystery and problem dramas to Baby Peggy features. Seven of her scenarios will be released during the winter.

Ralph Lewis is getting each of his new series of four commercial hero stories to follow "The Mail Man" placed in continuity form so there will be no delay between pictures.

Spring breeze in a New Eng- la woodland . . . sunflowers in n Illinois prairie . . . butte ies frisking under a warm mid- d sun . . . violets and mig- nettes . . . a big Dresden doll . . . the sparkle of precious st es . . . hide-and-seek and th mirth of children . . . baby cl tter and a child's tears . . . m ories thrumming on the heart st ngs.

f rcel promise, and of sunny d osition, is Louise Tordera. Not a med name on the pages of mo- fi picture annals; in fact one th is as yet far from the lime- li t, but a name with a musical i nation, possessed by a very b utiful and charming little girl w o is one of that vast throng who s k fame and fortune in the throne r m of the cinema. An even mo- m tary glance at this gifted child s gests lines from A Child's Gar- d of Verses wherein Robert Louis Stevenson muses:

Dark brown is the river,
Golden is the sand.
It flows along forever,
With trees on either hand.

Green leaves a-floating,
Castles of the foam,
Boats of mine a-boating—
Where will all come home?

On goes the river
And out past the mill,
Away down the valley,
Away down the hill.

Away down the river,
A hundred miles or more,
Other little children
Shall bring my boats ashore."

Yes, other little children, and ownups too, will bring her boats hore; her treasure ships of hap- ness which she will send to them er the Cinema Sea. The happi- ss and beauty of life, the baby- e fascination of her very self, that she will bring to the silver screen, will radiate joy to the gloomy corners of the earth . . . away down the valleys, away down the hills, to the far countries.

Yet we pause and ponder a moment as to her opportunities for the expression of her art on the shadow stage. For there are a score, yea a hundred of others, so like her, each possessing some individual quality, a distinct personal charm, that perchance might assume greater proportions than hers in the eyes of the film lords. She may be of the chosen; that rests with the luck attendant upon her play on the Roulette of Life. For after all, life is, to a great degree, just a game of chance. This is evident in the genius that has been lost to the world, unknown and unsung. It is only that genius that has been coupled with cleverness and the ability to reach the sunlight that has prospered and attained its due recognition, with subsequent odes in the pages of history that forever immortalizes it. With a good gardner this little bud will blossom forth into a flower of great brilliancy. To revert to a nautical metaphor her brigantine of happiness, sailing the Cinema Sea, must have the counsel of an able and experienced pilot. With that aid at the helm it cannot fail to make every port of call, journeying on and on, 'til the sun's rays are found.

She comes of Italian and English parents, and, of course, inherits unique vocal artistry. She sings in Italian with as much ease as she does in English, and has several recitations which she delivers with due childish seriousness. She has been model for photographers and has figured in several fashion revues, in addition to her limited film endeavors, the most recent of which was a role in "Stage Fright" which Our Gang made for Hal Roach. So 'tis easy to see she has the foundation for a very promising career, and has pulled anchor with amazing rapidity, being as yet only five years of age. The next few months will doubtless decide at what rate she will sail along.

". . . castles of the foam,
Boats of mine a-boating—
Where will all come home?
. . . Away down the river,
A hundred miles or more,
Other little children
Shall bring my boats ashore."

Josephine Crowell, one of the best loved mothers of the screen, who is playing "Ma Briskow" in "Flowing Gold," for Richard Walton Tully, is proud of the fact that her grandfather fought in the army of Napoleon Bonaparte.

Louise Lorraine, playing the leading feminine role in the "Fighting Blood" stories, has just received a letter from the Deaf and Dumb Institute at Indianapolis saying that the students there can read her lips and interpret the words she is speaking in a scene easier than any other player on the screen.

Passes Fire Dept. Tests

The first woman to successfully pass the California examinations for driving a fire truck, is Jacqueline Logan, popular screen actress.

Miss Logan has just taken the severe test which all applicants must pass before they can take positions in the Los Angeles Fire Department. Among the difficult feats she had to accomplish were the following:

Get into driver's seat from the ground, start motor, shift through first, second and third gears into high and drive the big engine a hundred feet from the fire station in forty seconds.

Change all spark plugs in an eight-cylinder motor without stopping the engine.

Make tire change in three minutes.

Stop seven-ton truck traveling at the rate of twenty-five miles an hour within a hundred feet.

Steer heavy truck a distance of a hundred yards in a narrow space, allowing six inches clearance on each side, to prove her ability to gauge distances almost perfectly.

Fire Department Lieutenant W. B. Seekins was in charge of the examination. After passing them with flying colors, Miss Logan was voted honorary mascot of Station No. 27, Los Angeles Fire Department, by the members of that station.

"Our Gang," and a number of "extras," who are playing in a school picture now being filmed at the Hal Roach Studios, have formed rival football teams and play a game each noon. "Our Gang" term themselves the "Golden Tigers"—the extras are known as the "Shaggy Bears." After an exciting game the other day, Mickey Daniels, the freckled-faced kid, came rushing back to the publicity department. "Got a good story for you," he said breathlessly—"The 'Golden Tigers' beat the 'Shaggy Bears'—36 to 36."

Recalls Ginger Snap Episode

Al Christie has been making a comedy in which the opening discloses three ex-service men, languishing outside the window of a ham-and-egg emporium, while delicious odors—wafted to the sidewalk—bring torture to their anguished souls.

The three boys — Neal Burns, stout Felix Valle and the lean and hungry-looking George Burns — nearly fainted when th ham and eggs burned to a crisp right before their eyes as a result of the chef's engaging in animated conversation with a pretty waitress. Their part in the picture is to collapse on the sidewalk when the chef carelessly tosses about two dollars' worth of charred delicacies in the scrap can.

"Suffer, boys! Suffer!" shouted Christie through the plate glass. "I don't believe you fellows ever went hungry."

And then he recounted the narrative of the ginger snaps. It happened in Wheeling, West Virginia, some years back, when Al Christie and Harry Edwards were stranded with a show. Christie was the capitalist; he had ten cents in cash.

He nonchalently tossed the coin on a counter, after glimpsing a barrel of crisp-looking ginger snaps overturned in the window. "I'll just take ten cents' worth of those snaps," he said, and, seizing upon the bag, led the ravenous Edwards to a park bench.

According to the story, Christie and Edwards lived on ginger snaps for three days while beating their way back to their home in Canada.

Al says: "Ginger snaps are wonderfully filling if you drink lots of water. They swell just grand!"

Adopts Barnyard King

Little Bruce Guerin, who has been loaned by Warner Brothers to play with Viola Dana in her new picture, has found a dandy new pal at the Metro studio — a homeless rooster that somebody discovered wandering around one day, apparently seeking "a chance in the movies." Only trouble was both Vi and Bruce wanted to adopt him, but finally decided on a co-foster-parent arrangement, whereby each has a half interest in said fowl, naming him Mister Vibruce.

Mae Busch, playing one of the featured roles in Finis Fox' production "The Woman Who Sinned," recently received a black Chow dog as a birthday gift. She named the dog "Sinner" because she said nothing could be blacker. When entering the studio grounds she turned to the dog, who was lagging behind, saying "come on Sinner." Every man at the Hollywood studio immediately began to march forward.

Pauline Starke, who played opposite Tom Mix in his recently finished thriller, "Eyes of the Forest," has been cast for a leading feminine role in Tom Buckingham's production of Lincoln J. Carter's famous melodrama, "The Arizona Express," now being made on the William Fox Hollywood lot.

For Week Starting Monday, Dec. 10th, 1923

Pulse of the Studios

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Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BALSHOFER STUDIO, 1329 Gordon St. Stuart Mack, Prod. Mgr.						**Holly 19**
Clayton Grandin	Lola Patti	Jim Crosby			Serial	5th Episode
Clayton Grandin	Robt. Ramsay	Jim Crosby	Wm. Wallace		"Unarmed"	2nd Week
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 31**
Eddie Lyons Production (Arrow release).						
Eugene DeRue	Eddie Lyons	Ramsey	Cooke	Staff	2--Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Dearholt Productions.						
Neva Gerber Productions.						
BRONX STUDIO. 1745 Glendale Blvd. Kenneth Bishop, Gen'l Mgr.						**Drexel 42**
Willey Productions.						
Fred Reel	Patton-Atkeison	Zerr	Val Lane	Reel	"The Last Man"	1st Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						**598-1**
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						**578-5**
Jas. Young	All-Star	Special	G. P. Saum	C. O. Sessel	"Welcome Stranger"	1st Week
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593-5**
Fred Caldwell	All-Star	Hollister	Rounsaville	J. S. Woodhouse	"Hollywood 1900"	Preparing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 00**
Century Comedies (Universal release).						
Noel Smith	Pal	Harry Forbes	Chas. Lamont	Staff	"Putting It Over"	1st Week
Al Herman	Buddy Messinger	Wm. Hyers	John Ralesco	Staff	"Captain Apple Sauce"	1st Week
Bob Kerr	McCoy-Earle	Jerry Ash	Robt. Tansey	Staff	"Brothers-in-Law"	1st Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**Holly 40**
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	Feature Comedy	Preparing
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 31**
Al. Christie	Neal Burns	Nagy-Phillips	Hageman	Beck	2-Reel Comedy	4th Week
Scott Sidney	Dorothy Devore	Peterson-Garnett	Clemens		2-Reel Comedy	2nd Week
Beaudine	Bobby Vernon	Peterson	Clemens		2-Reel Comedy	1st Week
CHARLES RAY STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr.						**Drexel 21**
Hunt Stromberg Productions.						
Stuart Paton	Harry Carey	Thornley	Ted Brooks		"High Dawn"	3rd Week
	Bull Montana				2-Reel Comedy	Preparing
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						
Ryan Bros. Productions						
Geo. Chesebro	Chesebro-Clayton	Selander	Reed	Ben Cohen	"The Wolf Man"	6th Week
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-1**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Conley	Meehan		Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
Al. Ray	All-Star	McGill		Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
F. Hibbard	Lloyd Hamilton	Corby		Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 30**
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Schedule
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Tom Buckinham	All-Star	Sid Wagner	Kingling	Carter	"The Arizona Express"	3rd Week
Wm. Wellman	Chas. Jones	Joe August	Hough	Hobart	"Not a Drum Was Heard"	3rd Week
J. Blystone	Tom Mix	Dan Clark	Eugene Forde	Lee	"Ladies to Board"	4th Week
David Solomon	Shirley Mason	Schneiderman	Edward Bernoudi		"The Morroco Box"	Preparing
E. Mortimer	John Gilbert	G. O. Post	Walter Mayo	Fannie & Fred Hatton	"Just Off Broadway"	3rd Week
John Ford	All-Star	Schneiderman	Ed. O'Ferna			Preparing
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead		"The Plunderer"	Preparing
GARSON STUDIO. 1845 Glendale Blvd.						**Drexel 00**
Benny eidman Productions.						
Wm. Beaudine	Bebe Daniels	Chas. Van Enger	James Flood	Dorothy Farnum	"The Taming of the Shrew"	2nd Week
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 26**
Phil Goldstone Productions. State Rights release).						
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						**Holly 01**
Monty Banks Productions.						
H. Raymaker	Monty Banks	Ray June	Jack Dawn		"Racing Luck"	4th Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						**761-7**
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"True as Steel"	1st Week
Victor Seastrom	All-Star		M. K. Wilson		Feature Drama	Preparing
Tiffany Productions.						
Robt. Leonard	Mae Murray	Ollie Marsh	David Todd		"Mademoiselle Midnight"	1st Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 14**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Robt. A. Golden		"The Girl Expert"	17th Week
Finis Fox Productions.—R. R. Beatty, Bus. Mgr.						
F. Fox	All-Star	Hal Mohr	J. Thompson	F. Fox	"A Woman Who Sinned"	3rd Week
Priscilla Moran Productions.—O. M. Baker, Bus. Mgr.						
M. Webb	Priscilla Moran					Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Sanford Productions.						
Mattison	Mattison-V. Rich	E. Dyer	R. Sanford	Staff	"Mile A Minute Morgan"	Editing
Kinemart Productions. B. Schrader, Casting. 1442 Beachwood Drive.						
ROY HUGHES PRODUCTIONS. 840 S. Olive. SHADOWLAND RELEASE.						
Roy Hughes	Leavens Hale	J MacFarland		Thos. Dixon, Jr.	"Ashes of Waste"	Arizona Location
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761-7**
Gene Stratton Porter Productions.						
Thomas H. Ince Corporation.						
Del Andrews	All-Star	Max Dupont	Frank Gerghty	Del Andrews	"The Galloping Fish"	8th Week
John Griffith Wray	All-Star	Henry Sharp	Buddy Ericksen	C. Gardner Sullivan	"Against the Rules"	3rd Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
L PICTURES, Inc.						
uce Mitchell	All-Star	Stephen Norton	Frank Mills	Mitchell-Clawson	"The Inner Sight"	3rd Week
ER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
uster Keaton	Buster Keaton	Elgin Lessley	Walter Reed	Jean Havez	Comedy	3rd Week
Y STUDIOS. Tom White, Casting. 1520 Vine St.						**Holly 2400**
unt Pictures. (Famous Players-Lasky Release.)						
ood Productions.						
m Wood	All-Star		John Waters	Monte Ketterjohn	"The Next Corner"	8th Week
nabery Productions.						
enabery	All--Star		Richard Johnston	Edfried Bingham	"The Stranger"	7th Week
illat Productions.						
MAYER STUDIO. 5360 Melrose Ave.						**431-171**
iblo Productions.						
ER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 2120**
3. Mayer Productions. (Metro Release).						
eginald Barker	All-Star		Harry Schenck	J. G. Hawks	"Cape Cod Folks"	Editing
chulberg Productions (Preferred Pictures Release).						
asnier	All-Star	Karl Struss	George Yohalem	Waldemar Young	"Poisoned Paradise"	Preparing
RO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
eo. D. Baker	All-Star	Arnold	Eddington	Geo. D. Baker	"Revelations"	6th Week
ing Vidor	Laurette Taylor	Chet Lyons	Dave Howard		"Happiness"	6th Week
Coogan Productions.						
Schertzinger	Jackie Coogan	Frank Good	Brewster		"A Boy of Flanders"	Preparing
ONAL STUDIO. 1116 Lodi St.						**Holly 4470**
FORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
Artists Release.						
aoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	25th Week
Marshall Neilan	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	7th Week
CIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
ouis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
ddie Cline	Baby Peggy	Glenn McWilliams	Fred Tyler	Grey-Unsell	"Captain January"	1st Week
STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
al St. Clair	Alberta Vaughn	Lee Garmes	Dorsey	Zamuck	"The Telephone Girl"	1st Week
CH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
as. A. Howe	Will Rogers	Robt. Doran	Ross Lederman	Staff	2-Reel Comedy	Schedule
en Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
ames Parrot	Chas. Chase	Ed Willatt	Leo Gerstad	Staff	1-Reel Comedy	Schedule
ob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
eo. Jeske	Stan Laurel	Frank Young	Wm. Dill	Staff	2-Reel Comedy	Schedule
red Guiol	Spat Family	Nick Barrows	Lloyd French	Staff	2-Reel Comedy	Schedule
SELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945**
Patton Productions. H. F. MacPherson, Mgr.						
Brown Productions.						
ord Productions.						
Maloney-Williamson	Leo Maloney	J. Badarocca	Stratton		5-Reel Western	1st Week
es Film Co.						
k Nelson	Jack Pollo		Marco Charles	Jack Nelson	"The Great Pals"	Preparing
NETT STUDIO. 1712 Glendale Blvd.						**Drexel 1550**
el Lord	All-Star			Staff	"Half Back of Notre Dame"	3rd Week
el Ruth	Harry Langdon	Spear	Gray		Comedy	2nd Week
ED STUDIOS. 5341 Melrose. M. C. Levee, Pres.						**Holly 4080**
M. Schneck Productions. (First National Release).						
. Borzage	Norma Talmadge	Tony Gaudio	O. O. Dull		"Secrets"	6th Week
erome Storm	Constance Talmadge	Ray Binger	Edward Brophy	Sullivan	"The Gold Fish"	2nd Week
National Productions.						
ack Dillon	Griffith-Tearle	James Van Tree	J. Dunn		"The Lilies of the Field"	1st Week
ce Tourneur Productions.						
d Walton Tully Productions.						
os. DeGrasse	All-Star	Geo. Reehm	Warrenton-Carpenter	Johnson	"Flowing Gold"	4th Week
Lloyd Productions.						
rank Lloyd	All-Star		Harry Weil		"The Sea Hawk"	Preparing
VERSAL STUDIO. Fred Datig, Casting.						**433-131**
sal Film Manufacturing Co. (Universal Release).						
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	11th Week
. Brown	All-Star		Ernest Laemmle		"Signal Tower"	8th Week
Hobart Henley	All-Star		A. Smith		"The Turmoil"	Editing
ddie Cline	Reginald Denny				"Love Insurance"	Preparing
edgwick	Hoot Gibson		Billy Tummel		"Courting Calamity"	Editing
Edward Laemmle	Billy Sullivan				"The Leather Pushers"	Schedule
Robt. Hill	Laura LaPlante	Jack Rose		Hugh Hoffman	"The Thrill Girl"	4th Week
Wm. Craft	Wm. Desmond		Koehner		"The Riddle Rider"	5th Week
Bradbury	Jack Hoxie		V. Nordlinger		"The Drifter"	3rd Week
Marchant	Luciano Albertini		Ray Taylor		"Hands in the Dark"	2nd Week
TAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						**598-131**
Smith Productions.						
David Smith	All-Star	Steve Smith, Jr.	Wm. Dagwell		"A Tale of Red Roses"	Editing
RNER BROS. STUDIOS. 5842 Sunset Blvd.						**Holly 4181**
er Brothers Productions.						
Harry Beaumont	John Barrymore	Dave Abel	Frank Strayer		"Beau Brummel"	Editing
Wm. A. Seiter	All-Star	John Stumar	Tenny Wright		"How to Educate a Wife"	Preparing
Harry Beaumont	All-Star	David Abel	Frank Strayer		"Babbitt"	Preparing
Wm. Beaudine	All-Star	E. B. DuPar			"Lover's Lane"	Preparing
t Lubitsch Productions.						
DORF STUDIOS. 6070 Sunset Blvd. Al. Brandt, Mgr.						**Holly 7940**
RLD EDUCATIONAL FILMS CINEMATOUR. Box 818, Station "C," Los Angeles						
J. A. Eliason	Baby Betty	Wm. Field	Jos. B. Brown	Robinson	"My Kingdom for a Horse"	4th Week

PUBLIC OPINION

Continued from Page 8

2101 West Monroe St.,
Chicago, Ill., Nov. 29th, 1923.

Mr. Fred W. Fox,
Editor of "Camera!"
6318 Hollywood Blvd.,
Hollywood, Calif.

My dear Mr. Fox:

I have your recent letter in which you stated that you wished to republish my communication from the CHICAGO TRIBUNE, and I thank you for your consideration and farimindedness. As you so truthfully stated, in your comment in "Camera!", I really am an ardent reader of your extremely well-edited magazine, and I would not think of missing a single number. Although I am in no way connected with the motion picture industry I honestly believe that I enjoy reading "Camera!" more than any other publication that I buy. The "Pulse of the Studios" department is, in itself, worth more to me than the price I pay for the magazine.

Of one thing I am positive: "Camera!" should be in the editorial offices of every daily newspaper in the country. Considering the amount of false information that is spread by the press concerning Hollywood and its inhabitants, I sometimes wonder why the big men of the industry do not strive to educate those responsible for such a state of affairs.

The best write-up of the present retrenchment campaign in the studios is found in an article in the CHICAGO LITERARY TIMES. The writer comments in this fashion: "The stern approval with which the nation's editorial writers regard the announcement that salaries are going to be cut in half, and even in fourth, does not make any pretence at logic. 'It is high time.' Why it is high time none explains. It is merely high time. And why anybody should feel happy that the already bloated producers will increase their margins of profit is not explained. 'It is high time,' exclaims one newspaper, and a thousand newspapers echo, 'It is high time.' The tradition of the artist, meaning anybody who devotes himself to offering any variety of decoration of life, is that he starve to death in a garret, never bathe, and remain during his life a social outcast!"

Wishing yourself and "Camera!" success, I am,

Yours very truly,
(Signed) JOHN D. CAHILL.

(EDITOR'S NOTE—In conjunction with the above letter Mr. Cahill sends me a clipping from the CHICAGO DAILY NEWS where they have pubished in "Views on Many Topics by Readers of the Daily News" under the head "CROWDS AND SEX PLAYS," a letter from Mr. Cahill. It appears that he is intensely interested in pictures from the fan-angle and spends much time penning contributions similar to the below, and the one that appeared in our issue of November 24th. Many of them are meaty and full of good ideas. The following is presented for your perusal):

As regards the preponderance of sex plays, etc., in the movies I would like to state that the theater-goers themselves are to blame for such a condition of affairs. The motion picture industry is conducted on a box-office basis and the present influx of sex and mush pictures is due entirely to the fact that such films attract the largest crowds.

As long as people flock to the movie theaters, irrespective of what is going to be shown, the producers will be able to flood the market with trashy, obvious junk. There are, and always will be, pictures of the clean, well-acted, well-directed variety. Names like Ray, Lloyd, Normand, Pickford and Fairbanks stand for films that may be seen and enjoyed by young and old. If instead of rushing wildly to the theaters on the nights the sexy, silly features are to be shown those who appreciate good pictures would stay at home and enjoy some good literature, it would not be long until their absence caused a change in the quality of pictures shown.

Something else again: Religion and politics are entirely apart from motion pictures. The liberal-minded men and women of the film industry cannot be expected to cater to the beliefs and prejudices of sects and denominations. The photoplay typifies art, not strife, discord and intolerance.

Chicago JAY DEE CEE.

HAROLD SHAW'S Impression of a Cameraman's Chatter

"Bring me the camera—bring in the lig— Let me see your positions, please—go th the action—Just a minute—Priest, don't up Mr. Hume's face—in fact, stay in the b— Mr. er er Goldsmit, you know how fa can't go—Hold it—Don't nobody make n tions—Give me the focusing card—, rrrright—Mr. Shaw—vat's the action—rig against Miss Brook's face—Hold it there— it away—Take 'em off—Vait a minute— pushed my camera—Put on the lights—brit the focusing card again—Vait a minute- out of my way Mr. Shaw, how can I see going on—Vellll, I didn't know you we ready—All right, give me a light rehear Vait a minute—all ready—give me a num Vait a minute—Mr. O'Neils. Let me see hands down, put them up again, now get on the carpet—Hold it there—Allll right— me the number—Vat? you gave it to me? you sure? Allll ready—Put on all the lig Vait a minute, take off those diffusers, brit a floor spot—Allll ready—STOP—The are flittering—Go ahead now—Vait a min Is that action—O my God—They are o my picture—give me the chalk—mark th positions—Leslie, did you notch the last sc come here—stand on my camera—O, Lor getting halations from the wall—Stop— closed my iris?—Eric, give me the number more—make me steady on the floor—O, my —Look at the fog in this set—Kill it— dead?—Vait till the dust settles—ELEC CIAN—lower up that spot—Vat's the m Can't you understand me? Bring me some to sit on while they change the carbons—V Willie Davis—look at the furniture—it's —Brewster, telephone me home to Gold daughter, I will be late coming home, it too long to rehearse these people—Sam, di hear Jake Hutchinson broke the records a Vat do you mean I'm slow—I've been w for you for an hour—I never hold you up them on—Vait a minut—Take them off bring me the sunlight arc—Now what i Fall into your positions—O, my God, Fumes, look at your make-up—Vell, we'll a chance—OH! BOY—some lighting—Vel are ve waiting for?—VAIT A MINU STOP—HOLD ON—LOAD UP THE MA ZINE—I ran out of film.

Casts of the Week

Belasco Productions
Present
"WELCOME STRANGER"
Directed by James Young
Scenario by C. O. Sessel
CAST:

Florence Vidor	Dore Davidson
Wm. V. Mong	Noah Beery
Lloyd Hughes	Robert Edeson
Virginia Brown Faire	Fred Butler
	Otis Harlan

Principal Pictures Corp.
Present
Baby Peggy
In
"CAPTAIN JANUARY"
Directed by Eddie Cline
Photographed by G. McWilliams
Story by Eve Unsell
CAST:

Baby Peggy	Lincoln Stedman
Hobart Bosworth	Irene Rich
Harry T. Morey	Emmett King

Benny Zeidman Productions
Present
"THE TAMING OF THE SHREW"
Directe dby Wm. Beaudine
Photographed by Chas. Van Enger
Scenario by Dorothy Farnum
CAST:

Bebe Daniels	Lee Moran
Norman Kerry	Lillian Langdon
	George Pearce

Metro Studios
Present
Viola Dana in
"REVELATIONS"
Directed by George D. Baker
Photographed by Arnold
Scenario by George D. Baker
CAST:

Viola Dana	Edward Connelly
Monte Blue	George Siegmann
Lew Cody	Ethel Wales
Otto Matiesen	Frank Currier
	Bruce Guerin

The Joseph Schenck Productions
Present
"THE GOLDFISH"
Directed by Jerome Storm
Photographed by Ray Binger
Scenario by Sullivan
CAST:

Constance Talmadge	Joan Standing
Jack Mulhall	Jean Hersholt
	Edward Connelly

Universal Films Company
Present
Jack Hoxie in
"TH EDRIFTER"
CAST:

Jack Hoxie	Frank Rice
Margaret Morris	Dorothea Wolbert
Robert McKim	Julia Brown
	Fred Humes

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Theatre Deal

The biggest theatrical and realty deal in Pacific Coast exhibition circles was announced last week by West Coast Theaters, Inc., through Michael Gore, president, with the Walter S. Horne Company and I. E. Baker of Long Beach for the construction of a theater and office building on Ocean Boulevard, in Long Beach, California. The deal and business transaction involved is in excess of $4,000,000, calling for the immediate beginning of work on an eight-story de luxe theater and office building on the north side of Ocean Boulevard, between American and Elm Avenues at Long Beach. The site of the new structure is 150 feet by 155 feet, and the property one of the most important business centers of Long Beach.

With this deal the city of Long Beach assumes an important place in Pacific Coast theatricals. The theater is to have a 3000 seating capacity, and Harry C. Arthur Jr., general manager of West Coast Theaters, Inc., is authority for the statement that plans have been approved by which the executive committee of West Coast Theaters, Inc., will provide Long Beach with a theater that is to compare favorably with the biggest and finest institutions in the country. The equipment throughout will be A-1, and the decorations are to be the most beautiful on the Coast. Contracts have already been closed for the installation of a mammoth Wurlitzer organ. A big symphony orchestra, under a prominent conductor, will also be a feature of the house, which will be run on a basis equal to the first-run Los Angeles theaters. Frank M. Browne, division manager of Long Beach, will be in charge of the destinies of the new house.

The big realty deal, which is the largest of its kind ever effected in the history of Long Beach, California, was closed by Michael Gore, president of West Coast Theaters, Inc., the Walter S. Horne Company and L. E. Baker, Long Beach capitalists, and Guy S. Garner of Los Angeles.

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Real Value of Publicity

By FRED W. FOX

This article, by the Editor of "Camera!", was published in the August issue of HUNCHES! a journal devoted to the interests of the Los Angeles advertising fraternity. It is republished here by request, with the hopes it will prove of interest and possible value to some of our readers.

Several very interesting articles relative to the services rendered by the publicity agent have been published recently in some of the foremost national and regional Advertising trade journals, and it is interesting to note in this regard, that perhaps the most prolific field for publicity men lies in Los Angeles and its immediate environs. Not necessarily those affiliated with the motion picture studios, but the independent agent who is equipped to handle commercial as well as professional accounts. One authority stated that the time will come when every large Advertising agency will maintain at least one man to specialize in publicity for its clients.

This system has been tried and found successful in some of the larger cities of the country, but possibly the real value of publicity is evidenced in the manner in which the Famous Players-Lasky Corporation, Goldwyn Pictures Corporation, and other large production companies have marketed their pictures through the combined power of abundant Advertising and regular, dependable publicity. With them, the publicity department is a distince unit, and under the management of a man who is an expert in that one phase of work—publicity. Usually these men have had years of experience on newspapers, and are personally acquainted with the various editors, knowing just what type of material each one handles.

The real pioneer in this line is the independent agent who is not restricted to one account, or group of accounts. Due to the varied nature of his new and different accounts he must be on the job at all times. Devising new angles for the news matter that will meet the approval of the editor and the reader and yet have publicity value for the client. It is in this field that you will find the young blood; the "publicity manager" whose dependability and straightforward manner of handling press material is rapidly supplanting him in favor of the old-time "press agent" of by-gone circus days, the adjective artist whose copy fairly burned with big words, tremendous phrases and—legend. He is the one who is rapidly winning the respect of editors and Advertising men, and his mission is solely that of supplying live, vital news to editors, in which he can sell his clients to the readers.

The news bulletin and feature story have, to a large degree, been substituted for the "press stunt" of yore, where the news of an imaginary train wreck appeared several weeks after it had been turned in to the editor. Free passes and cigars have diminished, too, for the editor has come to realize that the publicity agent is supplying him with a valuable service, at no [illegible] whatsoever, and that it would be humanly [illegible] possible for him to cover the territory [illegible] the various agents comb, and present the [illegible] terial while it was still news.

In my opinion it is not necessary for [illegible] entering publicity work to have had yea[illegible] newspaper experience, although this is [illegible] asset. The thing is to get the editor's ang[illegible] copy, find out what he wants, and whe[illegible] wants it, and get it to him promptly and [illegible] larly. If an editor finds that he can depe[illegible] certain agents for truthful and timely mat[illegible] it is reasonably sure that these agents wil[illegible] frequent and big play in his paper.

There are in the Hollywood field today [illegible] independents who are equipped to serve [illegible] cies and commercial accounts with the [illegible] facility they are employing in their profess[illegible] work, and the time is not far distant [illegible] many of them will be called upon to co-op[illegible] in the marketing of worth-while products [illegible] commercial world. I believe they can put [illegible] merchandise through news columns in a [illegible] similar to the manner in which they hav[illegible] ploited celebrities and newcomers in the [illegible] field, and they can bring to the publicizin[illegible] these products a touch of romance that n[illegible] else can emulate.

Trouper Joins Jack White

"Bobby" Burns, popular comedian, writer and producer, has been added to the Jack White scenario forces, and will work with Al Ray in the preparation of stories and "gags" for the Mermaid, Juvenile and Cameo brands of comedies.

Mr. Burns has had wide experience in the acting, writing and direction of comedies since leaving the stage more than ten years ago. Most of his work has been done in Florida, and he has just come directly from Jacksonville, with the intention of spending at least one season in Los Angeles. He has been here only once before, three years ago, on his honeymoon.

As a stage comedian and dancer, Mr. Burns appeared in early editions of the Ziegfeld "Follies," and was principal clown in the New York Hippodrome show that played a road tour. He was for three seasons in "Babes in Toyland, and in "The Wizard of Oz" he understudied Fred Stone, and himself played The Scarecrow for several seasons on tour.

It was his playing of the limp and raggedly stuffed man that led to his first film appearance when, in 1908, Frank Baum made a six-reel hand-colored feature from the famous Oz series. Mr. Burns played in the feature and when the rights were later sold to Selig, Mr. Burns again played The Scarecrow in the six one-reel subjects which were made in Chicago in 1910.

Soon after, Mr. Burns went with Lubin, and was featured in their comedies made in Florida. He organized a company and made a series of one-reel comedies, which he sold to Kalem, Pathe and other distributors. He appeared in the Vim comedies, also made in Florida, and it was this period that he first met Al Ray, now Jack White's scenario chief, who was at that time playing juvenile leads and learning the business.

Mr. Burns has successfully fulfilled a number of contracts for series of comedies which he wrote, directed and played. Most of his work has been done in Florida, and he owns a studio near Orlando. He made a series of comedies for Reelcraft, three years ago, in Yonkers, New York, in which he introduced Jobyna Ralston to the screen opportunities of which she has made such good use.

With the announcement that Rupert Hughes, author-director, had completed the continuity on his next picture-story, and would begin work upon it as soon as his cast is selected, Abraham Lehr, vice-president of the Goldwyn company spiked rumors that this studio would join the general shutdown. Hughes will film an original screen story written and adapted by himself, to be called "True As Steel." He is now considering players for the production. Hughes recently completed editing of his last picture, to be released in the near future under the title, "Reno." It is a study of the divorce problem in America, produced on

---

Eddie Phillips has returned from Catalina Island where he spent three weeks on location with Reginald Barker, who is directing "Cape Cod Folks" for Metro release. Phillips plays the juvenile lead opposite Renee Adoree, and son of Frank Keenan, who is returning to the screen in this film. This week at Laguna Beach completes the outdoor locations. The book title will probably be used for release.

Some people possess leaping imaginations and they glory in propagating weird rumors but the average civilian cannot hope to compete with the average doughboy. An "army rumor" stands alone and can be talked all out of shape quicker than a motion picture promise. This idea is being developed by the Christie comedians with Neal Burns as the star under the direction of Scott Sidney.

The fourth picture of the present series of the twelve a year program outlines by the Gerson Pictures Corporation of San Francisco, has been completed. It will be called "Getting Her Man," according to present plans, as the story is built upon secret operations in Alaska.

Miss Ora Carew has an appealing role in this story as she appears as a girl of undaunted courage, determined to carry out the work of her injured brother, that of rounding up an organization of clever criminals. There are many thrills particularly when the girl is captured by members of the gang and is rescued only after a number of dramatic experiences. The scenic background of this production is particularly striking. Miss Carew and her company spent ten days in the wildest portion of the La Honda Mountains of California which is said to be an exact duplicate of Alaskan scenery.

The picture was written and directed by Tom Gibson and the cast is a strong one. Jay Morley has the leading male role opposite Miss Carew while Miss Helene Howell, Hal Stephens, Eddie O'B[illegible] George Wellington and a nu[illegible] of others.

"Getting Her Man" will [illegible] ready for the states rights m[illegible] early in January and will be [illegible] of the strongest of the series.

The first picture made by [illegible] eral Manager Berthold Berg[illegible] the Gerson organization for [illegible] series was "Waterfront Wol[illegible] a story of San Francisco Bay [illegible] Chinatown. The second was [illegible] ing the Limit," a story of a [illegible] regeneration, while the third [illegible] "Three Days to Live," treati[illegible] a crafty Hindu who plans to [illegible] out a long standing reveng[illegible] the United States.

Miss Carew has the sta[illegible] role in all these pictures with [illegible] Morley as leading man.

Start Work on Thri[illegible]

Work is just getting under [illegible] at the William Fox West [illegible] Studios, Hollywood, on Tom [illegible] ingham's production of Linco[illegible] Carter's famous melodrama [illegible] Arizona Express," adapted fo[illegible] screen by Fred Jackson and R[illegible] N. Lee. The cast, which is all [illegible] includes Pauline Starke, fem[illegible] lead; Evelyn Brent, fem[illegible] heavy; Anne Cornwall, fla[illegible] Harold Goodwin is the juv[illegible] lead; David Butler, the str[illegible] lead; Francis MacDonald, [illegible] heavy with Frank Beal and [illegible] liam Humphrey also in prom[illegible] roles.

As soon as Chester Bennet[illegible] covers from his recent oper[illegible] caused by a nervous breakdo[illegible] is going to start producing a [illegible] series of society dramas sta[illegible] Jane Novak.

He is recuperating rapidly [illegible] expects to be on the set within [illegible] weeks.

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Returns After Long Absence

Helene Chadwick's return to the screen after a year's absence will take place shortly when Rupert Hughes' newest Goldwyn picture, "Reno," will be shown locally.

Miss Chadwick's absence from the screen was caused through a disagreement over her contract with the Goldwyn company, which several months ago was finally settled, whereupon Helene returned to the Goldwyn fold.

"Reno," a story dealing on the divorce question of course, is said to offer Miss Chadwick an exceptional vehicle to stage her "come back" and is being keenly anticipated by her followers throughout the country who have missed her from the silver sheet for the past months.

Following "Reno" Miss Chadwick will be seen in the leading role of "Why Men Leave Home," a Louis B. Mayer production, for which the actress was borrowed from the Goldwyn company.

Helene has appeared so consistently in Rupert Hughes' pictures that she has become known as the Rupert Hughes Girl. One of her most successful characterizations on the screen for the noted author-director was evidenced some two years ago in "Dangerous Curves Ahead," in which she was featured with Richard Dix. Among other productions in which she attracted considerable attention were "The Cup of Fury," "Brothers Under the Skin," "Sin Flood" and "Dust Flower."

Victor Potel joins in with the chorus that "believes in the future of Hollywood." He has purchased a large piece of ground near the Hollywood Country Club.

Harold Goodwin, the lovelorn youth in Rowland V. Lee's just completed Fox special, "Gentle Julia," will continue his pursuit of love in Tom Buckingham's production of Lincoln J. Carter's stirring melodrama, "The Arizona Express," now under way at the Fox Hollywood lot.

Ann Cornwall, the flapper of "The Gold Diggers," will "flap" blithesomely in Tom Buckingham's production of Lincoln J. Carter's famous melodrama, "The Arizona Express," now being made on the William Fox West Coast lot.

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Has Top-Notch Record

The very last thing that Laura Winston told us when we had the pleasure of interviewing her recently at the time when she had just finished her emotional mother role with the Neva Gerber production, "Whirlwind" directed by Dick Hatton at the Berwilla Studio was, above all other things not to mention the fact that Jennie Winston, world-famous Prima Donna and a close personal friend of the illustrious Mark Twain, was her mother.

That she, Mrs. Winston, was the mother of W. S. Van Dyke, the well known director and that her family were makers of early Nevada history.

Her idea, as she explained it, and quite commendable too, was that after appearing for many years on the legitimate stage and before the screen she did not want additional and reflected glory even from her loved ones.

Consequently, being dyed-in-the-wool newspaper men and working strictly along the lines of journalistic traditions we exceedingly regret the fact that we are unable to include those excellent items in this article.

Be it as it may, Laura Winston is one of those truly great artists from whom we hear but little owing to their reluctance in exploiting their artistic ability to the public by the means of the press, fearing that it might be construed in a material and commercial sense, which goodness knows is really the life of the professional industry in this modern and progressive age.

For twenty years an actor on the legitimate stage, playing everything from "Wild Cat the Romp" to "Lucretia Borgia," from coast to coast including Canada and Mexico, also heading her own company.

Then for eight years past she has appeared before the screen, appearing in "Money Magic" with William Duncan, "The Forest Rangers" with Nell Shipman, "Passion Play Ground" with Katherine McDonald, "Fauntleroy" with Mary Pickford, and the role of "She Bear" the Indian Hag in "The Deer Slayer," truly pronounces her a seasoned artist. The critics and public add their praise as to her historonic ability.

Robert Ober, prominet director-actor who has just returned to his studio work from San Francsico, has declined an offer to direct other stage productions in the bay city. Ober will undertake an important screen role at once.

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[The Digest of the Motion Picture Industry]

geles, Calif. Saturday, Dec. 15, 1923 Price 10 Cents

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Volume VI | SATURDAY, DECEMBER 15, 1923 | Number 35

The Soul of Genius

The greatest motion picture controversy of recent years seems to at last be reaching an amicable settlement. We refer to the oft-discussed differences between Rodolph Valentino and the Famous Players-Lasky Corporation which have stirred up much ill feeling between the various contestants and allowed for far too great a display of antagonistic sentiment. We are not going to devote any space here to delve into the legal and other technicalities that preceded the rupture but we will say that it is regrettable that a man of the dominating personality and popular appeal of Valentino and an organization with the resources and facilities for properly exploiting him such as those possessed by Famous Players should have been at swords' points so long, for if they had been allowed to work in harmony, each respecting the wishes and rights of the others in all probability many notable contributions to the silversheet would have been forthcoming in the time lost. We are, of course, maintaining an absolutely neutral attitude in the matter for it does not concern us one whit, yet one particular complaint of Valentino's has profound fascination, (if such it may be termed) for us. That is that he was not afforded any voice whatsoever in the selection of stories, direction, etc. And this, we believe, is a worthwhile complaint.

Take, for instance, the case of Wallace Reid. Without a doubt he will always live in the memory of his admirers as an auto speed-king and modern lover extraordinaire, yet it appears that the critics are almost unanimous in declaring that his best portrayal was in "Peter Ibbetson." And to cap it all that role, and his role in "The Valley of the Giants," both of them entirely removed from the popular parts in which he appeared, seem to have been his favorite works. If Wally had had an unbiased choice of parts he would probably have asked for more of this kind, and we maintain that if the real soul of his genius had been afforded expression in such roles he would have been a far greater figure than he was. For he had the spark of genius but it was at times almost smothered in humdrum, fit-to-the-program plots that allowed him very little play for his emotional powers. He was oftimes sadly miscast.

Charlie Chaplin, internationally famous for his derby-and-cane characterizations, has of late revealed to us his innate artistry as a master of mimicry in one or two pictures of a different type than those he has made before. And that he has the cherished spark of genius is not for one instant disputed by those who have seen "A Woman of Paris." Here he has broken away from the monotonous and plunged into new pools of dramatic art. It is well nigh superb. He is one who is not restrained by outside forces with box office optics ever focused to warn and discourage of new departures into the artistic that might have a tinge of risk insofar as monetary remuneration is concerned. Therefore he has progressed.

"The Four Horsemen" was the first role of real vivid proportions that Valentino ever essayed, and it was the one that was directly responsible for bringing him to the crest of his popularity. All the charm and color of that portrayal was subsequently lost when he reappeared in pictures not at all suited to him, and he suffered a severe relapse into mediocrity. His suggestions as to the type of parts he could and could not play were not very well received and he went out on strike. Now there is evidence that all this is to be speedily rectified, and that once more the dusky idol will take his due place among filmdom's leading lights. We will await his shadow stage re-appearance with the greatest interest for he possesses an indefinable magnetism that holds one spellbound, provided he can give it full sway. It is our sincere belief that he has the spark of genius. The soul of true genius is fully expressed when it is given the right kind of stimulus. Valentino's stimulus will be in the form of roles suited to his distinctive personality.

S. W. LAWSON
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California
Main at Eighth

Rupert Hughes'
"Reno"

Miller's
Main at Ninth

Blanche Sweet
in
"The Palace of the King"

Metropolitan
Sixth at Hill

Glenn Hunter
in
"West of the Water Tower"

Loew's State
Seventh at Broadway

"The Man Life Passed By"

Rialto
Broadway at Eighth

Starting Thursday
"Big Brother"

Criterion
Grand at Seventh

Lon Chaney
in
"The Hunchback of
Notre Dame"

Million Dollar
Third and Broadway

Mary Pickford
in
"Rosita"

Alhambra
731 South Hill

Pola Negri
in
"The Spanish Dancer"

Hollywood Egyptian
Hollywood Blvd. and McCadden

"The Ten
Commandments"

Mission
Broadway near Ninth

Ken Harlan & Florence Vidor
in
"The Virginian"

Clune's Broadway
Broadway near Fifth

"The Mark of the Beast"

This Week's Theatre Notes

"West of the Water Tower", is having its western premier this week at Grauman's Metropolitan. Glenn Hunter, famous for his portrayal of "Merton" in "Merton of the Movies" at the Cort Theater, New York, plays the role of the young man in a small town whose lofty ambitions are dominated by his love for a village belle. Their love sweeps all before it and when they find their marriage was a mock affair, framed by an enemy, they suffer the disgrace and humiliation of the angered, saintly populace. All ends happily, however, and strangely enough, logically. May McAvoy is said to have the finest emotional role of her career as the girl. Ernest Torrence, a minister, is the boy's father and George Fawcett, atheist and wealthy squire is the father of the girl.

"Rosita," Mary Picford's picturization of Spanish romance and intrigue starts its fifth week at Grauman's Million Dollar Theater. This is by popular demand and owing to the number of persons who have not been afforded the opportunity of seeing this picture on account of the crowded houses. "Rosita" has been commented upon as one of the most artistically beautiful photoplays of the year. A notable cast interprets this story of old Spain which includes Holbrook Blinn, Irene Rich, George Walsh, Charles Belcher, George Periolet, Bert Sprotte and Snitz Edwards.

The musical program and prologue reflects the Spanish atmosphere of the picture in novelty fashion.

William Seabury and his company presenting his latest dance fantasy called the second edition of "Frivolic" is the special headline attraction at the Hillstreet theater. He is a genius in assembling attractive soloists as associates and in staging his productions sumptuously and is one of the foremost terpsichorean artists of the present day.

The principal comedy feature of the bill will be presented by Roger Imhof and company, offering the familiar character sketch, "In a Pest House."

For music loving patrons, the Hegudus sisters, violinists, and Juan Reyes, pianist, offer a program of classical and popular numbers. Each is a skillful artist with exceptional technique.

Klein brothers are talking comedians who promise original up-to-date repartee, and "A Spinning Romance" is the title of the offering of Will and Gladys Ahern, who sing, dance, jest and, for good measure, give a dexterous exhibition of rope spinning. The Klown revue is an European novelty offering presentd by the Ploetz brothers and sister.

"Skid Proof" starring Buck Jones is the feature photoplay and the screen program also includes a Carter DeHaven comedy, Aesop's Fables. William Duncan in "The Steel Trail" and the Hillstreet International News.

"The Man Life Passed By", the newest Metro special will be given a pre-release world premiere at Loew's State Theater this week. Heralded as a perfect blending of drama and comedy this newest creation of Victor Scheitzinger's bids fair to establish itself among the really great pictures of the year.

A sterling cast headed by Eva Novak, Jane Novak, Percy Marmont, Cullen Landis and Hobart Bosworth are featured in the production. The convincing manner in which Schertzinger has shown the parting line between the two extremes of society forms one of the most vivid pictureplays of the year. As a special pre-holiday attraction, Loew's State Theater presents a European dancing sensation, Piatov and Natalie, who have danced before the crowned-heads of Europe and who are now making their triumphant tour through America.

Pola Negri in "The Spanish Dancer", is showing at the Alhambra Theater. Famous characters of history abound in this play which deals with the mos tcolorful period of Spain. Announcement is made that despite the fact of this production's importance it will be shown for one week at the Alhambra owing to the advanced booking of many other big pictures for this house.

The splendid new version of Owen Wister's famous novel and play "The Virginian" is now playing its second big week at the Mission.

For many years "The Virginian" has stood as one of the most romantic plays or stories of western life in the annals of the American stage and literature.

One of the greatest casts that could possibly be assembled was engaged for "The Virginian" including Kenneth Harlan, Florence Vidor, Russell Simpson, Pat O'Malley, Raymond Hatton, Milton Ross, Sam Allen and others. In making a film version of "The Virginian," no care of expense has been spared to preserve the great splendid romance in the story with the result that "The Virginian" is one of the real great pictures of the present season.

As an added attraction Mack Sennett's latest comedy, "Picking Peaches," starring Harry Langdon, whom Sennett picks as the greatest comedian, and including Sennett's new edition of the bathing beauties, will be shown.

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"Zander"

Egans
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Vaudeville
and
"Storm Swept"

Orpheum
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Vaudeville

Pantages
Hill at Seventh

Vaudeville

Hillstreet
Hill at Eighth

Buck Jones
in
"Skid Proof"

Burbank
Main near Sixth

Musical Comedy

Majestic
845 South Broadway

The Duncan Sisters
in
"Topsy & Eva"

Tally's Broadway
833 South Broadway

John Gilbert
in
"St. Elmo'

Symphony
Broadway near Sixth

Baby Peggy
in
"Miles of Smiles"

The Greater Audience By FANCHON ROYER

Why do you expect to leave the stage for screen, Mr. Ober?"

We were uncomfortably aware that the ques- was stereotyped, but it accurately expressed at we were present to ask, and there was nething about the distinguished actor-director the heavy chair before us which argued inst indirectness.

Robert Ober apparently did not condemn us triteness. Instead he considered seriously fore he answered, and we made a mental e of the fact that there still exist artists who e the press for what it is worth in a merely idental, businesslike manner. Then he spoke wly, watching the smoke that curled fantas- lly from his glowing cigarette.

"Because of the picture audience. I realize t it is the theater audience which is ordina- y understood to inspire, but to me the very a of range and numbers suggested by the rd cinema is incomparably more thrilling." We immediately perceived that there would no necessity to interpose the regulation inter- w "leaders." Robert Ober talked quietly and ily, and we sensed that he was expressing ll-ordered thoughts.

He continued: "I did not know this always, course. In fact, when I came to the Coast o years ago it was with no thought of pic- es, but to direct and play in the first stage oduction of 'The Humming Bird.' I arrived bit early, expecting to indulge in a vacation fore commencing work. Instead I accepted opportunity to appear in several photoplays. evious to this experience I hadn't entered a dio for several years, and I was immediately struck with the great development which had taken place in picture production. Each depart- ment of the studios in which I worked proved to be an interesting study in itself. Then, be- cause one engagement followed another with unexpected rapidity, I warmed to the whole proposition and gave it some merited concen- tration."

But then, just as Robert Ober's interest awoke, he found it necessary to produce "The Humming Bird," with which he eventually proceeded to New York. Again he turned Westward to Hol- lywood and again he was sidetracked. This time it was to present and play in the San Francisco premier of "Punchinello."

"Now I'm here," said the dark-eyed hero of a dozen country-wide hits, "to stay. It was a conclusion I came to gradually and after con- siderable argument with myself. I had weighed work and life against those of the theater; I had balanced the screen's possibilities in the matters of locale and pantomime with its in- ability to register the huma nvoice. But it was when I realized its scope in regard to the public that the argument was ended. In one week messages from friends in New Orleans, San Francisco, Dallas, Boise City, Elgin and Norfolk stating that one of my pictures had been seen in each place clearly proved that scope. I was particularly struck with the fact that I could have covered that territory with a road com- pany in no less than forty weeks. Substituting a camera for the often-referred-to 'sea of faces' is exceedingly easy when one considers the un- countable numbers entertained daily through the eye of that camera. Altogether, the camera wins."

We dwelt for a space on Robert Ober's last clause. Looking back over his career, which included seven years of featured Broadway roles in such successes as "East Is West," "Fair and Warmer," "My Lady Friends," "Sonny," etc., and clever screen characterizations in Las- ky's "The Young Rajah" and "On the High Seas," we feel that in this instance at least the camera certainly does win.

A Flair for Drama By GEORGE LANDY

Since the days of the Revolution the noble ate of Maine has seemed to fall into the bo of things forgotten by the rest of the ntry. Of course the fact of the matter is t Maine needs a press agent, because, even ugh it has not quite the gifts of our own lifornia, it does possess certain advantages, d lots of wonderful things come from there. rhaps the tide will turn, for certainly there ll be great rejoicing among film fans every- ere, now that Esther Ralston is coming into limelight.

Here is no case of a flare-up into publicity. iss Ralston is a real trouper and comes by her reen honors fairly, after years of preparation d hard work; and, after all, that is the only y all lasting success comes.

Although she was born at Bar Harbor, which s heretofore been known to fame merely as a mmer vacation place for the gilded set of the rtheastern part of the country, Miss Ralston ent much of her childhood in New York City, here her father conducted a fencing and danc- g studio on Fifth Avenue, which was patron- ed by the cream of the elite in the Metropolis. was at this school that the youthful Esther as taught that grace of bearing and carriage hich are essential for motion picture acting.

When she was about fourteen Ralston pere lt the wanderlust, and accordingly he organ- ed his wife and daughter, with himself, into act whose repertoire began with acrobatics d trapeze work, ran the gamut of song, patter d dance and even touched on the presenta- n of scenes from favorite Shakespeare plays. s "The Ralstone" the family appeared over the tire Keith and Orpheum Circuits, at numer- ous chatauquas, and also gave performances during the summer courses of open-air dra- matics at a number of Eastern colleges. It took a couple of years for the act to get to California, and here Esther Ralston was soon offered mo- tion picture work. The beauty and talent which she displayed in the family sketches won her a two-year contract with Universal Pictures Corporation, during the course of which she played leads opposite practically every male star on the lot, including Herbert Rawlinson, Roy Stewart, Art Accord, Billy Sullivan and Bill Desmond. With the last named she was featured in the serial entitled "The Phantom Fortune." Her last role at Universal was oppo- site Rawlinson in "The Jack of Clubs," soon to be released.

While she was still under contract with Carl Laemmle, Frank Lloyd insisted on borrowing her to create the role of Rose Mailie in "Oliver Twist." She was a distinct success in this part, and her services were requested by other pro- ducers, but naturally she had to return to her Universal contract. Since its termination, how- ever, Miss Ralston has been free-lancing, and her first engagement as an independent player was in Rupert Hughes' "Remembrance." Her latest role was in the recently completed War- ner Brothers' production, "The Marriage Cir- cle," directed by Ernest Lubitsch. Just before he left for New York this eminent director de- livered himself of an interesting prophecy re- garding Miss Ralston. According to him "She will go far on the screen, since she possesses not only the beauty which American audiences re- quire, but also an inherited flair for the dra- matic and a background of hard work, the rich soil from which her talent can flower."

Like most New Englanders of ancient stock, Esther Ralston is descended from the Puritans; in fact she comes in a direct line from Governor William Bradford of the Plymouth Rock colony. Ralston is not her real name, but the one she has used since early childhood. When her father

Continued on Page 19

Frisco's Angle on the Wampas Frolic

By AGNES KERR CRAWFORD

The Wampas Frolic and Ball has found a happy home and a warm welcome in San Francisco, after being driven away from Los Angeles, by the narrow-minded and unreasonable attitude of the civic authorities of that city. J. Hesser Walraven was dispatched to Los Angeles last week as an envoy from the San Francisco Chamber of Commerce and Civic Authorities, and bearing their invitation to hold the ball in this city. After delivering the invitation he also escorted the committee of arrangements, Harry Brand, Pete Smith and Harry D. Wilson on their northern journey on Friday night. On their arrival here on Saturday morning they were met by Mayor Rolph's delegation composed of Secretary Edward Rainey, Chief of Police O'Brien, Supervisor Emmett Haydon, and Robert Newton Lynch, vice-president and manager of the Chamber of Commerce, and escorted to the Palace Hotel where they made their headquarters while in the city. Both the Palm Court at the Palace Hotel and the Exposition Auditorium were suggested as possible scenes for the ball, but it was decided that the Exposition Auditorium was most suitable, and the date was decided on as the 19th of January. Just here the first snag was struck as the building was already engaged by the Butchers Union for that date, but they have consented to change their arrangements and give that night to the Wampas.

In private conference with Chief O'Brien he promised the committee full co-operation in every respect, to which they replied that all they asked was the co-operation and privileges extended to any other public gathering for pleasure or entertainment. So the Chief, the Chamber of Commerce, the Mayor and every one concerned promised every help in their power to make this the biggest and most successful event the Wampas has ever staged.

On Saturday evening the Wampas committee was entertained by a delightful and well appointed dinner given in the beautiful Tapestry Room at the Palace Hotel by Louis Graf, but so modest was the host tha the didn't appear at all himself, and the affair was ably managed by Curren Swint, dramatic editor of The Call, and Hesser Walraven. Twenty-four guests were present including besides the guests of honor, Harry Brand, Pete Smith, and Harry Wilson, the dramatic editors of all the local papers, as well as other leading lights of the journalistic world, some of the best known members of the local film world, and their wives. Pete Smith made the only speech of the evening in behalf of the Wampas, in which he spoke of their appreciation of their fine treatment in San Francisco, their pleasure in coming to town and their assurance that this year's ball would be the biggest and best in the history of the organization, and that all Hollywood would come North for the event. The rest of the evening was spent in the suite of the committee, in an informal good time.

The members of the committee left for the south on Sunday evening, but since that time and the formal announcement of the coming of the ball to San Francisco, $5,000.00 worth of tickets have already been subscribed for, and they say that after that little start they will now begin to really sell them. Also all day on Monday Hesser Walraven's telephone rang with offers, one after another from leading organizations and business firms of every possible help and co-operation in the big event.

Flashes from Frisco

By AGNES KERR CRAWFORD

Dec. 12th, 1923.

Herman Lubfin, president of the Golden Gate Productions, and Jack Dewey, production manager of the organization returned to San Francisco from the south last Monday, and spent the week here on business for the company. Mr. Lubfin has recently moved his family to Hollywood as they plan to begin production at a southern studio within a few weeks.

Harry Brand, Pete Smith, and Harry Wilson spent Saturday and Sunday in town. They came as a committee from the Wampas to make arrangements for the Wampas annual ball, driven out of Los Angeles by the narrow-minded powers that be, and were in San Francisco the welcomed and honored guests of the civic authorities. They returned to Hollywood Sunday night, loud in their praises of their treatment while here, and promising that all Hollywood would be up for the ball.

Frank Keenen, grand old man of the screen, spent the week-end in San Francisco as the guest of his daughter and son-in-law Ed Wynn, who has been playing the Columbia Theater in "The Perfect Fool" his big New York hit.

The Gerson Pictures Corporation, having completed four of their series of six-reel action melodramas, have laid off production for a period of six weeks. The pictures already completed are being released to the State-Right Market. Ora Carew, star of the recent series of pictures has returned to her home in Hollywood, as has also Jay Morley, leading man with the company. Tom Gibson, director, is still in San Francisco, and has not as yet just decided whether to remain among us or return to the south.

Guy Bates Post comes to the Columbia Theater this week in Edward J. Locke's remarkab play "The Climax." Post has been devoting h time entirely to pictures for two years, and h appearance in this play marks his return to th spoken stage, where he has been sadly misse as he is one of the fine actors of the day.

Herbert Rosener, treasurer of the Columb Theater has a big idea, and with the financi aid of certain interests of this city he is goi to carry them out, in the making of a big fil

The picture will be the life story of one the most loved figures in the history of o country, a man whose career was picturesqu vigorous, and successful. Alf Goulding h already been engaged to direct the picture a has his scenario well under way. Work w begin before the new year, all the picture w be made here in San Francisco, with stud work probably at the Pacific Studios at S Mateo. It will take six weeks for its filmin

"Black Oxen" recently completed under Fra Lloyd's direction will have its worlds premi at the Warfield Theater on Dec. 29th. M Lloyd, and First National, distributors of t film are honoring Gertrude Atherton, author the story by bringing its first showing to th her home town. The story in its book form h been one of the most talked of novels of t past two years, and it is predicted that the fil version will create an even greater sensatio Those who have seen private showings of t picture say that Corinne Griffith as the Count Zattiany of the story has given the finest pe formance of her successful career, and that t whole picture is very well done.

The Graf Films' latest production "Half- Dollar Bill" will have its first presentation the Warfield Theater on Dec. 22nd. The fi is being released through Metro. The Gr Films will begin work immediately after t holidays on the film version of Charles She mans' widely read novel "The Wise Son", to followed in rapid succession by several oth stories already purchased by them.

About the Peace Award

The committee which is administering the American Peace Award, after a meeting last week, announced many of the ways in which its co-operating organizations will conduct the January "referendum." The Jury of Award, of which Mr. Root is chairman, has been at work since the middle of October and is expected to reach its decision, according to the committee, by January first. Immediately after that the winning plan is to be submitted to the widest possible public for a vote.

The committee in its announcement concerning the "referendum" is emphatically making two points: First, that participation in the "referendum" does not commit any organization or institution to any "endorsement" of the winning plan; secondly, that, while the object is to secure as thoroughgoing a vote as possible all over the country, *it is a considered and intelligent vote which is being sought.*

"We realize," the committee statement reads, "that signatures from too thoughtless signers, no matter how voluminous the number, will mean little. We want every citizen to have an opportunity to *read* the plan and cast a considered vote upon it.

Over 4000 daily and weekly newspapers have already agreed to participate in the "referendum" by carrying a ballot, with the text of the winning plan, or a digest of it. On the ballot their readers will state whether or not they approve the winning plan *in substance.* The b lots will be returned directly to the office of t American Peace Award.

Two hundred and eleven magazines ha written to the Award that they will carry t ballot. Many of the newspapers and magazi carrying the ballot are setting aside an infle ible rule in order to do so. As one editor wro "We feel that the importance of the subj concerned transcends all usual consideration

Business and Labor Groups Will Submit Plan to Members

Business and labor organizations all over t country have definitely announced their pla for the "referendum."

The Illinois Manufacturers' Association reaching each one of the ten thousand firms its list with the ballot and the winning pl Many of the firms belonging to the associati are also taking a "referendum" among th employes. The Associated Industries of N York State is doing the same thing. The As ciated Advertising Clubs of the World is rea ing each of its 25,000 members with the winni plan and the ballot. The National Council American Importers and Traders will rea each of its members.

The Brotherhood of Locomotive Firemen a Engineers will reach each one of its 117,(members, and the Order of Railway Conduct

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Figures That Lie

By MARGUERITE COURTOT McKEE

here is a sense of activity in the air, a sense o dventure of things to be done. Its the thou- sds of tourists who are flocking to California t lay for the winter. All of the down-town b ers are back from roaming the world over f ing new ideas and styles that ar emore b utiful than any before. There are countless st es and little out-of-the-way shops who have s aside just the thing you've been looking for a your price. Why, I know of a number of li e places where Madame or Mademoiselle m get, any time, unusual outfits for much less th they might expect to pay. Perhaps there a a great many of you who woul dlike to dis- p of your slightly used furs or garments in o er to feel that you can afford something new. I ou will write me in care of this paper I will g lly tell you of reliable agencies where you n d not feel embarrassed to deal.

he coachman hat, not entirely removed from t Directoire influence, is a delightful new n inery feature. Usually of silk beaver, b ded with grosgrain ribbon, this high- c wned, narrow-brimmed chapeau is the com- p ment of the new coiffure garcon. You prob- a y know that the smart French women have a ndoned bobbed hair of the flaring, "wild- w man" type. Instead of the fluffy "Mae Mur- r" bobbed hair, Parisiennes are wearing their h r cut quite short a la "Anna Neilson" and b shed to follow the natural line of the head. I us hope that girls wholly unadapted in ap- p rance and personality to this type of coiffure m y not take to this style too seriously.

mall hats of course prevail with the bobbed c ped hair, and most of them are apt to be t mmed in "coque" or, in other words, rooster f thers. These feathers lend themselves with p ticular charm to green and brown felt. In c k on silk beaver, they are also exceedingly s art.

Mah Jong!

By RAYMOND McKEE

The most significant thing about an actor's p earance on the stage is his exit. In fact it t the most important thing in the lives of men a d women; it's the exit that counts and not the e rance. In playing Mah-Jongg this same i ng holds good; it's where you finish, not w ere you begin. Now to take up the thread w ere we left off last week: As the China boy s ys the game, skill is the main factor; the A nerican plays it with luck, and his object is to s re, while the China boy's objective is to go M ah-Jongg. A Mah-Jongg table is complete w th four players, whose positions are deter- m ned by each in turn throwing the dice—two o them. The highest throw is known as east a d has the choice of seats. The next highest i s on his right and is south. The next highest i s opposite east and is west. The fourth player i north. There are no partnerships, each player p ing for himself. All throws shall be made w th two dice, having upon their faces the n mbers from one to six. The total of the two d ces shall be the throw. Throw them out just a e you would in shooting craps. In case of a s the first player to throw the number wins. If there are more than four candidates for p ay, five or six may belong to the table. All t row the dice, and the four highest play the f rst "round." At the end of the round the four w ho are playing throw again to decide the out- p ers. Those who are cut out after the first r und come in again for the third round with- o t throwing.

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Palmborg's Paragraphs

(Being one of a series of impressions of film folk and cinemaland anecdotes as written by a motion picture insurance man. By C. F. Palmborg, special analyst and Hollywood representative of the New York Life Insurance Company).

The Motion Picture Colony and Hollywood, synonymous terms, hold a great fascination for the general public. I have yet to meet an individual, who after learning that I know most of the film celebrities, does not at the first opportunity, start eagerly questioning me about them. In the next breath this same person may declare that he or she is not interested in the motion picture people at all, but their questions prove that to be untrue.

My wife and I recently returned from a trip east. We made many stops en route and no matter where we went, from the small town in Wisconsin, New York City, staid Boston or the little village in Maine everyone we met was anxious to get news of the "movie folks."

The fact that we came from Hollywood proved most fascinating. It was amusing to watch different people try to get us into a little personal chat so they could hear all about that famous town—"all about"—meaning that we were to give them some inside information of just how wicked it really is. We gave them inside information and they were exceedingly surprised to learn that Hollywood is a thrifty, industrious city, which is growing by leaps and bounds; a city of fine homes, schools and churches. The general impression seems to be that it is more or less one vast studio after another and an exceptionally gay place, where life is one continual round of pleasure.

Hollywood is my home town and I take great pride in claiming it as such. Quite naturally I resented these unjust criticisms and I was most anxious to learn how they started. Newspaper stories and tales carried by individuals seemed to be the main sources of such information. We know there will always be gossips to carry tales, but it is unfortunate that the newspapers make so much of any scandal connected with the motion picture industry, for the public jumps to the conclusion that if a few do wrong, all do likewise. Other professions are not judged in this manner, so why should the movies be so catalogued?

Many were the inquiries made about the picture people themselves. Such questions as "Does so and so look the same off the screen, is she really that beautiful?" or "Is Mr. Blank married and is he devoted to his wife?" The good looks and habits of the celebrities seemed to be of paramount interest.

It was a pleasure to describe some of the lovely homes and home life of the picture people I know. It is a shame that the public does not get more information about their home life. For we who live here know that the film folks have established some of the finest homes in the city and that they are just as careful in rearing their families as any of the most exacting. Their children receive the best schooling, many of them attending private schools in the city and Los Angeles can well boast of her fine private schools.

Hollywood and the motion picture industry is in the limelight all over the United States and many places in Europe. As a famous politician once said—a man is not famous until he is talked about—but we want to be talked about in the right way. So it is up to us who live here to see that true facts only are given out—false stories should always be corrected and exaggerations discouraged.

Philosophy

WORK

By Eric Mayne

Work is the cornerstone of the Ideal Republic.

Every member of a practical and successful community must be a worker.

In time Work will be organized on a scientific basis.

The Science of Work will teach men that Labor is not a curse, was never intended to be a curse, but a blessing—a courageous and determined means of reaching the highest good.

"God helps those who help themselves," and in this, at any rate, most people follow the Almighty's example.

The wise man does not expect God—or any one else—to do for him that which he can do for himself.

No man lives for himself, and no man works for himself only; he works for the community, and his work goes beyond himself and becomes great and illimitable.

Those who will not work—whether they are rich or poor—are a menace to any country.

When civilization is in the ascendancy a man will not feel it necessary to apologize because he has to work—his great joy will be that he is able to work.

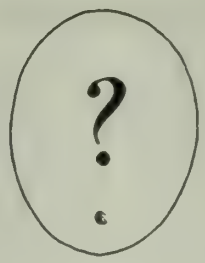
If men spent the time and energy in useful work that they spend in trying to avoid it, there would be more happy homes and fewer crowded jails.

Years ago Sydney Smith, a clever Englishman, wrote: "It is only by hard labor that a man can attain success; if he will not work, he had better go fox hunting."

Labor and capital are interdependent. The laborer and the capitalist are both workers, and when they realize that they must work for each other's good and the welfare of humanity that will be another step in the development of civilization.

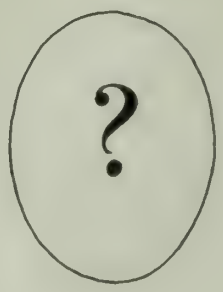
If we wish to possess anything worth having we must work for it. Even if we do not get it, the result of honest work is never lost.

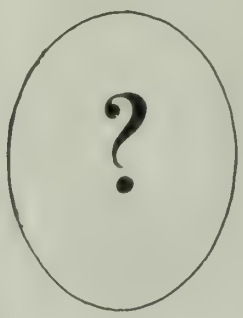
Are you reading
ERIC MAYNE'S
column regularly?
It always has a
message of real value.



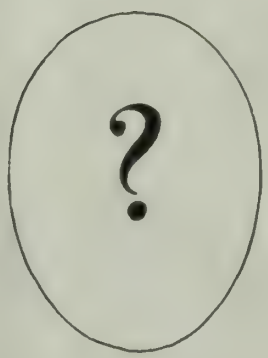
There Has Never Been Anything Like it Before!

It will Vibrate With Life!





It will be Wide in Scope and Big in Appeal!



Coming the First of the Year!

NEWS SECTION

Camera!

EIGHT PAGES

Volume VI | SATURDAY, DECEMBER 15, 1923 | Number 35

RODOLPH VALENTINO RETURNS TO FAMOUS PLAYERS-LASKY!

Litigation Is Nullified By Terms of New Agreement; Will Work At Long Island

Announcement has been made that Rodolph Valentino, screen star de luxe, and the Famous Players-Lasky Corporation are about to drop their quarrel and once more join hands. The injunction granted the company provided that Valentino was not to appear in motion pictures under another management until 1925.

J. D. Williams, prominent in the distribution and exhibition end of the industry and organizer of Ritz-Carlton Pictures, will star the distinguished actor in a series of features immediately upon the close of his Paramount contract.

Under the arrangement just completed Valentino will return to the Lasky fold under the direction of Sidney Olcott in two pictures to be made at the Long Island studios of Famous Players.

It is understood the star will have the right to propose vehicles suited to him and that he will also have a say as to who will figure in the active production of same.

He is at present bound for Europe where he will soon be joined by his wife, Natacha Rambova, who represented him in the settlement in New York. No date has as yet been selected for the beginning of the first production.

This marks the climax, and possible conclusion, of a legal and temperamental mixup that has commanded international attention.

Reeve Returning

Arch Reeve, West Coast Publicity Director for Paramount, who has been in New York for the past three weeks, will return to the Lasky Studio early next week.

During his Eastern trip, Reeve has been in conference with Chas. E. McCarthy, Publicity Manager, and A. M. Botsford, Advertising Manager, and other New York executives of the Famous Players-Lasky Corporation.

Mazu Pitts Returns

Mazu Pitts, who plays her first dramatic role as Trina in Erich von Stroheim's production of "Greed," has returned to the Coast from her trip to New York. En route to and from the Eastern metropolis she stopped off in Chicago for visits. This was also the first time she had been in that city.

When asked the proverbial question concerning her impressions of the big towns, she replied she would take pleasure in living in the city herself but that she thought quite Hollywood a better place in which to raise her infant daughter. Miss Pitts in private life is the wife of Tom Gallery.

Lester Bennett, who is recovering from a recent operation caused by overwork was able to visit his studio and laboratory for the first time in three months this week.

Sawyer Will Film Famed Poem

Arthur H. Sawyer announced this week that actual work on the script for "The Shooting of Dan McGrew" had been started by Winifred Dunn, scenario editor-in-chief of Metro Pictures Corporation. Following a series of conferences between Miss Dunn, Sawyer and Clarence Badger, who will direct this film, it is expected that the finished script will be placed in Badger's hands for shooting on December 26.

Under the supervision of Sawyer the production will be made at the Metro studios, and the exteriors will be shot in certain parts of Alaska. The work of selecting a cast to support Barbara La Marr in "The Shooting of Dan McGrew" has been started, and in this connection the result of the voting contest, inaugurated some time ago, whereby film fans throughout the country were given an opportunity to name their favorite player to appear in the role of Dan McGrew, will be made public.

Assisting Sawyer and Badger in the production of this film will be Charles Hunt in the capacity of assistant director, Bert Lubin as production manager, Rudolph Berquist and Reginald Lanning as camera men and Bert Ennis as director of publicity. Supplementing this staff of the Sawyer-Lubin organization will be the technical and mechanical forces of Metro studios. The names of those players who will appear with Miss La Marr in "The Shooting of Dan McGrew" will be announced within the next two weeks.

GREEKS IN BIG FILM ORGANIZATION

Plans are nearing completion for the definite establishment of a motion picture producing corporation, to be sponsored by Greeks and to be known as the Panhellenic Motion Picture Corporation, capitalized at $500,000. The organizer and head executive of this organization will be Kay de Kay, renowned film producer, and he will be represented in every state in the Union by the most prominent business men of each community, that is, those of Greek nationality. Among these will be doctors, lawyers, realtors, theatrical men, publishers, restaurauters, confectioners, etc. The program of the company is to produce pictures adapted from stories and poems of ancient and modern Greece.

A substantial cash sum, raised among the Greeks of this vicinity, is now on hand for incidental expenses prior to the beginning of the active production period, and as soon as the participants are ready to shoot they will procure the balance of the needed capital from their countrymen throughout the United States. It will be virtually a closed corporation and every Greek of any eminence whatsoever in America will be represented to some extent in the enterprise.

Henabery Finishes "The Stranger"

Joseph Henabery filmed the final scenes of his latest Paramount picture, "The Stranger," last week and is now engaged with production editor Lucien Hubbard in editing and titling it.

Betty Compson, Richard Dix, Lewis Stone and Tully Marshall are featured in this adaptation by Ralph Block and Edfrid Bingham of John Galsworthy's story "The First and the Last."

Returns to Christie

Charlotte Stevens, the charming little ingenue, has returned to the Christie organization after an absence of several months. During her absence she successfully essayed many heavy dramatic roles.

Laurette Will Use O'Malleys

Laurette Taylor seems to have a penchant for using an O'Malley in her pictures.

In "Peg O' My Heart" Miss Taylor presented "Little Lady Eileen" O'Malley as the child, Peg. For her latest production Miss Taylor selected the father of "Little Lady Eileen", answering to the name of Pat.

"Little Lady Eileen" is rivaling her popular father on the screen, at least as far as the producers are concerned. The clever little actress has reached the stage where she receives more offers than she can fulfill.

Swedish Author with Goldwyn

Hjalmar Bergman, one of the most famous of the younger writers of Europe, has been drafted by American films.

Bergman, who probably is the most widely read writer in Sweden, with the possible exception of Selma Lagerloff, has signed a contract with the Goldwyn company as a screen writer, and will come to that company's studios in Culver City.

The author will write and adapt stories for Victor Searstrom, noted Swedish director who has just finished his first American production, "Name the Man!" by Sir Hall Caine.

Bergman, although popular all over Europe, is little known in America, as only one of his novels, "God's Orchid," has been translated into English. He is the author of plays and screen stories as well as novels, three of his photoplays, "Mortal Clay," "Fire Aboard," and "The Headsman" having been produced by Seastrom in Sweden.

Bergman sailed for America on the S. S. Majestic. He will arrive in New York on December 12, and is expected to reach Los Angeles Decemebr 20.

Frank Farrington, playing the role of Prof. Mallow in "Flowing Gold," Richard Walton Tully's next offering on the First National program, is an accomplished swimmer and was in the original Forest Swimming Team in London. This team held the polo shield for three consecutive years.

Chicagoans Launch Sinema Company

Peacock Pictures Corporation, a new independent producing company, was launched recently in Chicago by a group of prominent business men. The corporation is a closed company and the officers are as follows: A. Raymond Gallo, President; H. John Ross, 1st Vice President; Major V. C. Sweinhart, Treasurer and Chairman of the Board; J. James Gallo, 2nd Vice President; Irwin S. Censky, Secretary; Bernhard O. Wirth, Asst. Secretary. A. Raymond Gallo, who heads the organization, is a former theatrical manager and New York publisher. Several months ago he resigned as secretary-treasurer of the Associated Authors Productions, a Florida Company who produced "The Broad Road", a feature with May Allison and Richard Travers. This feature was made under his supervision.

Major Sweinhart is also a very prominent member in a number of fraternal and civic organizations of Chicago such as president of the Edgewater Association For Progress and treasurer of the Business Mens Association and All-Chicago Council.

The other officers are also well known in their respective businesses. Plans are now being made to start work on the first production early next spring. A theme of world-wide fame is now being adapted. A cast of stellar players, and a famous director is being put under contract. An announcement of their names and other production details will be made later in another issue of this publication. It was learned through an official statement that the plans of Peacock Pictures Corporation are to produce only high-class features from stories of world-wide note. The best of everything will be had to make Peacock Productions entertaining and humanly interesting from a photoplay standpoint, yet within the booking reach of every independent exhibitor.

Peacock Pictures Corporation have found a new angle to production of which they expect to solve the question of high costs of motion picture production.

Laurel Kids Bill Hart

Stan Laurel is making a travesty on Will Hart's latest picture, "Wild Bill Hickock," at the Hal Roach studios. It will be called "Wild Bill Hiccough." Laurel takes the part of Wild Bill, Billy Engles appears as Phil Sheridan, Charles Dudley as Abraham Lincoln, Al Forbes plays General Cust and Jimmy Finlayson is Jack McQueen. Mae Laurel is cast as Calamity Jane; Ena Gregory, Jack Ackroyd, Ben Rowe, Vera White, Patsy O'Byrne, Wida Weidman, Martin Wolkeil and Sammy Brooks also appear in the cast.

Blanche Sweet in New Ince Film

Blanche Sweet's success in "Anna Christie" has brought her a new contract with Thomas H. Ince to appear in his next production, "Those Who Dance," on which work has already quietly started. Critics declare that Miss Sweet has earned a place in the front ranks of the outstanding emotional actresses of the silver sheet through her portrayal in the O'Neill story.

"Those Who Dance" is announced as the "surprise picture" of the year by Thomas H. Ince. Lambert Hillyer is directing, and for the first time in the history of the Ince studios production is being carried on in closed stages and on barricaded sets. It is understood that no announcement of the unusual theme will be made until the feature is ready for release.

At the Ince studio it was stated that "Those Who Dance," by George Kibbe Turner, is the foundation for the production. With it has been combined another story that is the "surprise" which the producer is planning to spring. Through the combination of these two stories Ince believes that he has hit upon a theme which will offer a real sensation for picture-goers.

Lambert Hillyer returns to the Ince banner, after having completed "The Spoilers" and "Temporary Marriage." It was as a director of "Westerns" at Inceville that he made his big name. Recently he directed "Skin Deep" and "Scars of Jealousy" for Ince. Miss Sweet will start work immediately and will head an all-star cast.

S-L Press Agent to New York

Bert Ennis, director of publicity for Sawyer-Lubin, leaves for New York on December 18 on a combined business and pleasure trip. He will enjoy the Christmas holidays in New York and at the same time complete the details of an exploitation campaign in behalf of Barbara La Marr in connection with the phonograph record of "The Shooting of Dan McGrew" which the star has contracted to make.

Ennis will return to the Coast on the 6th of January, at which time the cameras will start grinding on the next Sawyer-Lubin special for Metro, which will be a picturization of the Robert W. Service poem mentioned herein and which will present Barbara La Marr in the role of the Lady Known as Lou.

Speaking of Sarcasm

A car hurried in from the right, came to a sudden halt without signal and backed with a snort.

Carmel Myers jumped from her machine to see who had smashed her front fenders.

"Courtesy Always," read a neat enamel sign below the license plate.

Canine Kings Have Competitor

Richard Walton Tully has again made a discovery. Almost every one knows of his peculiar ability along this line. He is forever lifting some performer from obscurity and creating of them popular stars almost overnight.

And this time it is a dog—not a Rin-tin-tin or a Teddy, but just a poor, flea-bitten, mangy mutt which seized opportunity by the forelock and is now headed straight for fame.

Exterior scenes were being taken yesterday in the oil fields near Los Angeles for "Flowing Gold',, the Rex Beach novel which Tully is now filming for First National. The scene represented the farmyard of a Texas squatter, and to make it more realistic Joseph de Grasse, the director, remarked that it needed but an ordinary dog.

At the psychological moment, as if awaiting his cue, a cadaverous mongrel appeared at the heels of some workmen in a near-by field. Negotiations were at once entered into, with an astonishing result. Had the dog been before the camera all his life his technique could not have been improved upon. With tai lbetween his legs, he followed at the heels of Bert Woodruff, looking fully as forlorn and dejected as Bert himself, upon realization that the mortgage on the old homestead is about to be foreclosed.

It was discovered that the dog was nameless. She answered to the call of "Pup."

Impressive ceremonies then attended the christening. Anna Q. Nilsson, who plays Allegheny Briskow in "Flowing Gold," grasped the canine Thespian by the scruff of the neck and, tapping her gently on the prow with a bottle of coca-cola, dubbed her "Allegheny," while the orchestra played feelingly "In the Blue Ridge Mountains of Virginia," that being the nearest geographically correct mountainous song in their repertoire.

Then "Allegheny" nonchalently ambled home to feed her four little puppies.

Pelley Author of Prison Tale

William Dudley Pelley, author of "Torment," Maurice Tourneur's current production for First National, has written a screen story o flife in federal prisons to be sponsored by the Penal Board of the United States Department of Justice. It is to be called "Idle Hands" and is to be produced at the Thomas H. Ince studio.

"Torment" is now in its final cutting and will be released as soon as Mr. Tourneur returns from New York and gives the picture its final okey.

Heine Conklin, well known funster, has been engaged to play a humorous role in Tom Buckinham's production of Lincoln J. Carter's melodrama, "The Arizona Express", now being made at the William Fox Hollywood lot.

Fidler Founds Press Bure

Donald Hawley, formerly member of the publicity departm at Lasky studio and recently turned to this city from San Fr cisco, has been added to James Fidler's private bureau of pub ity.

Announcement also comes fr Fidler that he has finally loca office headquarters, after a sea that has extended over a period several weeks. The new permanent location is in Room Hollywood Security Building.

Among others, Fidler is handl the publicity accounts of B Compson, Jacqueline Log George Melford and Albe Vaughn. He is at present est lishing a nation-wide news le to several hundred newspapers, well as making preparations the handling of production special activities campaigns.

Gibbons Will Exhibit Ar

An exhibition of the scenic signs made by Cedric Gibbons "Three Weeks," is to be held Los Angeles. The interior set of the Goldwyn production of nor Glyn's famous novel are usually magnificent but their torial beauty has been acc plished with simplicity of desi

Twenty of the plates made Gibbons have been selected the exhibit. They are painted color—an unusual procedu which makes them especially able for exhibiting. It is said widespread interest will be denced in the show as the art rector has created several inno tions in decoration that are app able to practical house decora as well as motion picture inve ture.

Bonuses for Roach Units

Hal Roach has paid bonuses one thousand dollars each to "Spat Family" and the Stan La companies. These two compa are the first to complete pict since Mr. Roach's offer of a b to all companies producing pict under a certain scheduled cost.

Those participating in the b are: "Spat Family" Compa Perc Pembroke, director; L French, assistant director; Barrows, camera man; and H bert Morris, property man. Laurel Company — George J director; William Dill, assis director; Frank Young, ca man; and Hamilton Kinsey, p erty man.

Happiness Is Restored Ag

Mrs. Tom O'Brien, whose f was despaired of a month ag is making rapid recovery after a jor operation at St. Cather Hospital and is back in her H wood home again. Tom has covered his smile.

ROBIN HOOD" FIRST IN CHINA

ouglas Fairbanks' "Robin Hd" was the best picture shown in hina during 1923, according to th results of a poll conducted by th China Mail, which have just re hed this country. Not only did "Robin Hood" take first place, but tv other Fairbanks productions, "e Three Musketeers" and "The Mk of Zorro," captured second a fourth places in the same con-

n an effort to determine the mt popular pictures of the year, the China Mail offered a prize of $50 to the person who would name the ten which received the highest vote. The paper comments that "after the first batch of votes had been registered, there was no doubt that 'Robin Hood' would win."

First prize was won by Mrs. F. Soares, an American. The cosmopolitan nature of the contest was indicated by some of the names of the other winners, among them being Cheung Shiu-kit, M. T. Sin, Surjan Singh, K. Y. Wong and others.

ountry Doctor Is Play Theme

ndoubtedly one of the most be-ed characters of our American l is the figure of the country doc- Usually middle-aged and in c paratively moderate financial c umstances, he literally gave his l and his every thought to the v fare of his patients in the s ll community where he dwelt. U at all hours of the day and n t, defying washouts in the c ntry roads and all sorts of v ther, the country doctor was t angel of the community.

his is the noble character about v m Albert Kenyon has written h latest original for the screne, a is entitled "The Country Doc- t" and will be filmed by F. O. H and starring Ralph Lewis in the r e part. Himself, born in a s ll town, and the son of a med- i practitioner of fifty years' ser- e in California, Albert Kenyon k ws intimately the life of this c racter which he has now given t screen immortality.

elve Into Pat's History

ada Cowan and Howard Hig- , the eminent scenario team, o are now adapting Wm. S. rt's novel, "A Lighter of mes," for his next screen pro- ction, have been conducting an ensive research into the life, as ll as the career of Patrick nry. For Henry is the principal racter in this coming photoplay which the main action culmin- s in his famous speech ending h "Give me liberty, or give me ath!"

According to Cowan-Higgin, this mous address, which was de- ered on March 23, 1775, would applicable, with very few anges, to local conditions in Los geles, which they believe is suf- ing from a threatened subjuga- n of blue-law enforcement.

As a matter of fact, Cowan-Hig- have not unduly stressed the triotic achievements of Patrick nry, but they have brought out dramatic facts of his intimate e-story. It is believed that "A ghter of Flames" will undoubt- ly be Bill Hart's biggest picture.

Louise Lorraine has gone to Catalina for a few days after completing her final scenes in the last "Fighting Blood" Stories.

Will Handle Bennett Scripts

Douglas Dawson, recently promoted to the office of manager of production of the Chester Bennett productions will have charge of all the story material for all the Bennett units including the Jane Novak Company and Eddie Hearn organization.

To Play Opposite Husband Next

Vera Lewis will play one of the featured roles with husband Ralph Lewis in his next commercial hero picture to follow "The Mail Man".

Government Engineer Has Unique Film

"The Survey of the Grand Canyon of the Colorado", a three-reel film just completed by the U. S. Geological Survey, and exhibited this week at the Biltmore in Los Angeles, is said by Paul Hugon, manager of the Hollywood Laboratory, to have broken many records for novelty.

It was made with a daylight-loading pocket movie camera, without crank or tripod, by E. C. LaRue, hydraulic engineer for the U. S. Government, during the three-month survey of the bottom of the Grand Canyon of the Colorado last summer. Mr. LaRue had never made a motion picture before, and his camera, together with the metal cartridges containing the films was under water many times during the 480-mile trip.

As the party was out of touch with civilization for a month at a time, the exposed films were brought out of the Canyon by Indian pack trains. As soon as a batch of negatives was developed, Hugon's report was broadcasted on the Times radio, and Mr. LaRue knew just how his exposures of the previous month turned out.

This is the first time that the entire Grand Canyon has been filmed, and the picture shows why. Eighteen-foot waves and scores of uncharted rapids on which several of the boats were smashed, to say nothing of the river rising 20 feet in one night and burying the party under sand, were among the novel conditions encountered.

Mr. LaRue's film was developed, printed, edited and titled by the Hollywood Laboratory.

Need Co-Operation on Scripts

"Treatment of a story for the screen is the most important essential to be considered," declares R. William Neill, who will shortly start production of "Rose of the Ghetto" at the Grand Studio.

"So many fine stories have been utterly ruined in the treatment," he says, "that it is a never-ending source of regret that they should thus have been spoiled for others' use. On the other hand, I have seen stories that lacked many of the elements deemed essential to screen quality, which by careful treatment became very entertaining material.

"I believe that the director should work hand in hand with the continuity writers in this respect. An interchange of ideas and a clear conception of what is needed, from all angles of production ,is the best way to attain results, effect economy and develop a story to the greatest degree."

"Even before a continuity is started, the treatment should be worked out on paper. The exact importance—the relativity of each situation and characterization, the theme, the stress to be laid upon each point in the story—all these things should enter into the treatment and be clearly defined before the script is begun. And the director should give his personal attention to every detail of this character, as well as to the technical phases of the enterprise."

Mr. Neill and Josef von Sternberg, in collaboration with Adam Hull Shirk, will prepare the continuity for "Rose of the Ghetto" which is to be a Grand-Asher release, with an all-star cast.

Dryden in East With Anglin Troupe

Wheeler Dryden, who left California in August for New York City, having been specially engaged by Margaret Anglin to play "Reginald Martin" in "The Woman of Bronze", during her tour back east by way of Canada, sends news that the company enjoyed a wonderful trip through the Dominion and arrived in New York City early in October. After a month's rest Miss Anglin reassembled her company and began a short tour of several eastern states, including New York, Pennsylvania, New Jersey, Massachusetts, Maryland, West Virginia and Vermont.

The play chosen for this occasion was "A Charming Conscience", and Wheeler Dryden was allotted the character of "Fisher Allen", the long-lost, long-haired, long-eye-lashed poet-husband; the same part that he created when the play was produced for the first time on any stage in San Francisco in July.

The company are still touring but hope to return to New York City in about a week.

Mark Goldaine is now directing Hal Roach's "Our Gang" in a "wild western" comedy in which the little rascals play at giving a wild west show.

Webb Definite As Director

Millarde Webb has been definitely announced as director of the first Priscilla Moran feature to commence early in January at the Hollywood Studios. Webb is financially interested and is president of the company.

Almost Copped Estelle's Hound

Estelle Taylor, popular motion picture leading lady, saved her pet from the "dog pound" last week when a dog patrol wagon pulled up in front of her home, 2023 Cahuenga Avenue, Hollywood, in response to a call to take away a stray dog with an acute case of distemper.

Miss Taylor, who is playing a prominent part in Mary Pickford's picture, "Dorothy Vernon of Haddon Hall", was returning from the studio when she noticed a policeman coming out of her home with her dog in his arms. She protested and stated that her "high brow" dog was not a menace to the community, nor that the canine had ever shown any signs of distemper.

The officer, swayed by Miss Taylor's argument, looked at his notebook and discovered that they had called at the wrong home. As a consequence, Miss Taylor's "high brow" canine was saved from meeting the fate of the dozens of "low brows" in the dog wagon.

Helene May Be Bad Hombre

Loaded down with heavy chaps, a big sombrero, a thick woolen shirt, a .44, and big boots!

This is the new type of role said to have been offered Helene Chadwick, charming film star, by C. W. Patton, serial producer, according to report, the producer's aim is to make Miss Chadwick the best known serial queen in motion pictures.

While no confirmation could be secured from Miss Chadwick, due possibly to the fact that she is still under contract with Goldwyn Pictures, it is said that the offer came as a result of the star's exceptional ability as a horsewoman, her present vogue with picturegoers, and her versatility.

It is also recalled that Miss Chadwick's first part in pictures was as the lead in a western feature, which was followed by a number of serial productions in which she displayed the talent that has brought her film fame. Patton, it is understood, is due shortly to begin production of a Western serial for Pathe release.

Martin Wolfkeil, who plays the part of a hide buyer from the East in Stan Laurel's travesty "Wild Bill Hiccough" now being filmed at the Hal Roach Studios under the direction of George Jeske, modestly admits that he makes Beau Brummel look like a bum in this picture.

The wild, eerie shriek of bagpipes—kilts and sporan—plaids and bare knees—the martial ranks of the Coldstream Guards—ballads of the clans—Robert Bruce and the Scottish Chiefs—the Firth of Forth and Loch Lomond—fog banks on the Clyde and Don—Bannockburn and Inverness—the cairns and glens of the Highlands—heather in hillside riots.

The name McBan, and the names McBean, McBain, Bann and McAlpin from which it is derived or with which it is closely linked by blood ties, has been triumphantly borne by warrior, king and scholar, and now the diminutive heir to all the fine old traditions of the clan has brought it forth with honor from forty-three reel encounters. He has enhanced the name beyond the most fantastic expectations of his kin and sponsors.

"I'm a Scotch laddie and proud of it!" is a vehement assertion frequently made by Mickey McBan when others tease him about his nationality, and when one stops to ponder o'er his words the full truth of their meaning and their fitness into the scheme of things is readily revealed. For why shouldn't he be proud of his lineage? In every respect it ranks among the foremost, for he comes of a hardy and romantic folk who have won their position in the world through indomitable courage and incessant endeavor; a race of empire builders, second to none. And it is passing well that one from the first clans should acquit himself in such an honorable manner in the realm of the shadow stage. It is, in fact, beautiful and majestic.

He has made amazing and spectacular strides within the past year, and most of those who twelve short months ago in musing and meditation forecast a brilliant future for him are now loud and oft-times clamorous in their fervent declarations that Mickey McBan will be our next "big" child star. Their foremost claim for his position in this regard is that no other little thespian in the decade or more since the cinema made its advent has ever possessed the exuberant and emphatic personality with which this youngster is endowed. And they will not fail to point out, when arguing this, that he is ,as yet, not to the five point on the Clock of Time, and that most other children who have occupied center or even side position in the motion picture limelight, have averaged eight years of age.

It is well known that those of artistic trend have been wont to neglect the physical for the mental, in some cases to the extent health has been seriously and permanently impaired. Considering him as an artist this is where Mickey leaves the beaten path, for with him physical development occupies as prominent a position as the advancement of his mental faculties. He is a champion among swimmers and has held his position in his respective class since he was learning to walk his first steps. He has put as much energy, initiative and sincerity into accomplishing something worthwhile in this pursuit as he has put into becoming a trouper. The result is he is well-nigh peerless as a swimmer and actor insofar as the kiddies are concerned. It is not unlikely that the heritage of bulldog stamina and stick-to-itiveness that has been handed down to him from his Highland forbears has had much to do with his progress, for there are rare times when his fighting spirit seems to reveal him as a Robert Bruce in miniature, keeping the antagonizer from encroaching upon rights that are his in much the same way the famed Scotchman won independence for his oppressed country. But the usual Mickey McBan is a petite Roderick Dhu, boyishly gallant and courteous with courtesy that is not tinged by fear or restraint. He has not sacrificed his own personality for honey-and-cream courtesy. He has found the happy medium between this and disobedience and boisterousness. It has been drilled into him but not forced upon him. It is of his own volition; it is natural.

The editor speaks of Mickey in this manner because he has known him for many months. This is one instance where the time-worn quip "familiarity breeds contempt" has utterly failed, if it is at all applicable to a case of this kind. He is a boy after my own heart, and if I ever had a son I would ask for nothing more than that he be like Mickey McBan, for he possesses the traits and character that I sincerely believe are the most charming. To those who may know him only slightly or who do not know him at all I suggest a close study of the above portrait. It is true. The jaunty cap, the infectious smile and the merry twinkle in the eyes show the sunny side of his personality. The strong lines of his jaw and cheek and the broad nose reveal his Highland traits. These are appropriately offset by the plaid of the cap against the burnished gold of his hair whose stray wisps so elusively caress his forehead. The expression on his face, typical of the McBan clans, mirrors the carefree and dauntless spirit. of the Highlander. It portrays happiness. It shows determination. It has unusual fascination. And Mickey McBan has all of these.

Novelist Aids Griffith Troupe

The secret of why Robert W. Chambers, the novelist, has become a confirmed commuter between New York City and Mamaroneck, N. Y., is out at last. He is writing "America," the story of the American Revolution, which D. W. Griffith is filming for the Daughters of the American Revolution.

Chambers, whose early popularity was gained through novels dealing with the Revolutionary period, and who is regarded as one of the leading authorities on early American history, has become so intensely enthusiastic over "America," that he is reported to be burning the midnight oil prodigally in order to fulfil his many other contracts for serials and novels and still keep "America" marching merrily to completion.

He is a regular visitor at the Griffith studios, where he and D. W. hold their conferences in regard to the story inspired by the descendants of the heroes of '76. In addition to writing the story of "America," Chambers has been able to aid Griffith in the details of many scenes, particularly those dealing with the Northern Indians, in whose lore he is an expert.

Griffith, himself a descendant of the Shirley, Carter, and other Southern families which figured prominently in early American affairs, has long been known as a deep student of Revolutionary history.

Douglas May Compete with Z

Douglas Fairbanks' need for ... imals while producing his fo... coming picture, "The Thief ... Bagdad," has resulted in the P... ford-Fairbanks studio in Ho... wood taking on the appearance ... the winter quarters of a circu...

Occupying a cage in the cen... of the lot is "Baby," a brown ... namon cub bear. Six goats wh... Doug purchased at the beginn... of the production have multip... to eleven. There are also t... donkeys and a camel. "Flori... a two-foot alligator which also ... purchased at the beginning of ... production, now measures four ... and is not as much of a pet as ... was two feet ago.

There are other animals pres... but they are "pets." Inclu... among these are Miss Pickfo... parrot, "Mike," and her w... haired terrier, "Zorro," not to m... tion the favorite riding horses ... the stars and the many work ... mals.

Dainty Star Is Bank Breaki

Lillian Rich, leading lady ... "Strongheart's" new product ... "The Love Master," broke a b... last week!

The dainty star has been de... ing the last three days to buy ... food and inexpensive toys with ... money from the tiny bank ... broke—on purpose.

Big Sets Nil In Brown Fi

Are massive settings and m... of extras absolutely necessary ... the making of the "big" mo... picture?

Clarence Brown's answer to ... query is found in the fact that ... biggest set employed by him ... "The Signal Tower," which h... producing for Universal with ... ginia Valli as the star, is not m... than twelve feet square, and ... less than fifteen persons, inclu... extras, appear before the ca... in the entire picture. But the ... duction is decidedly a big on... the eyes of Universal officials, ... will present it under the stamp ... "Super-Jewels," which is only ... plied to its very finest pict... Brown believes that the real ... ness of "The Signal Tower" ... in the powerful theme of the s... and the characterizations ... trayed by a splendid cast, and ... has depended on these rather t... by the employment of huge ... and throngs of extra players.

Finis Fox Has Griffith Villa

Finis Fox has engaged Mor... Wallace who played one of ... principal roles in Griffith's ... phans of the Storm", "Dr... Street" and "One Exciting Ni... for one of the big featured r... in "The Woman Who Sin... with Mae Busch, Cullen La... and Irene Rich.

DUMAS FILM FOR DISTRIBUTION

'The Lady of Monsoreau," a w six-reel production, filmed m the story by the same name Alexander Dumas, author of he Three Musketeers", has ar- ed in New York, according to announcement from the offices Edward L. Klein Company, of w York.

The story is laid in France dur- the reign of Henri the Third, the year 1678, and is an histor- l romance of that high order hich made Dumas so famous. nong the well known historical aracters portrayed in "The Lady Monsoreau" are King Henri III.; the Duc de Guise, Count de Bussy, the Duc of Anjou and the celebrated Chicot.

The photoplay is in colors and is said to be one of the best colored productions thus far produced. The story is replete with love and romance and filled with the suspense and action for which Dumas' tales are famed. The duel scene between the Duc d' Anjou and the Count of Monsoreau and the latter's ruffians, in which Anjou fights a score single handed, brings the story to a thrilling climax.

Arrangements for distribution of this production are being handled by the Edward L. Klein Company.

entucky Honors D. W. Griffith

It's now "Colonel" D. W. Grif- n.

For the motion picture producer o revolutionized the film world making the first long motion pic- e, "The Birth of a Nation," and o is now filming the War of In- pendence in "America" at the re- est of the Daughters of the nerican Revolution, has been ade an honest to goodness colonel the Governor of his native state, ntucky.

Gov. Edwin P. Morrow of Ken- ky has just forwarded Griffith's mmission to Mayor Huston inn of Louisville, with a letter ting that he has made Griffith a lonel in recognition of the honor hich the movie producer has ought to the state of Kentucky.

Griffith is the first motion picture oducer ever honored in this man- r. Others who have received nilar commissions in the past in- ude Col. George Horace Lorimer, l. Norman P. Hapgood, and Col. hn T. McCutcheon.

Griffith was born in La Grange, y., Jan. 22, 1880, one of eight ildren born to General Jacob ark Griffith—the "Roaring Jake" riffith of the Confederacy.

Word of the signal honor be- owed upon him by the Blue Grass ate reached Griffith yesterday at s studios at Mamaroneck, where is filming scenes for "America." e declined to be interviewed.

dvocates Branch Studios

"With banks, department stores, alty companies and other busi- ss houses opening branch offices thriving communities, why not ve the motion picture studios do e same thing," inquires Betty ompson.

The screen star declares that it ould be quite interesting for the sky studio, for example, to have anch studios in Eagle Rock, Pas- lena, Glendale, Burbank and oth- nearby cities.

"Then, when visitors arrived at e main plant to glimpse their reen favorites, it would be easy discourage them by saying, Why, she is acting at one of our anch studios today.'"

Cowan Royalties Are Regular

Every week brings a royalty check to Sada Cowan, screen writing collaborator of Howard Higgin, for the performance of one of her sixteen one-act playlets by college players or little theater groups throughout the country.

The most recent production of one of these was given by the Sausalito Players at Sausalito, Cal., early this week when they presented her playlet, "In the Morgue," which has been included in several compilations of the best American one-acters.

At the present time Cowan-Higgin are busy on the script for "A Lighter of Flames," William S. Hart's next production for Famous Players release.

Thanks Fan With Rare Stamps

Ralph Lewis has just received a fan letter from a young boy in Omaha of which he is quite proud.

The youngster said he had just seen Lewis in "The Mail Man", and wanted him to send him all the old postage stamps he could get hold of. Husky Ralph went out and bought him a collection.

Would Flee Thespians' Rage

Why Jim Finlayson, the well-known comedian who plays with Stan Laurel on the Hal Roach lot, has taken a sudden desire to go to New York was brought to light the other day.

Perc Pembroke, who directs the Spat Family quarrels, noticed they were backward in going thru their parts. After pleading, bullying and and every other method known to the profession, he finally got each one in a corner and demanded to know why. Finally he managed to pull out of them this: A fellow actor on the lot who had seen their latest picture commended them on their good work, but thought each should give th eother a chance. Frank Butler, Sidney d'Albreck or Laura Roessing had completely stolen the picture, and on comparing notes as to who this critic had been it was found that Finlayson had taken each of the Spats separately and told them all the same thing.

Hence the sudden desire for the wilds of Broadway.

Ex-Writer Now Noted Megaphonist

Finis Fox is another director like William DeMille, Rupert Hughes and King Vidor who developed into the megaphone division from the ranks of the author.

He had quite an extended career in the newspaper field before taking up screen writing and for several years was editor of newspepers in Oklahoma and the Indian territory.

Fox is now directing and producing his own story "A Woman Who Sinned" at the Hollywood studio, which he not only created but also adapted for the screen.

As far as the adaptation was concerned, however, he merely made a mental adaptation as he builds the story and develops the individual business of each player as the film develops.

BETTY COMPSON WITH NEW COMPANY

Immediately upon completion of her featured role in "The Stranger" at Lasky studio, Betty Compson will be starred in "Prison Born," which the Oakland Film Company is to produce at the Hollywood Studios. Stuart Paton will direct Miss Compson, according to announcement, and Monday, December 17th, is the starting date.

Miss Compson plays a dual role in "Prison Born." She is first to be seen as the mother of a child born inside prison walls. Later she enacts the part of that child grown to beautiful womanhood.

Interior scenes are to be made in Los Angeles, after which the entire company expects to journey to San Francisco, where the exteriors will be photographed in the exact locales of the story.

Paton directed Miss Compson several years ago in her first screen dramatic roles, a serial titled "Wolf Face" and a regular length picture entitled "The Devil's Trail". This is the first time they have been associated since the production of these two pictures.

Film Juvenie Hurt In Fall

Jackie Vernon, popular juvenile, was injured the other day while playing in one of Jack White's comedies under the direction of Norman Taurog. It was while performing a stunt that he tore his back and neck ligaments. He was given immediate attention and sent to the hospital for treatment. At last report he was still under the care of a physician, but resting easier.

Nautical Mixup for Ince Troupe

John Griffith Wray, Thomas H. Ince director, is wearing his right arm in a sling and limping around with a cane, while Henry Sharp, his first camera man, is hobbling on crutches as the result of a deep-sea accident which nearly cost the lives of five men of the Ince troupe which is filming "Against the Rules," Ince's new production, with Leatrice Joy, Percy Marmont and Adolph Menjou in the cast.

The Ince troupe is working on location at Laguna, where scenes laid on a South Sea Island are being made. Fifty Kanakas and island natives, expert swimmers and divers, are included in the troupe. To get some unusual scenes of the island settlement, Wray chose a spot on the rocky ledge of a sharp promontory. To reach it the director and his crew had to be lowered by ropes and hauled up by the same method of transit.

Shots were being made in the late afternoon of the natives rowing out to sea in frail out-riggers. Suddenly one of the Kanaka boys stood up in his boat and with a shouted warning dived overboard. The others turned and stared, paralyzed, then began to race their boats for the shore in spite of the roars of the infuriated director.

Two seconds later Wray, the two camera men and two assistants —not forgetting the cameras—were picked up bodily by a huge wave and literally dashed to the bottom of the ocean, madly fighting to untangle themselves from the cameras and paraphernalia tha thad been washed away with them. The native who had dived when he saw the wave coming grabbed Director Wray as he came up, in spite of Wray's shouts for him to help Sharp, who could not swim. In a few minutes several of the Ince troupe on the promontory had flung ropes to the men who were battling for their lives and hauled them, badly battered and even more badly frightened, to the shore. Henry Sharp's assistant camera man resigned on the spot, but the rest of the troupe are laughing over the incident today.

The accident is one of the most unusual on record, as the tide was going out when the freak wave came in that caused the damage. The cameras later were recovered by the Kanaka divers and were none the worse for wear after being soaked in oil.

Has Had Varied Acting Career

Milton Sills, playing the male lead in Richard Walton Tully's forthcoming all-star production of "Flowing Gold" the Rex Beach novel of that name, did not fall into his screen prestige by any stroke of fate. He has earned it. He was, prior to his motion picture debut, leading man for Belasco, Frohman, Shubert and Brady.

LILA WILL BE LILA

Lila Lee refuses to matriculate in the "Only Their Wives" club. The former Paramount star who spent five years at the Lasky studio after Jesse L. Lasky snared her away from Gus Edwards' Orpheum circuit revue, worships the ground that new recently acquired spouse James Kirkwood prominent male star, walks on, but she refuses to have her own identity as a stellar celebrity sunk in the sea of matrimony and washed over subsequently by the waters of oblivion.

W. W. Hodkinson, with whom Kirkwood and Miss Lee have a contract for a series of pictures, considered releasing them as "Mr. and Mrs. Kirkwood" specials following a precedent set in the case of Mr. and Mrs. Carter de Haven and Mrs. and Mr. Sidney Drew.

When news of his intention hit the Ince studios where the Kirkwoods had already finished one picture and almost completed another, the wrath of the feminine member of the Kirkwood family broke loose.

Nothing doing on the "Mr. and Mrs. stuff," she is reported to have wired Hodkinson. "It's going to be James Kirkwood and Lila Lee, or nothing at all."

She even hinted at an injunction to prevent the release of the pictures made if the "Mr. and Mrs." billing situation was not cleared up.

"I'm not a member of the Lucy Stone League or anything like that" averred Mrs. Kirkwood, "but why should Lila Lee lose all the advertising she has had during the past five years. I love Jim dearly and we are mated for life, and it gives me a thrill to be called Mrs. Kirkwood socially, but when it comes to my career that's another story."

"Yes, I know Mildred Harris billed herself as Mrs. Charlie Chaplin, and Jean Acker as Mrs. Rodolph Valentino, but it's all wet so far as I'm concerned."

Jackie Speaks for Dancing

Ability to do interpretative dancing opens a professional entrance into motion pictures, declares Jacqueline Logan, featured screen actress.

"Good dancers are nearly always certain of a chance to be seen," says Miss Logan. "This is something that cannot be said of a girl who cannot dance. There are countless numbers of times when it is next to impossible to get interpretative dancers to fill the screen demand. Such occasions become opportunities for newcomers to test their film possibilities.

"But there is still another entrance into motion pictures! A really good dancer can enter thru the stage door—that is, she can first win recognition on the stage (an easy matter if she is a good dancer) and then step into the field of silent drama."

Dix Loses Out On Vacation

After less than two weeks' rest in sixteen months, one Lasky player, Richard Dix, gets no end-of-the-year rest. He completed his role opposite Betty Compson in "The Stranger" here on Sunday last and departed post-haste on Monday for New York to immediately commence at the Paramount Long Island studios in "Icebound," the Harvard prize play, under Wm. DeMille's direction. He hopes to return to his home here before February.

How would you like to have a walking stick made of the rib of a whale? Raymond McKee, one of the featured players in Gene Stratton-Porter's own production of her noted book, "A Girl of the Limberlost," has such an interesting relic. It was presented to him by the crew of a whaling boat on which he sailed recently in making a screen production.

Naturalness Is Editing Keynote

Erich von Stroheim is extending the naturalism and utter realistic qualities with which he produced "Greed" to the manner in which he is cutting the picture. The noted Goldwyn director believes a picture, no matter how much care was exerted in making it true to life during actual production may have its realism greatly diluted in the cutting room, if the picture is not completed under the same tenct.

This naturalism in editing and cutting consists of the manner in which the onlooker will view each scene of "Greed." Von Stroheim is placing in the finished picture only those "shots" of scenes which are photographed from a "practical" angle. That is to say, angles from which a human being would see the scene in real life. If the scene is taken in a small room the characters are not shown from an elevated position, as though the onlooker was perched on the chandelier, or draped on the picture moulding.

Also distances will not be altered rapidly during the course of a particular episode. Von Stroheim believes that when a person is watching the course of a "scene" in real life he does not first go within three feet of the people, instantly dash back a couple of blocks and then pounce down in middle distances. His view is generally from a fixed point, near or far, and occasionally his interest is centered on a particular object, such as the face of one of the characters. The onlooker may change his position occasionally but not as a restless kangaroo might do.

These natural angles and the rapid distance changes may be eliminated in cutting, as Von Stroheim is doing. Practically every director takes numerous shots of the same scene, which are selected in the cutting room.

Puts Ruralist in True Light

Probably there is no more difficult form of characterization than that of the rural type because it is so easy to fall into burlesque or to give offense. There are only a comparatively few actors who have attained to a perfect conception of the typical downcast farmer who in the guise of a 'hayseed' has been aped and ridiculed by many inferior comedians for years.

To give a faithful, dignified, yet highly amusing portrayal of this type, is the work of an artist; the sort of portrayal that would not offend but probably please one of the type picturized.

At least this is the opinion of Dan Mason, who perhaps as much as any other man in the acting profession and infinitely more than the vast majority, has brought to the rural role, true appreciation of its most evident peculiarities, and clean and wholesome comedy.

Dan Mason is shortly to start a new series of two-reel rural comedies at the Grand Studio under direction of Jack Nelson and supervision of Paul Gerson, Al Martin functioning as gag man.

He will be recalled by all screen patrons for his inimitable portrayals of "The Skipper" in the Fintaine Fox cartoons as "Pop Tuttle" in the Plum Center comedies. He has established a following and created for himself a circle of admirers hardly second to Denman Thompson in his heydey as Josh Whitcomb. He never resorts to hokum, nor does he descend to buffoonery, yet it is safe to say his comedy gets across as thoroughly as in the case of any comedy character star in the profession. These new comedies will be released by Grand-Asher and work will start somewhere around the first of the year.

Whew! This One Is Awful!

Raymond Griffith, one of the featured players in the Goldwyn production of "Nellie, the Beautiful Cloak Model," has organized a new club that boasts of a tremendous membership, although it has been in existence only a week. It is "The S. S. J. O. Y. W. H. N. B." —in other words meaning "The Society for the Suppression of Jokes on Yes We Haxe No Bananas."

Musical Show in This Cast

A good musical show could be arranged among the cast of Richard Walton Tully's "Flowing Gold," now in production. Craufurd Kent, the heavy, is an accomplished pianist and sings and whistles very well. Alice Calhoun is a pianist of great ability and John Roche has a real voice, having been educated for grand opera, and still cherishing amibitions along that line. Frank Farrington plays the flute and Harry Arras the Saxophone with skill, while Josephine Crowell admits that she twangs a wicked guitar.

Sees Normalcy After New Yea

Recovery from the recent slum in film production in Los Angel and Hollywood has become notic ably accelerated since December and it is only the Christmas ho days that prevent a return to basis of activities full blast, accor ing to a statement just issued W. F. Wood, vice-president a general manager of the Unit Producers and Distributors, a who has completed an exhausti survey of the studio situation thr out Southern California. Witl a fortnight after the New Yea celebration normalcy once m will abide in Filmland, he ad especially so far as the independ producers are concerned.

"All reliable indications point a marked decrease in the prod tion of spectacular films and a other variety costing huge su but there will be more modera priced pictures made during 19 than in any previous year," M Wood continues. "Our compa alone will sponsor the making enough high-class photoplays to r the percentage up to a very cons erable extent, and other indep dent organizations are ready to ahead."

Information received at the H lywood headquarters of the Uni Producers and Distributors fr their district managers in all s tions of the United States indic a very marked revival of inter in motion pictures in general a the less expensive ones in parti lar, this executive's statement ad "Our distribution manager, who just completing a nation-wide c vass of the attitude of the pul toward the screen, advises me t he finds the great majority of masses of common people in an couragingly receptive mood, ea for new ideas in screen entertai ment," he concludes. "Our pl are all laid with the idea of s plying precisely what the ma want at prices they can afford."

Will Essay Stage Rol

Conway Tearle, popular mot picture leading man, will ret to the spoken drama for a b period next season.

Announcement to this effect made by Tearle at the Un Studios where he is playing leading male role in "Lilies of Field." Tearle would not m known the name of the prod or the play due, as he said, the fact that he has been requ to refrain from further announ ment until the latter part of month.

It was learned, however, that will forsake the silent drama s time in February, and journey New York to confer with the p ducer of the play said to h been written by one of Ameri leading dramatists.

"Paris Lights" is the title gi to the comedy with Cliff Boc Sid Smith and Virginia Va which has just been completed Gil Pratt. Al Ray will direct same featured players in the of the series.

eeks Film Net Trophy

heodor von Eltz is after the te is championship of filmdom ar so he is preparing a challenge w h he will send to Lloyd H hes who has been called "the u efeated champion among film ac rs." Mr. von Eltz holds an er able record for fast play. E y day when he has off time h s to be seen with his friends on Cecil De Mille's court, where he generally is victor. He played hi first tennis at his summer home at Craigsmoor, N. Y., and is a m ber of the New York Tennis cl .

ique Spectacle for New York

rville Caldwell, male lead in N ris Gest's "The Miracle" w ch will be ready for Broadway a t Christmas time, writes that th e are only eleven principals in th cast but 600 in the chorus, ba le and mob scenes. Michael F ne, famous Russian dancer, is st ing the ballet. The scenery w be gorgeous for which 150 b prints have been made.

There is no curtain for the p ," he adds. "The action of the p takes place in the auditorium, a ng the audience and on the st e where the altar will be. So th audience will be seated as if in ch rch. The orchestra will be in th rear of the upper balcony as w the chorus (or choir) also."

Mr. Caldwell's role is that of the k ght and it carries the love int st.

lying Ace is With Tully

ieutenant Winston Hitt, one of th nerviest airplane stunt men, is w king in Richard Walton Tully's a star production of "Flowing O d," the famous Rex Beach story. H was badly shot up during the w , while an ace in the British F ing Corps. At Plessis Bellville, i France, he was shot five times a suffered twenty-seven flesh w nd . He also carries a silver p e trepanned over a skull frac e as a memento of a fall from a lane during the war.

PUPPY LOVE THRIVES AT ROACH'S

The course of true love, poetically admitted to be rougher than a Hollywood residential street, was running anything but smooth with the little rascals of Hal Roach's "Our Gang" comedies. Romance was in the air but a forced landing seems imminent.

Mickey Daniels, whose freckled face is becoming symbolic of child screen prodigies, has never made a secret of his admiration for little Mary Kornman, the pretty leading lady of "the gang." He is nine, she is seven. The entire affair has been watched with great excitement by everyone at the Hal Roach Studios. For a time it seemed that Mickey was making great social progress. Then one day Mary returned his ring because it had started to turn green. She had eaten the stick of candy around which it came, so she couldn't return that. But she turned up her nose instead.

One Saturday afternoon Mickey took her to a matinee all by himself. He bought her an ice cream soda afterwards and they munched candy and peanuts all the way home. That one excursion cost him practically all his next week's allowance—and of course girls like that sort of thing. Cupid was smiling on Mickey for a while, but it was not long until Fate laughed aloud.

Bob McGowan and Mark Goldaine, Hal Roach's directors of the "kid" company, took the gang to San Pedro for scenes on the U. S. S. California. There Mary met one of the finest collections of gold braided social lions ever assembled by the navy. For Mary the experience was a riot, but it made Mickey feel lower than a defeated political candidate. Thenceforth she was interested in nothing but gold braid and quarter decks.

Mickey took heart again when the gang finished it's pirate picture. It relieved competition. Back at the studio he gained ground steadily, while Jackie, Ernie, Joe Frank and little Farnia cheered enthusiastically from the side lines. Then came a happy thought. Somebody promised Mickie a collie pup—when it arrived. No crown prince was ever born amid more fervent prayers for his safe entry into this rather futile scheme of things than that pup.

It was the fattest and funniest little dog anyone had ever seen. Mickey lost no time in taking it to Mary. He had intended it as a Christmas gift, but he couldn't wait. His hunch was good. Mary was so excited and pleased that she grabbed Mickey and kissed him, right before the rest of the gang. His face turned redder than his hair and when the others laughed and made fun of him Mickey furiously gave chase. The humor of seeing portly little Joe Frank try to run fast was only equalled by the spectacle of Farnia seeking refuge between Hal Roach's legs. But Mickey was secretly pleased. That night he confided to his mother that he would gladly trade a freckle a day for a similar reward. That same night Mary added the puppy and Mickey to the list of those for whom she sought divine benevolence. Romance again is brewing among Hal Roach's little screen rascals. All the world seems brighter to freckled Mickey Daniels.

Cullen, Ball Hero, Smiles

Cullen Landis is not out for a Carnegie medal but incidentally the popular juvenile lead keeps smiling with a sprained ankle sustained a week ago when playing base ball with the Cullen Landis Cubs while he is putting in long hours at Universal where he is working in Vitagraph's "One Law for the Woman" and the Hollywood Studios where he has the role of evangelist in Finis Fox' "The Woman Who Sinned."

Has Had An Eventful Year

Louise Fazenda will close her year in featured role in comedy drama in which she has negotiated her work on straight lines. Probably "The Galloping Fish," an Ince production ,is giving her the biggest scope she has had to date. Doubtless it is history making in her unique career. A little over a year ago, unconscious of its significance, Louise Fazenda played a straight role and was elaborately costumed in Warner Brohters "The Beautiful and Damned." She had little to do, but what she accomplished was outstanding. Two years ago, for the first time she took off her comedy makeup, dressed up and played it straight in Cosmopolitan's "The Beauty Shop," winning the plaudits of critics everywhere. So here are three interesting land marks, all in a space of two years that are proving the shaping of her career.

Finishes Comedy

Earl Montgomery has completed production on the third of the Educational-Juvenile comedies, "Over the Fence." The youthful members of the cast include Ernest Butterworth, Roger Keene, Joe Butterworth, Jack McHugh, Peter Cartwright, Tommy Hicks and Bonnie Barrett.

SATIRIZES CINEMA HISTORY

Statisticians have recorded 428 erent versions of "the truth ut Hollywood", but Will Rogers tied all previous efforts in his st Hal Roach comedy in which gives the low-down on the high-st of screen history. Rogers' imitable gift for mimicry is once re called into play for this pic-e to show how "the big mo-nts" of famous pictures have n achieved.

With Jay A. Howe directing, he rts with the Keystone Kops and personates Ford Sterling as he is in the teething era of the mo-n picture industry. It was in this uence that Rogers homely but roic countenance stopped the first tard pie of his cinematic career. The former Follies humorist also does a tense scene from "Over the Hill", with a typical Rogers witticism showing how such poignant grief is engendered for the camera. He swings from that to "Robin Hood" and gently pokes fun at the agile Mr. Fairbanks.

A nation-wide panic is expected by Hal Roach when the public sees Rogers as Valentino, re-enacting the famous bull fight in "Blood and Sand."

Marie Mosquini, leading lady for the Rogers' Company, is called upon for several clever impersonations in this satire. She is seen as Mabel Normand with the Keystone Kops, as Lila Lee in "Blood and Sand" and as Enid Bennett in "Robin Hood".

Hides Plot in Garage

Do you know where to find the world greatest movie drama?

Is it in the attic, the cellar, in the inner recesses of your heart, up your sleeve, or is it waiting to be plucked from the dining table between getting out of bed in the morning and breakfast?

An ambitious young lady recently "held up" Ralph Block, recent supervisor of productions for Famous Players-Lasky, and asked him what he thought of her wonderful scenario.

"Sounds interesting," said Block, attempting to maintain a perfect air of movie enchantment.

"It really is a marvelous story," enthused the young lady, "and I've had it hidden in my garage for several years, so's nobody could steal it."

Lige Invents a Folding Flivver

What is the standard conversational topic of the day, the subject to which one can always confidently revert?

It isn't the weather, any more—particularly in California, where there is no "weather," but only sunshine and—more sunshine.

It is the automobile—and, of course, predominantly the "flivver," since these are owned and taken care of by more people than are any other sort. Leaving out the flapper crowd, to whom dancing is the be-all and end-all, a chance phrase about "tire mileage," "new spark plugs," "four cylinders vs. six" or "going over the Pass in high," is more likely than anything else to "step up" a lagging conversation, or even start a whole roomful of people in a babel of argument.

This is the reason Jack White feels that in "Air Pockets" he has a "sure-fire" comedy, for in it Lige Conley plays the part of a young inventor whose life has been given to the perfection of a folding flivver—easy to park, and no garage required.

Fred Hibbard directed, and Olive Borden, Earl Montgomery, Otto Fries, Peg O'Neill and Sunshine Hart are in the cast.

Travesty on Filmland Tales

Cliff Bowes and Virginia Vance are doing a travesty on the many "Hollywood" pictures in their current production, "Film Foolish." Cliff is cast as a young "Merton" who wants to get in the movies the worst way—and lands a job as assistant property man. Virginia is the leading lady of the film company.

Mae Busch made a forty-foot dive into the water from the mast of a big schooner travelling at full speed in Finis' Fox' production "The Women Who Sinned" and then a short time later did it the second time for the foreign negative.

For Week Starting Monday, Dec. 17th, 1923

Pulse of the Studios

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Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BALSHOFER STUDIO, 1329 Gordon St. Stuart Mack, Prod. Mgr.						**Holly 191**
Clayton Grandin		Jim Crosby			Serial	5th Episode
Clayton Grandin	Robt. Ramsay	Jim Crosby	Wm. Wallace	L. V. Jefferson	"Unarmed"	3rd Week
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						**Holly 313**
Eddie Lyons Production (Arrow release).						
Eugene DeRue	Eddie Lyons	Ramsey	Cooke	Staff	2--Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Dearholt Productions.						
Neva Gerber Productions.						
BRONX STUDIO. 1745 Glendale Blvd. Kenneth Bishop, Gen'l Mgr.						**Drexel 427**
Willey Productions.						
Fred Reel	Patton-Atkeison	Zerr	Val Lane	Reel	"The Last Man"	2nd Week
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						**578-58**
Jas. Young	All-Star	Special	G. P. Saum	C. O. Sessel	"Welcome Stranger"	2nd Week
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593-57**
Fred Caldwell	All-Star	Hollister	Rounsaville	J. S. Woodhouse	"Hollywood in 1900"	1st Week
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 009**
Century Comedies (Universal release).						
Noel Smith	Pal	Harry Forbes	Chas. Lamont	Staff	"Putting It Over"	2nd Week
Al Herman	Buddy Messinger	Wm. Hyers	John Ralesco	Staff	"Captain Apple Sauce"	2nd Week
Bob Kerr	McCoy-Earle	Jerry Ash	Robt. Tansey	Staff	"Brothers-in-Law"	2nd Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**432-14**
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	Feature Comedy	Preparing
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 310**
Scott Sidney	Dorothy Devore	Peterson-Garnett	Clemens		2-Reel Comedy	3rd Week
CHARLES RAY STUDIO. 3700 Beverly Blvd. A. A. Kidder, Jr., Gen. Mgr.						**Drexel 211**
Hunt Stromberg Productions.						
	Bull Montana				2-Reel Comedy	Preparing Editing
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						**431-15**
Ryan Bros. Productions						
Geo. Chesebro	Chesebro-Clayton	Selander	Reed	Ben Cohen	"The Wolf Man"	7th Week
Independent Pictures Corporation. Jesse J. Goldberg, Pres. & Gen'l Mgr.						
J. P. McGowan	Walter Griffin	Mack V. Wright	Agnes Parsons		6-Reel Comedy	1st Week
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-16**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Conley	Meehan		Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
Al. Ray	All-Star	McGill		Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
F. Hibbard	Lloyd Hamilton	Corby		Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 300**
Al St. John	Al St. John	Ernest S. Depew	Benny Stoloff	Al St. John	Comedies	Editing
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Tom Buckinham	All-Star	Sid Wagner	Kingling	Carter	"The Arizona Express"	4th Week
Wm. Wellman	Chas. Jones	Joe August	Hough	Hobart	"Not a Drum Was Heard"	4th Week
J. Blystone	Tom Mix	Dan Clark	Eugene Forde	Lee	"Ladies to Board"	5th Week
David Solomon	Shirley Mason	Schneiderman	Edward Bernoudi		"The Morroco Box"	1st Week
E. Mortimer	John Gilbert	G. O. Post	Walter Mayo	Fannie & Fred Hatton	"Just Off Broadway"	4th Week
John Ford	All-Star	Schneiderman	Ed. O'Ferna			Preparing
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead		"The Plunderer"	Preparing
GARSON STUDIO. 1845 Glendale Blvd.						**Drexel 008**
Benny Zeidman Productions.						
Wm. Beaudine	Bebe Daniels	Chas. Van Enger	James Flood	Dorothy Farnum	"The Taming of the Shrew"	3rd Week
GOLDSTONE STUDIO. 1426 Beechwood Dr.						**Holly 269**
Phil Goldstone Productions. State Rights release).						
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						**Holly 016**
Monty Banks Productions.						
H. Raymaker	Monty Banks	Ray June	Jack Dawn		"Racing Luck"	
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						**761-71**
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"True as Steel"	1st Week
Victor Seastrom	All-Star		M. K. Wilson		Feature Drama	Preparing
Tiffany Productions.						
Robt. Leonard	Mae Murray	Ollie Marsh	David Todd		"Mademoiselle Midnight"	2nd Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 143**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Robt. A. Golden		"The Girl Expert"	18th Week
Finis Fox Productions.—R. R. Beatty, Bus. Mgr.						
Finis Fox	All-Star	Hal Mohr	J. Thompson	Finis Fox	"A Woman Who Sinned"	4th Week
Priscilla Moran Productions.—O. M. Baker, Bus. Mgr.						
M. Webb	Priscilla Moran					Preparing
Wm. Brush Productions.						
Bertram Bracken			Jos. Gonyea	John Prince	"The Great Struggle"	1st Week
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Sanford Productions.						
Kinemart Productions. B. Schrader, Casting. 1442 Beachwood Drive.						

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761-731
Gene Stratton Porter Productions.						
Thomas H. Ince Corporation.						
Del Andrews	All-Star	Max Dupont	Frank Gerghty	Del Andrews	"The Galloping Fish"	9th Week
John Griffith Wray	All-Star	Henry Sharp	Buddy Ericksen	C. Gardner Sullivan	"Against the Rules"	4th Week
Lambert Hillyer	All-Star		Lester Manter	L. Hillyer	"Those Who Dance"	1st Week
Rell Pictures, Inc.						
Bruce Mitchell	All-Star	Stephen Norton	Frank Mills	Mitchell-Clawson	"The Inner Sight"	4th Week
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						Holly 2814
Buster Keaton	Buster Keaton	Elgin Lessley	Walter Reed	Jean Havez	Comedy	4th Week
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
Sam Wood Productions.						
Sam Wood	All-Star		John Waters	Monte Katterjohn	"The Next Corner"	9th Week
Joseph Henabery Productions.						
Henabery	All--Star		Richard Johnston	Edfried Bingham	"The Stranger"	Editing
Irving Willat Productions.						
L. B. MAYER STUDIO. 5360 Melrose Ave.						431-171
Frederick Niblo Productions.						
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						Capitol 2120
Louis B. Mayer Productions. (Metro Release).						
B. Schulberg Productions (Preferred Pictures Release).						
Gasnier	All-Star	Karl Struss	George Yohalem	Waldemar Young	"Poisoned Paradise"	1st Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Geo. D. Baker	All-Star	Arnold	Eddington	Geo. D. Baker	"Revelations"	7th Week
King Vidor	Laurette Taylor	Chet Lyons	Dave Howard		"Happiness"	7th Week
Jackie Coogan Productions.						
V. Schertzinger	Jackie Coogan	Frank Good	Brewster		"A Boy of Flanders"	Preparing
NATIONAL STUDIO. 1116 Lodi St.						Holly 4470
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	26th Week
Marshall Neilan	Mary Pickford	Rosher		Staff	"Dorothy Vernon of Haddon Hall"	8th Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						Holly 2806
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Eddie Cline	Baby Peggy	Glenn McWilliams	Fred Tyler	Grey-Unsell	"Captain January"	2nd Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						Holly 7780
Mal St. Claire	Alberta Vaughn	Lee Garmes	Lonnie Dorsa	Zamuck	"Julius Sees Her"	2nd Week
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-721
Jas. A. Howe	Will Rogers	Robt. Doran	Ross Lederman	Staff	2-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
James Parrot	Chas. Chase	Ed Willatt	Leo Gerstad	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
Geo. Jeske	Stan Laurel	Frank Young	Wm. Dill	Staff	2-Reel Comedy	Schedule
Fred Guiol	Spat Family	Nick Barrows	Lloyd French	Staff	2-Reel Comedy	Schedule
Roach-Clements	Glenn Tryon	Fred Jackman	Clyde Hopkins	Staff	"Somewhere in Missouri"	4th Week
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7945
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Mayford Productions.						
Maloney-Williamson	Leo Maloney	J. Badarocca	Stratton		"Hunting Trouble"	2nd Week
SENNETT STUDIO. 1712 Glendale Blvd.						Drexel 1550
Del Lord	All-Star			Staff	"Half Back of Notre Dame"	3rd Week
Del Ruth	Harry Langdon	Spear	Gray		"Shanghaide Lovers"	2nd Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres.						Holly 4080
Joseph M. Schneck Productions. (First National Release).						
F. Borzage	Norma Talmadge	Tony Gaudio	O. O. Dull		"Secrets"	7th Week
Jerome Storm	Constance Talmadge	Ray Binger	Edward Brophy	Sullivan	"The Gold Fish"	3rd Week
First National Productions.						
Jack Dillon	Griffith-Tearle	James Van Tree	J. Dunn		"The Lilies of the Field"	2nd Week
Maurice Tourneur Productions.						
Richard Walton Tully Productions.						
Jos. DeGrasse	All-Star	Geo. Reehm	Warrenton-Carpenter	Johnson	"Flowing Gold"	6th Week
Frank Lloyd Productions.						
Frank Lloyd	All-Star		Harry Weil		"The Sea Hawk"	Preparing
UNIVERSAL STUDIO. Fred Datig, Casting.						433-131
Universal Film Manufacturing Co. (Universal Release).						
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	12th Week
C. Brown	All-Star		Ernest Laemmle		"Signal Tower"	9th Week
Eddie Cline	Reginald Denny				"Love Insurance"	Preparing
Edward Laemmle	Billy Sullivan				"The Leather Pushers"	Schedule
Robt. Hill	Laura LaPlante	Jack Rose		Hugh Hoffman	"The Thrill Girl"	Editing
Wm. Craft	Wm. Desmond		Koehner		"The Riddle Rider"	6th Week
Bradbury	Jack Hoxie		V. Nordlinger		"The Drifter"	Editing
Marchant	Luciano Albertini		Ray Taylor		"The Cinema Queen"	3rd Week
Irving Cummings	Herbert Rawlinson		Woolstenhume		"A Virtuous Crook"	1st Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						598-131
WARNER BROS. STUDIOS. 5842 Sunset Blvd.						Holly 4181
Warner Brothers Productions.						
Wm. A. Seiter	All-Star	John Stumar	Tenny Wright		"How to Educate a Wife"	Preparing
Harry Beaumont	All-Star	David Abel	Frank Strayer		"Babbitt"	Preparing
Wm. Beaudine	All-Star	E. B. DuPar			"Lover's Lane"	Preparing
Ernst Lubitsch Productions.						

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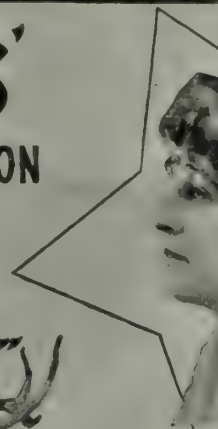

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A Flair for Drama

By GEORGE LANDY

Continued from Page 5

entered the vaudeville field he chose this name because "The Ralstons" was the title of his favorite novel, by F. Marion Crawford, one of his dearest friends.

Puritan ancestry is not illogical for an actress. We are inclined to think of the Puritans merely in the light of their moralistic tendencies, but as a matter of fact beneath this forbidding exterior was a great spirit of romance and adventure. It was this that led them to seek their fortune overseas, and it was this same spirit which is necessary for the successful actress.

Esther Ralston is going far. This is the sentiment not only of Ernest Lubitsch and Frank Lloyd, both of whom are certainly capable judges, but also of thousands of film fans everywhere who have seen her work on the screen. In her, Maine gives to the world its fairest flower, worthy to stand in the select group of orchidaceous beauty and talent that is composed of the favorite actresses of filmdom.

Mah Jong!

By RAYMOND McKEE

Continued from Page 7

A round is ended when the player who started as E becomes E again, after having lost that position. A round should be at least four games and as many more as the number of times E retains his position by winning.

When there are three players only to make up a table they take their position by the throw of the dice in the order of the east, south and west. The four north winds and the two No. 4 seasons are eliminated from the set, as there is no N player. Next week I will tell you about the set, why it is and why it is not. Believe me, I'll be glad when this is over.

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About the Peace Award

Continued from Page 6

of America will do the same. Many of the Central Labor Unions and local unions in cities and towns throughout the country have made definite arrangements to reach each one of their members for a vote.

Many Professional and Technical Groups Are Assisting in the "Referendum"

The American Council on Education is asking the presidents of the colleges and universities to distribute copies of the winning plan and the ballot to every member of their faculties and student bodies. Many other colleges and universities not members of the American Council on Education will also participate in the "referendum."

The American Academy of Political and Social Science is sending the winning plan and the ballot to each of its six thousand members.

The American Library Association, with headquarters in Chicago, is sending to each of the six thousand libraries which are its members copies of the plan and ballots. Over 400 libraries have already placed their "orders" for additional plans and ballots with the Award Committee.

All Religious Groups Participating

One hundred and twenty thousand ministers will present the winning plan and ballots to their congregations through the efforts of the Federal Council of the Churches of Christ in America, which includes thirty denominations and represents a church membership of over twenty millions. Each one of these ministers will have a ballot with room for a number of signatures from the members of his congregation. He will certify to the genuineness of these signatures in returning them to the offices of the Award.

The National Catholic Welfare Council, including the National Council of Catholic Men and the National Council of Catholic W will reach every one of its local groups.

The Jewish Welfare Board will reach of its members directly with the plan and accompanied by a letter from its president American Jewish Committee will directly larize its full membership, and it will al upon its affiliated organizations to assist "referendum." The American Jewish Co will submit the plan and ballot to all del in the Congress.

The General Conference of the Religio ciety of Friends will reach many thousa its members all over the country. It wil send out preliminary letters to each one members.

Hundreds of local organizations and i tions of all kinds are co-operating in the erendum." The definite arrangements m these will be announced in the near futu

Don't Scan the Horizon, Says George

George O'Hara, the erudite young star, who has just completed sixteen months of highly successful stardom in "Fighting Blood" has risen through his popularity to the heights of mentor elect to the youth of the country who in their letters to him are constantly asking advice.

"Do the duty that lies nearest to you," is the sage counsel Mr. O'Hara is sending forth.

"This is good advice to anybody and certainly to the fellow in pictures," affirms the star, who began hiscareer at the Sennett Studios where he never dreamed of upstaging any task given him to do. "The trouble is that the majority of people don't appreciate the importance of disposing of the things that are nearest to them. They grope and dream and so time passes. Most of the successful motion picture actors started out in a humble way, grateful merely to be occupied with any branch of the profession. The "prop" man who keeps his eyes open is on the road to success, so is the assistant director, the assistant cameraman and the dispairing extra. Just the accomplishment of the task nearest will work the marvel.

"Of course the things that are farthest are the most alluring. But when one enters the arts, it's a long climb to Olympus and I believe routine is purposely obstructing one's path. If the screen actor will only accept it as part of the game it will automatically become a blessing in disguise."

By strict adherence to a diet of lambchops and pineapple, Jacqueline Logan has managed to loose three pounds and four ounces. This is in preparation for her next feature role at Lasky studio, as yet unannounced.

After a brief rest following the editing of "Flaming Barriers," his latest production, George Melford has been recalled to the Lasky studio to begin preparations for his next picture, which will be started early in January.

"Welcome Stranger" Under Way

Actual filming of "Welcome Stranger", the Belasco production adapted from Aaron Hoffman's Broadway success of the same name, has begun at the United Studios under the direction of James Young.

According to announcement of Edward Belasco, president of the organization, "Welcome Stranger" will be in the nature of a "special" and will be released in six or seven reels.

The play, which ran for a year at the Harris Theater, promises to be an even greater success, according to Director Young who has just returned from New York where he went for a conference with the author regarding the dramatic treatment of the story in the film version.

The all-star cast, which will interpret this play, is headed by Florence Vidor, Lloyd Hughes and Dore Davidson. Each of these three players now is appearing in one or more big productions which has just been completed. Miss Vidor had the leading feminine role in "The Marriage Circle" and "The Virginian". Hughes recently appeared in the male lead of First National's "The Huntress" and Davidson, who won much fame in the father role of "Humoresque", is also a member of the cast interpreting Cosmopolitan's "Cain and Mable."

A number of other film celebreties will be signed this week for parts in "Welcome Stranger".

Rube Boyce, assistant camera man for Richard Walton Tully, was so badly smeared with crude oil during the taking of some gusher scenes for "Flowing Gold", First National's next Tully production, that it became necessary for him to have his hair shingled close to his head. Anna Q. Nilsson, feminine lead of the cast, who recently underwent an internationally famous hair-cut for "Ponjola", now has nothing on Rube.

Gobs Glimpse "Gang's" Capers

A desperate band of buccaneers recently swept down upon the U. S. S. California, Flagship of the Pacific Fleet, ruled supreme for several days, all but scuttled the boat, and then went away. They returned the other night as guests of the ship's officers and men, who saw upon the screen Hal Roach's little rascals in their latest "Our Gang" comedy.

The gobs of Uncle Sam's huge floating fortress had as much fun as the kids themselves during their work on the battleship. It was a pirate picture, in which the gang hoisted a skull and cross-bones on an old fishing boat and started out to loot and pillage. Officers of the warship saw the pirate flag and brought the young buccaneers aboard to see what it was all about. The ship's officers extended Bob McGowan and Mark Goldaine, Hal Roach's directors, every possible courtesy and even appeared as atmosphere in some of the scenes.

The preview on the California, after the picture was completed, was what is technically known in theatrical circles as a riot. Afterwards members of the cast, their parents and a delegation from the Hal Roach Studios were entertained in the officers' quarters.

At last in the annals of science can be written the real definition of "steam". It comes from no less an authority than Gertrude Olmstead, who may be seen cavorting opposite Tom Mix these days in his new picture, "Ladies To Board" on the William Fox Hollywood lot. "Steam", declares Miss Olmstead—and who is there to dispute her?—"is water gone crazy with the heat".

Clyde E. Hopkins, assistant director at the Hal Roach Studios, was cut about the face and hands when his car collided with another machine parked on the wrong side of the road. He was able to come to work the next day—all bandaged up.

Will Celebrate Christmas

Universal City is to have old fashioned English Chri with English Holly, the Yul the roast suckling pig, and a trimmings, for in "The Inhe which King Baggot is to ma the next big Mary Philbin s there are several scenes around the holidays as enjoy John and Mrs. Bull.

"The Inheritors" is an E story by I. A. R. Wylie, for Baggot has personally supe the script, and he has seen that the Yuletide scenes w shot on December 24 or close thereto.

Baggot was the discover Mary Philbin's talents, givin her first big part in "H Hearts" and it is a mutual ure for the star and director re-united at the studio once

Will Golf to Kill Weig

Because he fears the advan the years may eventually him more avoirdupois tha cares to pack around, King Ba famous Universal director, ha cided to go in strong for golf has bought a complete new including the well known kni and is casting longing eyes o greens of the Annandale Co Club, hoping that his wor "The Inheritors," starring Philbin, will give him leisu run out that far and swin clubs about the picturesque An dale scenery. Baggot, when fed by friends about his g prowess, declared that he made a birdie on a Long I golf course, but that he will be satisfied in California unt has made an eagle—and n the nineteenth hole, at that.

Arvid Gillstrom, who is d ing the current Juvenile co for Jack White, directed the picture in which Baby Peggy individually starred. Little nie Fox heads the cast of the production, which deals with Scout life.

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Perfume Replaces Music Now

Sid Grauman, profiting by an example of the ancient Greeks, long ago learned to put his audiences into an easily impressionable mood by wafting perfume through his theatres. A night scene in a Hindu temple brought soft lights and a heavy, oriental perfume. A spring afternoon in the sunlit meadows brought brilliant lights and the odor of new-mown hay.

Now comes Carmel Myers with a page from the same book. For several years directors have realized the aid music on the set gives to the picture player. But Miss Myers declares music is an intellectual diversion rather than an emotional stimulus with her and that perfume is the one thing that inspires her moods.

So with each gown she has an individual perfume. For by her gowns you may know her picture play moods. Appealing to the senses of men, in seductive black silk or velvet, she uses the heavy narcissus. Frivolous, in a fussy, furbelowed gown, she uses djer-kiss. Simple and demure, in a straight-lined gown of plain materials, she uses a suggestion of violet. Changeable and chameleon-like, she combines the narcissus and the djer-kiss.

Alberta Vaughn is now engaged at Robertson-Cole in the first of a series of two-reelers, titled "The Telephone Girl," in which she is being featured. Under the direction of Mal St. Claire, the first picture is to be named "Julius Sees Her."

Experience Aided Him

Tom Bates, who plays the role of Judge Halloran in Richard Walton Tully's screen version of "Flowing Gold," is one of the real old-timers. He claims he has performed with traveling repertoire troups in everything from dining-rooms and livery stables to sawmills.

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Spiritual Trend in This Part

Cullen Landis is preparing to give to the silversheet his first role of big spiritual proportions in the Finis Fox production, "The Woman Who Sinned" in which he will play an evangelist. Usually cast for sympathetic characterizations and supplying in a picture the note of tenderness and kindness, Mr. Landis goes a step further in an opportunity that will show him a power for good.

With many other serious actors, Mr. Landis believes that the present age is full of uplifting influences following the debacle of the world war and the aftermath of loose ends and that the public welcomes pictures that inspire thought. So he is happy to play such a role as is provided for him in "The Woman Who Sinned" for he thinks it will not only do him no end of good but every serious minded person as well who will see the completed picture.

Freckled Mickey Daniels of Hal Roach's "Our Gang" comedies praises his elders now and then with a classic line. The other day he came to his director wrinkling his nose and squinting his eyes—"Say, Mr. Goldaine—'Why Worry' 'Rosita' about 'The Spat Family' when 'Our Gang' is around?" .....

JOE DED * * By Bert Tracy

Joe Ded says

the difference between Lon Chaney and a gambler is that one hunches his back and the other backs his hunches.

She Went Right Into the Limelight

In the short space of three years, Estelle Taylor, one of the most charming of leading women, has gained an enviable reputation in the picture industry.

Indeed, Miss Taylor's rise has been phenomenal. Cecile DeMille had no sooner engaged her for one of the leading roles in "The Ten Commandments," than Mary Pickford immediately signed her to play Mary Queen of Scots in "Dorothy Vernon of Hadden Hall," which is being made under the direction of Marshall Neilan.

Few dramatically inclined young women merge from schools of dramatics with any degree of success in view. In fact, most of them suffer many trials and tribulations before attaining any measure of popularity. Not so with Miss Taylor. She sprang out of Sargent's Dramatic School in New York into the theatrical limelight in the short space of fifteen months, the time required to complete the course.

It was George B. Hobart, theatrical producer, who first saw the remarkable dramatic ability and versatility in Miss Taylor. And he promptly engaged her for the leading role in "Come on Charlie." Her success was instantaneous. She was in demand not only by theatrical producers, but also by motion picture producers.

Fortunately, she was enabled to accept and perform in both professions. That is to say, while playing before the footlights, she was also able to appear before the silent camera.

Miss Taylor's entire physical appearance, as well as her personality, fulfilled in every degree DeMille's picture of Miriam, the famous Prophetess and sister of Moses, that she was acclaimed a find for "The Ten Commandments." Of medium height, brown hair and brown eyes, and olive skin—this, in short, describes Miss Taylor.

Throughout her entire motion picture experience she has played leads or heavy leads. For the past two and a half years she was with Fox Film Corporation. Some of the most prominent of Miss Taylor's appearances have been made in "While New York Sleeps," "Blind Wives," "Footfalls," "Bavu," "The Count of Monte Cristo," "Scarlet Shadows," "A Fool There Was," and "Thorns and Orange Blossoms."

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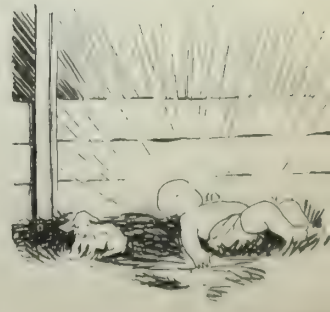

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"Camera!"
[The Digest of the Motion Picture Industry]

Established 1918

A Film Magazine and a Film Newspaper in One

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Volume VI | SATURDAY, DECEMBER 22, 1923 | Number 36

The Star of Bethlehem

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord came upon them; and they were sore afraid. And the angel said unto them, "Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour which is Christ the Lord. And this shall be a sign unto you; ye shall find the babe wrapped in swaddling clothes, lying in a manger." And suddenly there was with the angel a multitude of the heavenly host, praising God, and singing, "Glory to God in the highest, and on earth peace, good-will toward men." *Luke 2: 8-14.*

Christmas . . . cold, bitterly cold . . . swirling snow through a black sky . . . the frosty gleam of a myriad stars . . . echoes resounding o'er the countryside . . . Yuletide clamor in the cities . . . the warmth and cheer of a thousand hearthfires . . . three thousand miles away . . . the soft lapping of the tide on a southern strand . . . gay zephyrs capering through languid palm trees . . . the call of a nightbird . . . snow-capped mountains . . . the voluptuous fragrances of semi-tropical lands . . . Christmas.

Great monarchs, warriors, scholars and artists, geniuses whose names and achievements Time cannot dim, have come and gone in the centuries since the Star of Bethlehem heralded the birth of the King, yet today there is no time of the year when we so unanimously turn to commemoration and celebration. It seems that when Christmas draws nigh, urged by some unseen power, our thoughts turn to the fine things of life with increased fervor and devotion, and our efforts and enthusiasm are all directed to bring greater joy and happiness to one another.

Entrenched armies in the height of terrific battle; great naval armadas moving to war; soldiers and statesmen directing the destiny of the world, all have declared a lull when Christmas came 'round, and peace has hovered over them while they spread cheer in the true Christmas spirit. Why they have thus momentarily dropped their quarrels is unknown; even they would be at a loss to explain it. It is just the Spirit of Christmas and it has worked in this miraculous fashion for hundreds of years.

It is the same story from one end of the earth to the other, in the snowy regions of the north or the everlasting summer of the south. Christmas has a great, an indefinable meaning, that all respect. It embodies joy, happiness, peace, fraternity, good-fellowship. It is a suggestion of the ideal state toward which the people of the earth have been striving since time immemorial. And its symbol is the Star of Bethlehem, leading on and on to perfect and well-ordered mortal life, and then leading on to what we do not know, but of which we have conjectured much. And while the world and its people are still far from the goal it seems that they are making progress, if one will only overlook some of the sad conditions of today and compare them, even in their present state, with conditions a century or two ago. Yes, the world is coming along nicely and the wish for "peace on earth; good-will toward men" is a genuine and inspired one that will some day resolve into an accepted state of affairs throughout the universe.

And this Christmas may the reflected light of the Star of Bethlehem lead each and every one of us to greater endeavor in the year to come, and create among us a more harmonious and fraternal intercourse. Thus we will be doing our bit to make the Christmas spirit abide with us throughout the entire year and the years to come.

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January Fifth is the date of issue for the new and enlarged

"Camera!"

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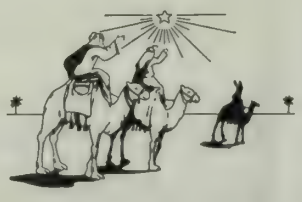
Best Wishes

from

William Duncan

and

Edith Johnson



The Shorter Feature

By MAURICE TOURNEUR

The picture business will see striking improvements the next season. The improvements will be evident in every phase of picture making, from the time a story is purchased for production, through the production process on to the final stage of publicity and exploitation.

It is my opinion, therefore, that next season will bring about—

First: Shorter, more dramatic features.

Second: The two-a-day policy will gain greater vogue in the larger cities.

Third: Waste in production will be eliminated, and more efficiency will be utilized in the present method of making pictures.

There is no doubt in my mind that the shorter length feature of the five or six-reel type will be made by all far-sighted producers. It has often been contended that a producer could not do justice to most stories within this limit. A contradiction to this belief and its proof can be found in the fact that during the earliest days of picture making the most powerful and dramatic of stories were made in three or four reels. They resorted to no padding in those days, and there is no reason why the early state of affairs cannot be put in force today with all the modern contrivances and lighting technique.

But a mere glance at the trade journals, and a conference with leading exhibitors throughout the country, has convinced me that the shorter feature is in great demand. And quite naturally so. For it gives an exhibitor an opportunity to vary his program, to make it more interesting and worth while for his patrons. This fact born in mind by producers will be a great factor in swinging the public pendulum toward a greater appreciation of the motion picture.

Heretofore, very little if any attention has been paid to the two-a-day policy. A handful of theatres have tried and are still trying the experiment, and in many of these cases it is proving very valuable indeed. Only production, of course, of a very high calibre can help to increase the idea of the two-a-day plan. Next season will see these productions, and next season will also see a large number of theatres in the bigger cities putting over this effective and profitable policy.

The curtailment of waste in the business has been dealt with in every form and variety, by leading producers. Some of their arguments are sound and constructive, but they all fail in pointing out the key to the entire situation. Briefly, it is this: When a story is finally selected for production, the entire skeleton leading to its production must be gone over carefully. The waste in production has been due to carelessness in not thoroughly planning beforehand. Producers merely made notations of what was needed, and then proceeded to film themselves into financial ruin. If the elements necessary to

picture making are carefully weighed, discussed and scheduled there can never be a just cause for expenditures far beyond a producer's dreams.

Alberta of the Chic Shrug

By JAMES M. FIDLER

An expressive shrug of a pretty shoulder, chic raising of the other, may have lead to the fall of more men than one, but it brought out the rise of Alberta Vaughn in the motion picture industry.

Like all young girls who are now playing featured roles in photoplays, Miss Vaughn had to start in the business. Like most of them, her debut was not without its hardships. Plodding from studio casting office to studio casting office was only one of her woes. At the time when she decided to make her career one of entertainment of the world at large, Alberta was very, very young—barely fifteen years of age.

Her first experience before the camera was a lucky one; lucky, in that she was required to wear an evening gown that was cut exceedingly low in the back. In Virginia, where the youthful Miss Vaughn hailed from before her initiation into Hollywood society, that gown would have won for her the combined censure of every minister and possible Blue Law advocate in the state. But in the movies, it was quite the thing.

Miss Vaughn had at that time, and still has, one of the most beautiful backs in the studios. Her appearance in the evening gown was startling, not because the gown was more immodest than others or because there weren't others on the set just as low-cut; but simply because Miss Vaughn's beautiful shoulders and back are such that people who see them gasp and stare in undisguised admiration. On this particular occasion the entire aggregation of people on the set stared. Not the least important of those who expressed admiration was George Melford, then and now a producer with Famous Players-Lasky. It was Melford who was making the picture in which Miss Vaughn made her debut before the camera. That picture was later titled "The Faith Healer."

To a certain extent, Miss Vaughn's back worked a disadvantage to her. This was because, on account of its beauty, Melford requested her to stand close to the camera—**but with her back toward the lens.** A severe blow! However, Melford's attention rivited on her throughout the scenes that followed. He perceived that she "could almost talk with her shoulders"; that she expressed more with her back to the camera than most of the others did facing the lens.

Melford immediately gave her a bit. Miss Vaughn was just as pretty in the face as her shoulders and back indicated, but she was very young—only fifteen. It was this age that proved a handicap. Had she been older, she would have played an important role in "The Faith Healer." As it was, Melford predicted great things for her and sent her to interview L. M. Goodstadt, Lasky casting director. Again, her age was against her. Paramount had no opening then (this was two years ago) for a fifteen-year-old girl. But Goodstadt, interested in her beauty, her expressive eyes and her beautiful shoulders and back, placed her name in a book for future reference.

However, the initial foundation for fame had been already been laid. The story of the expressive back and of the "talking shrug" passed from mouth to mouth. It became common knowledge within a few days and little Miss Vaugn was called to the Fox studios.

There her actual career began. She was cast in small bits. Her ability brought her newspaper notices and her personality elicited fan letters—something almost unheard of for a player of such small parts. It is an actual fact that when she was not given screen credit, fan letters arrived at the Fox studio addressed to "The pretty brown-eyed girl who played in such-and-such a picture."

Between times, Miss Vaughn went out and won honors in several beauty contests. But

she became so busy that limited time prevented her making a practice of this. She entered three contests, carried off two first places and was one of several winners in the third.

All these things seized upon the attention of Mack Sennett, who makes few bad selections when he chooses his leading ladies. He called Miss Vaughn she had now passed her sixteenth birthday) for an interview. Out of it came a contract, and she became a leading lady in Sennett comedies; wonderful progress for a girl who had been in the

Continued on Page 19

Flashes from Frisco

By AGNES KERR CRAWFORD

Alec B. Francis, and his bride spent last week in San Francisco on their honeymoon. On Saturday evening Mr. Francis made a personal appearance at both the California and the Granada Theaters to speak in behalf of the forthcoming Wampas ball, and as usual met with a warm reception from the large audiences.

Milton E. Hoffman, managing director of the Metro Studios, and his wife spent a day or two last week in San Francisco, en-route to Honolulu. They said that the trip was one purely for rest and pleasure after two years of very hard work, and that they were looking forward even more to the pleasures of the sea voyage than to Honolulu itself. They expect to be back in town in time for the Wampas ball in January.

Articles of incorporation for the Mazdashea Picture Corporation, a new production organization to have headquarters in San Francisco, were filed with the county clerk last week. The capitalization is $500,000.

"Scaramouche" is in the fifth and last week of its successful run at the Capitol Theatre. "The White Sister", screen version of F. Marion Crawford's famous novel, will follow in the theatre, opening on the evening of Dec. 23rd. This picture made in Italy, and starring Lillian Gish, has been drawing huge crowds in the east wherever it has been shown, and is said to be not only one of the largest and most expensive pictures of the year, but one of the most artistic. Ned Holmes, who is handling the exploitation of the film came to town last week, and is a guest at the St. Francis.

Garrett Graham, head publicity man of the Roach Studios, and at present loaned to the Wampas, came to town last Saturday to begin the advance work for the staging of the big Wampas Ball and Frolic at the Civic Auditorium on the evening of January Nineteenth. Even before his arrival the event had been started off with a rush by the purchase by Louis Graf, president of the film organization that bears his name, of a thousand tickets. Prominent city officials, the members of the press, educators, and social leaders are all willing to lend their hearty support and endorsement, and the honorary and active committees of the mammoth ball will read like "Who's Who in The World of Affairs."

Max Graf, director of production for the Graf Films, will return from New York where he has been for some weeks on business for the organization, within a few days. He will stop over in Los Angeles on his way home to make some of the preliminary arrangements for the filming of "The Wise Son", screen version of Charles Sherman's widely read novel, work on which will begin early in January at the Pacific Studios in San Mateo.

One of the largest advance sales ever recorded in San Francisco is that for "Lightnin'" coming to the Columbia Theatre next Sunday. The play's record-breaking run of three years on Broadway, and two in Chicago, the fact that Frank Bacon, its author a until his death, its leading man, was a S Francisco boy, and the promise of part of t original New York company, has combined make an unparalleled demand for the seats.

The members of the Screen Civic Clu which includes in its membership considerab vaudeville talent, entertained the wounde veterans at Letterman General Hospital wi a varied, and enjoyable program one nig last week.

Two committees visited Los Angeles la week to lay before the Southern Californ Picture Producers, the advantages and poss bilities of San Francisco as a picture makir center. The committies included F. T. Litcl field, director of the industrial department the Chamber of Commerce; L. V. Riddle, pres dent of the Homebuilders association; Cly Healy, assistant city engineer, John Daniel, the Parkside Realty company; Supervisors Emmet Haydon, Angelo J. Rossi, Richa Welch, and Daniel O'Brien, chief of police.

Margaret Stewart, charming screen actres arrived on the liner Wilhelmina from Hawa last week. She has been working on a pictu there.

Richard Thomas, young director was i Oakland lately and announced the early filn ing of William Dudley Pelley's story "Wh Women Love", to be made in Oakland an backed by Oakland capital. The filming wi begin early in January, and the technical sta

Continued on Page 22

SUNSHINE SAMMY

wishes you a

Sunshiny Christmas

and a

Bright New Year

Figures That Lie

By MARGUERITE COURTOT McKEE

hop for your fur trimmed gowns now, be- they go sky high. Because, even now, fur is quite expensive. Once a gentleman of the school asked of his modishly gowned daugh- "Why do you wear fur on the bottom of r dress where it can neither keep you warm set off your face?" The answer was, "To w that I can afford it." That is the only son the fair sex can have for wearing it this r. A favorite fancy of some authoritative igners is an evening gown of richest and t delicate material made along severely ple lines with no trimming but a band of weighting the bottom of the skirt. The pic- esque quality of a gown of white and silver cade outlined against fair neck and arms, h a single row of rhinestones and banded ost knee deep with sable, is striking and ms in the vision of the couturiere a pattern many of the most attractive things evolved dress for formal wear. Frosty tulle drap- s are edged with furs of the lighter sort or h marabout. Satins, crepes, Kasha cloth Salome velvets in white or any delicate or are framed in brown or black fur, and in e of the smartest costumes fur is used so lishly as to make the material of the dress per appear to be the trimming. This sea- fur is the thing whether it emphasizes the portance of an afternoon gown of warm fab- adorns the evening gown of garish bro- le or picks out the airy crispness of a scarf tulle.

Lunching at the Biltmore the other day, I ob- ved a winter symphony of ivory Salome vel- and fur. The lovely person wearing it was slender figure, patrician features and had iny-black hair. The bodice was plain, though t in fitting with bateau neck and it was eveless. All in one piece the velvet was awn to one side and caught over the hip h a long narrow ornament of pearls that nded the front with the back. The bottom the skirt was irregular so that it appeared cascade and was finished with a border of wn fox eight or ten inches wide. With this s worn a turban of white and silver bro- le, silver brocade slippers and the daintiest ite chantilly lace stockings.

Mah Jong!

By RAYMOND McKEE

Last week I told you about the players, etc., d now I am going to tell you about the stand- d set of Mah Jong. It consists of 136 pieces, hich are divided into five suits: Bamboos, haracters, Circles, Winds and Dragons. The ouble with most rule books, is that the lan- age is so technical that one throws it in the e before long. No matter what else I write, l not be technical, because I don't know how, if you'll bear with me until I get into this ing, you'll know less than nothing.

Each suit must contain four duplicates of ch piece. The Bamboos, Characters, and ircles are numbered 1 to 9. The Winds are ast, South, West and North. The Dragons, Colors, Red, White and Green. You had etter lay your set on the table and lay out your ieces as we come to them. Then they will be npressed upon your mind. Any game played ith a set which is proved to be imperfect is oid, provided the imperfection is discovered nd announced before any player announces lah Jong! Any previous scores made with at set shall stand. Tiles not of uniform size, hickness or color may be deemed imperfect. he standard set may contain 8 extra pieces,

Continued on Page 22

Palmborg's Paragraphs

(Being one of a series of impressions of film folk and cinemaland anecdotes as written by a motion picture insurance man. By C. F. Palmborg, special analyst and Hollywood representative of the New York Life Insurance Company).

Never have I heard anything but praise for Conrad Nagel. Wherever his name is mentioned—in the office, the studio or the home, people become interested and make statements such as "Now there is a fine fellow, I admire him very much," or "He is a man I would like to know."

I, too, am one of his admirers. There is something about him that wins a person right from the start. Perhaps it is his friendliness, which is so sincere, or his smile that is bound to inspire confidence.

His personal appearance is very pleasing—a tall chap, slight of build, active and agile, with blue eyes, and golden hair. One immediately feels his wholesomeness—that he is strong, gentle and refined, a man who can be depended upon.

I had the pleasure of meeting his father Dr. Nagel, a fine, serious-minded man, with decided opinions of right and wrong. The influence of his training and association with his son is plainly seen. He, also, is an artist of note—an accomplished pianist.

Conrad Nagel would succeed in the business world, just as he has in his chosen career. He has a goal in view towards which he is working; he has directness and force and a certain purpose in life which he aims to carry out. He is not one who is carried hither and yon by the winds of fate; he knows the direction he is headed for and he is sticking to that course.

Being very popular he is much in demand and his working hours are long. While he and I were conducting our business it was necessary for me to see him several times. As he often left for work early in the morning and did not return until late at night our appointments were at the studio or on locations, snatched at times when he was not on the set.

It was interesting to watch him swing into the character he was playing, instantly changing from the Conrad Nagel I knew, to the man in the story. His facial expressions would change immediately and his walk and manner of carrying himself, until there was an entirely different person before me. He did it all so naturally and easily—he simply stepped into another man's personality. As soon as he was through, he was back with me, picking up the threads of the conversation, as though there had been no interruption.

He has a dear little daughter named Ruth who is the apple of his eye. His wife is a cultured, winsome lady devoted to her home and family. They have a delightful home nestled on the side of a Hollywood hill, with a spacious lawn about it for the small daughter to play on.

The three are great pals and are seldom separated. Whenever he is called east, which is often, the rest of the family pack their luggage and go with him. I should judge that he is not contented without them and a man cannot give the best that is in him when discontented. Realizing this his wife establishes their home wherever he is called.

We can look for big things from Conrad Nagel—he is a builder, a thinker, an industrious worker. He has laid a firm foundation and his future is assured.

Philosophy

PEACE: GOODWILL:

By Eric Mayne

A Merry Christmas to us all, and God bless us every one.

The Angeles sang, "Peace on earth, good will toward men."

The Heavenly introduction of the greatest spiritual and moral teacher this earth has ever known.

The Angels sang that song of glorified humanity, but the world of men has never joined in the chorus.

Today the greatest evidence of strong and acceptable manhood is the readiness to fight.

If a country thinks well enough of a man to accept him as a countryman, he must be ready to fight.

If a man has any pride in, and devotion to his country, he must fight.

The greatest proof of Patriotism is the readiness to fight.

If a man will not fight, neither shall he live;—at any rate not as a straight forward, self-respecting man—.

There are no exceptions to this Pacifist prejudices, conscientious objections are of no avail. If a Country wishes to live it must fight, and if a man wishes to live in that Country he must fight. Before God and man he can do no other.

And yet the Angels sang of "Peace on earth, and good will toward men."

The words are easy, but the desires of man are not in harmony with the Spirit.

The ear of man is not yet attuned to that song.

The message of Christ was simple, but the eye of man has not yet seen its beauty, or the mind grasped its significanc.

Elaborate and gorgeous tapestries, melodious and sensous music, subdued and restful lights sometimes cloud the vision and perplex the understanding.

But civilization is advancing. There is more manliness, more beauty, more strength, more good will in the world today than ever before.

Christ taught the individual. The multitude is reached through the individual.

When the teaching of Christ dominats the World, Angels and men will join in the great Chorus, "Glory to God in the highest, and on earth peace, good will toward men."

Xmas Greetings

from

Mr. and Mrs. Wallace MacDonald

Merry, Merry Xmas

Josephine Adair

VICTOR POTEL

Best Wishes for

A Comical Christmas

and a

Hilarious New Year

NEWS SECTION

Camera!

EIGHT PAGES

Volume VI | SATURDAY, DECEMBER 22, 1923 | Number 36

GOLDWYN ANNOUNCES FIRST THREE OF "BEN-HUR" CAST!

FRANK LLOYD NAMES SILLS AS "SEA HAWK"

Will Buccaneer In Title Role

Milton Sills to play the titular r[ole] in "The Sea Hawk."

After deliberating for six weeks m[ak]ing innumerable screen tests a[nd] many interviews Frank Lloyd, i[nd]ependent producer-director has p[ic]ked Mr. Sills from more than t[hir]ty internationally famous s[cr]een players as the man best fit[te]d to play the dual character of S[ir] Oliver Tresillian and Sakr-el-[Bah]r, hawk of the seas.

The selection of Mr. Sills for t[he] title role of "The Sea Hawk" i[s] regarded in Hollywood as a d[is]tinct tribute to the artistry of t[he] actor for the leading charac[te]r of the famous Sabatini novel [and] perhaps a more dominant per[so]nality than even "Robin Hood."

Mr. Lloyd will begin production o[f] "The Sea Hawk" by filming the [g]reat sea battles on the high seas a [fe]w days after Christmas. "The [Sea] Hawk" will be a First National Picture and because of its ac[tio]n and its cost, is expected to be [on]e of the legitimately big spec[ta]cles of 1924.

Barbara Tennant With Baby Peggy

Barbara Tennant has been [ad]ded to the cast of "Captain [Jan]uary," Baby Peggy's first fea[tu]re production for Principal Pic[tu]res Corporation.

Miss Tennant will be remem[be]red for her fine performance as [the] mother of Jackie Coogan in "Circus Days," also made by Prin[ci]pal Pictures. Her role in "Cap[tai]n January" is that of Lucy [Tri]pp, who befriends the little [Cap]tain, played by Baby Peggy, [and] endeavors to protect her from [the] well-meaning but unimagina[ti]ve townspeople who set out to [ta]ke her away from her daddy-[Cap]tain, played by Hobart Bos[wo]rth.

Hersholt Again With Connie

Jean Hersholt is supporting [Con]stance Talmadge for the third [ti]me in "The Gold Fish."

Irving Ready For Kickoff

I. W. Irving, who will produce features for the United Producers and Distributors release, has completed the continuity for his first story, the working title of which will be "Devotion" and in the cast of which will be such popular photoplayers as Sheldon Lewis, Gladys Brockwell, Joseph Dowling and June Norton.

Has Swift Recovery From Hurts

Jackie Vernon, who ranks among our most popular present-day juveniles, is making speedy recovery from injuries sustained recently during the filming of Norman Taurog's production at the Fine Arts studio. He speaks in highest praise of Ben White, Taurog, and others who gave him immediate attention, rushing him to the hospital and seeing that his every want was fulfilled.

Todd Adds Lustre to Gibson Film

Harry Todd, whose eccentric antics have delighted motion picture fans many years, is again adding his humor to a Hoot Gibson production at Universal City.

He recently played an important role in "Courtin' Calamity," Gibson's latest feature to be completed and has been cast for one of the principal roles in "The Cocopah Kid," filming of which has just started under the direction of Edward Sedgwick.

Finishes As Monty's Mother

Martha Franklin has just finished the role of the mother in "Racing Luck," the new Monty Bank's comedy for Grand-Asher release.

Creighton Hale has given up plans for a short vaudeville tour, having tried out some one-act plays and finding none to his liking.

Walsh, Olmsted and Key Chosen for Coveted Roles; Will Start Soon

"Ben Hur" has been chosen, with two other members of the cast for the film version of that story.

That was the announcement made yesterday by F. J. Godsol, president of the Goldwyn Pictures corporation, which is preparing to film the Lew Wallace classic on a scale never attempted before.

George Walsh will play Ben Hur.

Gertrude Olmsted will play Esther, leading feminine role.

Kathleen Key will play Tizrah, sister of Ben Hur.

The announcement that Walsh is to play the title role sets at rest rumors which have identified almost every actor in pictures with the part.

The picture, which will be made abroad, will be filmed on a gigantic scale. Charles J. Brabin, who has been selected to direct the production, and Edward J. Bowes, Goldwyn vice-president, with a large technical staff, are now in Europe, preparing to begin actual camera work.

They will be joined shortly by June Mathis, Goldwyn editorial director, who adapted "Ben Hur" to the screen. She will remain in Europe with the company during the making of the picture.

Just when the members of the cast will leave for Europe has not yet been decided. Announcement of other players for the cast will be made soon, according to Mr. Godsol.

Filming Early Hollywood Days

Fred Caldwell is now shooting "Hollywood in 1900" the fifth of the series of pictures for Selznick distribution. The cast selected by Caldwell and Dent, the latter being west coast representative for Myron Selznick, include Victor Potel, Charles Mack, Muriel Reynolds, Violet Schram, Cecil Caldwell and others.

Jennings Signed For Philbin Film

DeWitt Jennings has been signed for one of the leading roles in "The Inheritors" starring Mary Philbin for Universal. Jennings will play a man of recently acquired millions, who buys the castle, bumps into old families and marries his son to the girl.

Carmel Signed For "Poisoned Paradise"

Carmel Myers has signed a contract with B. P. Schulberg to portray one of the featured parts in Robert W. Service's "Poisoned Paradise."

Miss Myers has just completed her characterization opposite John Barrymore in "Beau Brummel" and will start shortly in the Schulberg production. She will portray the part of Mrs. Belmire in the popular Service novel. The characterization will be somewhat similar to her part in "Slave of Desire" which marked her foremost portrayal during the past year.

McKim Up to Bad Tricks Again

Robert McKim's ironic villainy is much in demand at Universal City. He finished a four weeks' engagement with the Jack Hoxie company and was immediately cast for the "heavy" in Hoot Gibson's new starring feature, "The Cocopah Kid," now in production under Edward Sedgwick's direction.

McKim plays a type of role for which he is famous, that of an old time western gambler, including the high hat and frock coat. The story is a romance of the early days in California when highwaymen were gentlemen and robbed only the men and killed only when it was absolutely necessary.

Hoot plays the role of "The Cocopah Kid," a youthful cowboy who plays bandit to make his girl think he is heroic and whose characterization is so realistic that he has to do a lot of hard riding and close shooting to keep his neck out of a noose that dangles from the limb of a cottonwood tree.

Gagsters Give Christie Lift

Al Christie has added two new members to his prolific scenario staff. Archie Mayo, who has been active for years in the field of comedy both as a writer and as a director and Earl Rodney, have been signed by the Christie organization in the capacity of gagmen. Frank Conklin, Robert Hall, and Walter Graham, veteran Christie writers, have long been working overtime in preparing Christie Comedies and the new members were welcomed with open arms. The writers are now preparing stories in which Bobby Vernon and Jimmie Adams will star.

Will Enjoy Installment Tour

Jacqueline Logan plans to see the world a part at a time during the next few years.

Unable to get away from her studio activities for any great length of time, the actress will visit foreign nooks in the vacation between pictures. Her first tour, which will be taken next Spring, is to be to Honolulu. Her second trip will not take place until the autumn months of 1924, when she plans to go to Panama and South America.

In this way, says Miss Logan, she will be able to spend more time in each place than she would on a hurried tour of the world. She believes that by touring in this way, she will receive real benefit from her trips to foreign climes.

Will Have Yuletide Office-Warming

The new U. P. D. Building, 1606-B Highland avenue, Hollywood, was completed last Saturday and the United Producers and Distributors are moving in now, expecting to be entirely installed before Christmas.

Gilbert Through

John Gilbert has finished work in his latest Fox picture, "Just Off Broadway," adapted by Frederic and Fanny Hatton from their stage play of that name, under the direction of Edmund Mortimer. Supporting Mr. Gilbert is Marian Nixon, leading lady; Ben Hendricks, Jr., heavy, and others.

Bennett Starts in Two Weeks

Chester Bennett has so far recovered from his recent operation that he expects to be shooting the first scenes on his next production starring Jane Novak within the next two weeks.

Tom Mix has finished work in his new William Fox production "Ladies to Board," direction of Jack Blystone. Supporting Mr. Mix is Gertrude Olmsted, leading lady; Philo McCullough, heavy; Pee Wee Holmes, Fay Holderness and others.

Sherwood Says:

Without a doubt the foremost critic and writer on motion picture subjects in this country is Robert E. Sherwood, dramatic editor of the New York Herald and contributor to "Life."

It is unusually interesting, therefore, to note what he has to say in the December 13th issue of "Life," where in his impressionistic short story entitled "Another Christmas in Hollywood," he writes of the thoughts and Yuletide ruminations of a film extra, likening him, in modern parallel, to Dickens' character Scrooge in "A Christmas Carol." The following excerpts from his tale reveal Sherwood's esteem of The Digest of the Motion Picture Industry:

". . . .So the Old Extra was alone in his limited apartment. He prepared himself for the night, hung up his clothes to dry, and retired silently, taking to bed with him a copy of "Camera!" that he might learn of the pictures contemplated for production and the possible chances for employment . . . So, as he turned the pages of the trade paper which carried all the up-to-the-minute news of studioland, he mused upon the dear, dead days when Christmas was Christmas—in the true Dickensian sense . . ."

We thank Sherwood for this fine recognition, and wish to assure him that we will always endeavor to maintain "Camera's!" high place as the Voice of Filmdom even as "Life" is the Voice of Fundom.

Producer Adds Himself to Cast

If you look carefully, when you see Richard Walton Tully's forthcoming First National production "Flowing Gold," you may see the famous producer, himself. Yesterday, after most of the actors had been excused for the day, it was discovered that one more short scene was necessary. They were shooting on the big hotel lobby, built to represent the leading hotel of Dallas, Texas, and "atmosphere" was needed. Not only did Tully, himself, pass through the lobby, but Billy Wood, the art director, George Reehm, assisting director, and numerous others of the Tully technical department became actors for the moment.

"MISSOURIAN" AS INITIAL DENNY STELLAR VEHICLE; MEXICO TALE

"The Missourian," a popular novel by Eugene P. Lyle, with a romantic background and a sweep of historical narrative that is interest-compelling, has been purchased by the Universal Pictures corporation as an elaborate starring vehicle for Reginald Denny.

"The Missourian" will be produced after long preparation and will represent the highest methods of picture making. A story of the fight of Mexico for freedom against Maxmillian, the fickle-minded, power-intoxicated emissary of Napoleon the Third, with a hero who gained the nickname in the Civil War of "The Storm Center" because of his insatiate appetite for "action," this novel presents the most intensely dramatic elements possible. The hero is an ex-confederate soldier whose intense zeal and bravery in the losing fight won't die when he is defeated, and to work out his destiny he goes to Mexico, joins the patriotic forces under Juarez and lives up to his title of "The Storm Center" by crashing thru the solid ranks of the Maxmillian puppet army and knocking the European imperial rule into a tumbled mass of tinsel.

The spirit of adventure and reckless abandon in this story gives it big possibilities for the romantic hero of "The Leather Pushers," "The Abysmal Brute," "The Kentucky Derby," and "Sporting Youth." Bernard McConville and James Spearing have made the adaptation and Spearing will prepare the scenario. Under McConville's guidance as supervising editor of Universal-Jewel and super-Jewel "specials" the story has been constructively criticised and discussed from every angle in frequent staff conferences.

"The Missourian" will be produced after the filming of "Love Insurance," Earl Derr Biggers' novel in which Denny will start work when he is fully recovered from the effects of a near-fatal automobile accident which confined him to his bed for ten weeks.

"Men May Come and Men May Go, But . ."

From generation to generation, man has been able to point out the whereabouts of woman with the mere statement:

"She's putting on the greens."

Fifteen years ago, according to George Melford, prominent screen director, when a man was asked where his wife was, he would respond, "Why she is in the kitchen, putting on the greens."

"But times have changed," moans Melford. "A few days ago I called on a friend. Noting that it was past the dinner hour and he looked hungry, I asked him where his wife was.

"He replied dismally, 'Why, she is on the golf course, putting on the greens.'"

Jackie Is Out One Tooth

Little Jackie Condon of Hal Roach's "Our Gang" went to bed the other evening with all his teeth, but upon awakening he found one was gone. He's wondering if he'll have to wear a false one.

Bad Man Wants His Daily Tea

Big Jim Gavin who plays the character lead in Hal Roach's new picture "Somewhere in Missouri," caused a young riot among some visitors in the studio cafeteria the other day when he appeared in make-up with his red undershirt, leather apron, big boots and everything to make him look "hard-boiled." He strode in and demanded—tea and toast. Gavin is an Australian and the afternoon refreshments habit is stronger than the thought of public opinion, even if he does not look like tea and toast. Ena Gregory, Stan Laurel's petite leading lady is also an Australian and a tea fan. Every afternoon finds her in the cafeteria at tea time.

Fly Makes Time Fly

One lone fly held up production on the Will Rogers set at the Hal Roach Studios on a recent Sunday. Perhaps it was too cold to act or the fly didn't like Sunday work but whatever the reason—the company had to wait three hours for the insect to light on a lump of sugar. The bit of business was necessary in a new Will Rogers comedy.

Cast Almost Ate Atmosphere

Jack Radke is assisting Joseph De Grasse and George Reehms in the direction of "Flowing Gold," the famous oil story. Radke is one of the best known stunt men in motion pictures, but says his greatest stunt was to keep the food for a perfectly good dinner in existence long enough to photograph it, yesterday. Anna Q. Nilsson, Milton Sills, Josephine Crowell, John Roche and Bert Woodruff were gathered about the festive board. You see, it was real, not "prop" food, and the had been working six hours without sustenance.

Bowlers Clash Each Midweek

The Hal Roach Studios bowling team meets the Harold Lloyd Studio bowling team every Wednesday evening. Members of the Hal Roach team are: Tom Crizer, George Jeske, Charles Levin, Jack A. Howe, Burt Currigan and Harry Gerstadt. Those on the Harold Lloyd team are: Harold Lloyd, Gaylord Lloyd, "Red" Golden, Fred Newmyer, Henry Koh ler and Walter Lundin.

FRED W. FOX
Editor

S. W. ("DOC") LAWSON
Publisher

JOHN CORNYN
Advertising Director

GENE WOOLWAY
Studio Representative

PAULINE THOMPSON
Pulse Editor

We wish you a **Merry Christmas,** *of course, but we wish you much, much more than merely a merry one. One full of wistful, misty memories of Christmases gone by. Renewing old ties of friendship, and binding new ones closer. Deepening a sense of home. Dipping down, down into and stirring the pools of sentiment, just a little out of fashion now, perhaps, but the well-springs of the best that life affords us, for all that. And clearer thoughts of life itself, as revealed to us in the One whose birth we celebrate. And a* **Happy New Year,** *one full of good-fellowship, high usefulness, fruitful efforts, good resolutions carried out, faithful work and joyful play, ends attained, sorrows overcome and obstacles surmounted.*

—Bundscho

Sparklers In U. P. D. Comedy

There are three stars in the cast of the first Estee comedy made for distribution through the newly organized United Producers and Distributors and which was completed last week at Universal City. These stellar players are: Harry Tighe, Ned Sparks and Billie Malone. The director is also something of a star himself and in numerous artistic lines, for he is none other than Bryan Foy, son of the famous Eddie Foy.

Is Talented In Portraiture

Anders Randolf, who is now interpreting Sir George Vernon in "Dorothy Vernon of Hadden Hall," is also a brush artist of unusual talent. Mr. Randolf has been engaged through Edward Small to paint a portrait of Corinne Griffith immediately upon the completion of his Pickford role.

Muriel Vamps "Kid" For Doll Dresser

Muriel Frances Dana, the clever screen-kiddie whose sunny smile for everybody around the various studios where she has worked during her two years in the movies has won her the title of "Sunshine Pal," recently completed a prominent role in "Daddies" at the Warner Brothers studio and is busily preparing for the Christmas festivities. The nickname was so appropriately bestowed upon Muriel out at the Ince studio, where she appeared in her first film, "Hail the Woman," and has followed her to the Robertson-Cole, Metro, Warner Brothers and other studios where she has taken her quaint ways and sunshiny smile to play in many pictures.

Under the direction of Ralph Ceder, Hal Roach's "Spat Family" will begin work on a comedy built around a family who set out to give a charity affair, hiring noted actors and actresses to entertain for them, only to be disappointed by their non-appearance. They try to entertain themselves—but that's where the fun begins. Lloyd French will assist Ceder.

England Dickers For Louise

Louise Lorraine who has just completed the last episode in H. C. Witmer's "Fighting Blood" series has received an offer to go to England for a series of three starring productions to be filmed in England and on the Continent.

PRINCIPAL PICTURES PLAN BIG 1924; LESSER IS EXUBERANT

That 1924 is going to be the biggest productive year since the beginning of Principal Pictures Corporation, is the firm conviction of Sol Lesser, president of that organization.

"Fling wide the gates!"

This seems to be the slogan of the Principal plant and studios on the West Coast. With the recent slump in production drawing to a close, the Principal Pictures studios were among the first to resume activities.

Every available square foot of ground and studio space within the seventeen acres of our Hollywood plant will be utilized thruout the forthcoming season, says Lesser.

And when one stops to realize the programme mapped out for the Principal output next year, is it any reason that this statement not be correct?

Baby Peggy has already commenced the first of her super-features. "Captain January" is the title of the story. It will be in full feature length and will be but one of a series of four for the first year. Edward F. Cline is in charge of the direction of this series.

The second Harold Bell Wright production, "The Winning of Barbara Worth," is another big production to be given the screen during the coming year. This and two more Wright pictures will be made before the new season is brought to its close.

"Secrets of Life," the Louis H. Tolhurst series of microscopic pictures will also be in full operation. Twelve of these educational and amusement pictures are scheduled.

In addition to the above, there will be made a series of films adapted from well known books and stage plays. Chief among these are John Cort's famous stage success, "Listen Lester," and Owen Davis' footlight hit "Fools of Fortune." The best known players will be engaged to participate in these offerings and the services of the best available directors will be utilized. Two directors are now under the Principal banner, i. e., William Beaudine and William Seiter. Edward F. Cline is already well under way on the Baby Peggy series.

"For 1924," says Sol Lesser, "I can see an epoch of Westerns. By this I naturally mean Westerns of the highest quality in every sense of the word. They will take the place of the costume plays that have been on the screen for the past two years or more.

"The amusement seeking public do not care for deep plot in picture presentation any longer," continues Lesser. "The time is ripe and the fans are awaiting pictures that contain intimate drama, action, detail, light and shade in touch. The $2.00 attraction is fast giving way and I predict that during the forthcoming season, only an occasional $2.00 picture will be a profitable investment. The public have been educated to attend a picture in a picture theatre and that education has been indelibly stamped in their minds. They want to witness picture presentation in picture theatres."

The first Harold Bell Wright story is already completed and will be released by First National early in the year. "When a Man's a Man" is the title and it was selected from the entire Wright series as the most appropriate story to be made as first of the nine Pincipal Pictures control.

Irving M. Lesser, vice-president of Principal Pictures maintains the eastern organization of the company and is in charge of distribution while Sol Lesser, president and Mike Rosenberg, secretary are located on the West coast. Sol Lesser is devoting his time between the production of Principal's product and his work as vice-president of the giant West Coast Theatres, Inc., chain in California.

That 1924 will be a happy, prosperous year for everybody in the great picture industry is the firm prediction of all concerned and nothing will be done toward slackening the pace that has been started.

"Fling wide the gates"—that's the Principal Pictures Corporation slogan for 1924. The gates are open and the wheels of production are in motion. Their machine will not stop and will endeavor to give to the screen a production offering in series form that will be relished by exhibitor, distributor and picture patrons alike.

Will Continue to Aid Pen Wielde

Adeline M. Alvord, who, as ... itor-in-chief, will have full cha... of the manuscript department ... the United Producers and Dist... utors, will also continue to act ... agent for various prominent a... ors.

Harry Sweet Has Role in Thrill

Harry Sweet, popular comedi... has been engaged for a role ... Tom Buckingham's production ... "The Arizona Express," now ... the making on the William ... West Coast lot.

Pioneer Filmster With Shirl

Gladdon James, one of the ... neer actors of motion pictures ... been engaged to support Shi... Mason in her new picture, "... Morocco Box," now being made ... the William Fox West Coast ... dios, Hollywood, direction of ... vid Solomon.

Potel Signs With Caldwel

Victor Potel, popular comed... who has been accomplishing a c... sistently successful list of cha... terizations, has signed to play ... featured role in "Hollywood 19... Fred Caldwell's new picture.

Yuletide Joy
from Muriel Mac Cormac

"May your 1924 be as successful as my 1923"

—JEAN HERSHOLT

SEELING WILL DOUBLE OUTPUT

A ambitious 1924 program has just been outlined by Charles R. Seeling, who has attained prominence as a producer of westerns and short dramas featuring such players as George Larkin and "Bill Boy" Williams.

Upon the advent of the New Year he will commence work on the first of twenty-four features to be produced during the coming year. Twelve of these will have George Larkin in the stellar role.

During the season just past Seeling made six films with Larkin and they were so enthusiastically received that he decided to double his output of them during 1924.

The other stars who will be featured under the Seeling banner will be announced just as soon as final papers have been signed and vehicles selected. It is understood that among the remaining twelve there will be four specials with all-star casts.

Finn Shuffler Yearning For Home

Hank J. Hawkins, distribution manager of the United Producers and Distributors, is speeding up his protracted tour of the United States in order to get back to Hollywood in time for Christmas. "If I can be lucky enough to dodge either being snow-bound or business-bound, I'll make it," he wires from New York.

Was Head of Gobs' Fraternity

Carlton King, star of "Was He Guilty?" scheduled as one of the initial releases of the new United Producers and Distributors, was the active head of the Navy Club of New York City during the world war.

Add Dell Knott to Buckingham Cast

Dell Knott, prominent character actor, has been added to the cast of Tom Buckingham's production, "The Arizona Express," now being made at the William Fox West Coast Studios, Hollywood. Mr. Knott, who is Lydia Knott's brother, has a part excellently suited to his histrionic abilities.

Will Resume Film Roles

Robert Ober, who recently appeared in the leading male position of "The Waning Sex," is enjoying a short rest in his Hollywood home. Directly after the holidays, he will resume his work before the camera. Mr. Ober, it will be remembered, made a decided hit with his portrayal in the Lasky productions, "The Young Rajah," and "On the High Seas."

"WHITE MOTH" TOURNEUR'S NEXT

With the rights to a number of novels and plays in his grip, Maurice Tourneur arrived in Los Angeles last week from New York, where the director spent the past three weeks arranging his producing plans for the coming year.

After conferring with M. C. Levee, producer of Tourneur pictures at the United Studios, Mr. Tourneur announced his next picturization for First National release to be "The White Moth," a modern society drama by Izola Forrester.

"The White Moth," originally appeared in Ainslee's Magazine and is written by the author of "The Gray Path," "The Feast of Lights," and other popular magazine stories. A feminine role is the leading character and for this part the producers will seek one of the foremost and most beautiful actresses of the screen.

Mr. Tourneur also brought back with him motion picture scenes staged in Japan to be incorporated in "Torment," his newest First National offering now being edited. These scenes were photographed by special cameramen sent abroad for the purpose.

"Theatres in the East, both the 'legitimate 'and motion picture houses, are enjoying the biggest season in years," said Mr. Tourneur. "Everyone seems to be going to the theatre and even snow and rain storms do not keep them away. There is every indication that the motion picture public today outnumbers that of any previous year. The progress made within the past year in photoplay entertainment has won many new devotees to the screen."

The work of adapting "The White Moth" for the screen will be started immediately and actual "shooting" will be under way shortly after the first of the year. A busy producing season has been scheduled for the Levee-Tourneur organization.

Jimmy Finlayson, who appears in Hal Roach's Stan Laurel comedies, leaves next Tuesday for Toronto, Canada. He will meet a brother there whom he has not seen for thirteen years. From there the two brothers will go on to New York City to spend the New Year's holiday with another brother and three sisters.

Gaye Portrayals Are Resplendent

Howard Gaye, distinguished actor who plays the Duke of Norfolk in "Dorothy Vernon of Haddon Hall," has been responsible for an unusual number of historical characters. In "The Birth of a Nation" Gaye enacted General Robert E. Lee; in "Intolerance" he appeared as Christ; while in "The Dancer of the Nile," the W. P. S. Earle picture showing next week at Clune's Broadway Theatre, he is Amonhotes, Egypt's fourth heretic Pharaoh. Other historical figures to have been portrayed by Howard Gaye are Shakespeare, Byron and King Haakon.

To The Profession

A Merry Christmas
and a
Happy New Year

C. F. Palmborg

Special representative to the Motion Picture Industry for the New York Life Insurance Company

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Character and Society Leads

HOFFMAN'S WORK HAS HUMAN TOUCH

Hugh Hoffman is one of those favored by Carl Laemmle with a Christmas promotion as a reward for capable work during the year just past. Mr. Hoffman's skillful work as supervisor and scenarist of the Gladys Walton unit at Universal City has been the subject of much favorable comment in the film colony of Hollywood, and so marked has been the improvement in the Gladys Walton pictures since he took over the unit that Mr. Laemmle has shown his full confidence in Mr. Hoffman's ability by placing under his control the production unit of which Herbert Rawlinson is the star. This means added work, glory and reward for Mr. Hoffman, but on his past record there is little doubt of his ability to shoulder his new responsibilities.

Supervision as practiced by Hugh Hoffman is the real thing and not the imitation. The entire responsibility of a production is entrusted to him by the Universal company. All stages of a production pass under his practiced eye which has back of it the wisdom of twenty-five years in the show business, sixteen of which have been in motion picture work in all its branches. He is responsible for the selection of the story, the director, casting, screen results, editing, titling and all. If there is anything wrong with any of his productions, Carl Laemmle knows exactly where to place the blame, but he has had little occasion to do any of that with Hoffman.

With all his varied duties connected with the making of a film, Mr. Hoffman is seldom seen on a movie set. According to his system, the director is in supreme control of the set. That is what he is hired for—to put on the picture, and Mr. Hoffman assumes that the director is capable of doing that without the supervisor hanging around. And so long as the director is getting the stuff on the screen he hears mighty little from Hoffman except in the way of praise and encouragement. If it's not so good, there is an order for a retake, but in the form of a friendly request.

And the same is true with the other men who are on the picture —the assistant director, the cameraman, the editor and title writer; all are considered as capable men, able to do their work. Having started in the show business years ago as a performer who "doubled in brass," Mr. Hoffman says he always thinks of his unit as an orchestra, with every man playing his part competently under the Hoffman baton. If there is a discord, or any member cuts in when he is supposed to have 32 bars rest, it isn't very hard to spot the fellow who is pulling the "blue" note, and Hoffman "gives him a look," as orchestra leaders do when someone in the band pulls a "domino."

Mr. Hoffman says that production supervision is successful or unsuccessful only as the supervisor is backed up by the management, and he ascribes much of his success as a supervisor at the Universal Studio to the confidence and whole-hearted support of Julius Bernheim, Bill Koenig and Carl Laemmle.

Belasco Lures --- Sterling Artists

Two of the principals of Fred Niblo's "Thy Name Is Woman," cast have terminated their engagements with that company and moved across the street to the United Studios where they have been signed by Edward Belasco to appear in the Belasco Production, "Welcome Stranger."

They are William V. Mong and RobertEdeson, both former stage stars and now recognized as among the best character men of the screen.

Other members of the cast of "Welcome Stranger," which have been announced are: Florence Vidor, Dore Davidson, Lloyd Hughes, Noah Beery and Virginia Brown Faire. Several important roles are yet to be cast.

"Welcome Stranger," which is a screen adaptation of Aaron Hoffman's celebrated stage success of the same name, was adapted by Willard Mack. It is under the direction of James Young, who is assisted by Clifford Saum.

Long Rehearsals On This Me

Orville Caldwell, male lead Morris Gest's "The Miracle" doing nothing outside of rehe als for the big Broadway pro tion, and has been obliged to fuse two interesting film o since he arrived in the metro where he is very well kn From 10 a. m. until midnight on the stage at the Century the where Prof. Reinhardt and staff, Fokine, the Russian da and his corps of assistants busy with principals and choru

Melford Gives Cubs Bo

"Stories written by newspa or ex-newspaper, employees st out prominently because they terse, simple, get right to the p and are correct as to gram and theme," says Melford. "I ing the past year I received eral hundred stories. Two of I accepted, both by newspaper porters. Seven others that I g careful consideration were the efforts of newspaper writer

"In every instance, these w ers gave evidence of proper tr ing. They also conclusively pro that newspaper work had ta them to carefully investigate plan their subjects before put them down in black and wh Most of the prominent writers the past graduated from daily pers. I predict that most of brilliant authors of tomorrow at present editors and reporter

Season's Greetings

HERE'S "HOW"

from

FRED T. WALKER

(Not "Johnny," but— "Still Going Strong")

A Peaceful Christmas

and

A Successful New Year

from

Martha Mattox

Chinese Produce Clemenceau Tale

Wn Georges Clemenceau, ex-Prer r of France, and universally k wn as "The Tiger," wrote "Th Veil of Happiness," he took as h theme an old Chinese legend nd the subsequent picturization f his novel resulted in a uniq photodrama of a story wor of the sincerity of the direct and actors and the beauty of i settings.

A the leading roles in "The Veil f Happiness" are played by Chi e actors and actresses who reve themselves as artists of the first nk and not alone in settings and tmosphere is the production Chi e, but its theme is a native one ased on its poetic traditions.

Th is probably the first motion pict e thus far produced in which the st and settings wholely portray the Celestial Empire and reve s to the spectator a most unu al and gripping legend of this ncient race.

Mrs. Clemenceau personally assi d the director during the filming of his story and both were aide by eminent Chinese statesmen nd historians which resulted in faithful picturization of the per d in which the story was enacte

Th production is being sponsored by the Edward L. Klein Company of New York, which organization will arrange for its early relase.

Hurt Interest For Lewis

Hph Lewis is going to pay particular attention to the heart interest elements in his new series of ctures. Lewis says the plays that have lived in the popular mi are the heart interest plays like "Shore Acres," "Way Down East" and "David Harum" and he intends to film only pictures that possess these elements to the ultimate. The first of his new series will be "The Country Doctor."

Ila Luxford has been engaged by Harold Lloyd Productions to play the dramatic role of the deserted wife of the heavy. Miss Luxford is a young but versatile actress with considerable talent and her recent work is very commendable.

Announces Unsteady Star System

. F. Wood is opposed to going from one extreme to another. Therefore, he regrets the inclination of motion picture producers to abolish the single-star system only to embrace what he calls a "too-many-stars fad." Mr. Wood is the vice-president and general manager of the United Producers and Distributors, an organization replete with new ideas in both the producing and distributing of films.

Wind Wreaks Havoc at Goldwyn

The terrific wind storm that has swept Southern California recently wrecked havoc on some of the sets standing in the back lot of the Goldwyn Studios at Culver City. Flying pieces of the scenery and swaying walls made it necessary to rope off the back lot area as a danger zone during the storm.

The most damage was done to the huge set for "In the Palace of the King," which is the largest ever built for a motion picture. The castle buildings, which surround an expansive courtyard, tower hundreds of feet into the air. Most of these withstood the onslaught of the storm but one section that is broadside to the wind became loosened from its moorings and the topmost sections flew into the courtyard. Several workmen narrowly escaped with their lives as the piece crashed down. They were engaged in lashing another section that was ominously swaying.

One of the men saw the piece blow off of the top of the set and shouted a warning to his co-workers. They scurried to shelter just in time and the section of concrete and wood came down, with a thunderous crash that was heard all over the studio, on the spot they had been working just a moment before.

Xmas Rush Old Stuff For Him

The mailman whose route embraces that section of Los Angeles in which Wallace Worsley lives has no fear of the last minute rush of Christmas mail for during the past month or two he has been carrying an extra pouch to accommodate the letters of congratulation that have been fairly deluging the well known director since the world premier of his screen classic, "The Hunchback of Notre Dame."

From every corner of the United States messages of a congratulatory nature have arrived signed by persons who have viewed the screen version of the Victor Hugo novel in one of the several key cities where it is now being exhibited.

Worsley has been receiving on an average of seventy-five letters and post cards a day for the past five weeks—a fan mail that would make the average star turn green with envy. The director's secretary is called upon to acknowledge receipt of every message as Worsley believes in maintaining a constant contact with the theater-going public whom he serves.

Louise Loraine was married, attended three prize fights, and went up in an aeroplane in her last "Fighting Blood" picture.

Louise Takes First 1923 Pause

Louise Fazenda, will come to a pause, her first this year, when in a few days, work on the Ince production, "The Galloping Fish" will be completed. The picture in which Miss Fazenda presents a vaudeville headliner with a trained seal that gets the whole world involved, took the comedy queen on a four weeks location trip to Yuma where the flood scenes were taken on the Colorado river where the sets were built. There were two months of interiors at the studios and concluding shots at Balboa. The picture represented many departures in sundry and "divers" things, for Miss Fazenda did her comedy on straight lines, likewise she could this time pack her costumes in a thimble, for cloudy lingerie and tights as the diving Venus were her allotment for many of the riotous scenes. This picture followed immediately upon a featured role in the Hal E. Roach western "Rex" and Warner Brothers "The Gold Diggers," her three leading pictures of a busy year.

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production, "America."

The Film Tribune
THE WORLD'S GREATEST FILMPAPER
Coming January Fifth. Full details in next week's issue of "Camera"

NORMA HOLDS FRENCH GOOD-WILL IN HIGH ESTEEM; REFUSES OFFER

There has been a considerable stir in French motion picture circles over the reported decision of the French government to allow an American firm the absolute entree to the Palace of Versailles, for reproduction of the film of the life of the ill-fated Marie-Antoinette. French producers, as it seems, resent this infringement on their privileges and are protesting vigorously, declaring that such a picture should be made by a French company with a French star. Many French playwrights and historians disagree with the Syndicate of Producers—an organization that includes most of the cinema owners of France—and still maintain that as American stars are more popular in France than their own stars, such a gigantic undertaking should be placed in the capable hands of the greatest emotional actresses on the screen, irregardless of nationality.

The honor of appearing in this film was offered to Norma Talmadge last October through an official representative of the French government, and at first, Mr. Schenck, President of the Talmadge Productions, and Norma Talmadge were very much inclined to accept the great honor. But because of the opposition to this American productions on the part of the French producers and exhibitors, Miss Talmadge has now decided to decline although she deeply appreciates the wonderful tribute paid her by the French government in making her their choice.

The following telegram has been received from Joseph M. Schenck by Beulah Livingstone, his New York publicity director:

"In view of opposition on the part of French producers and exhibitors, regret that Miss Talmadge and I must decline the Marie-Antoinette proposition. As you know, this proposition was voluntarily offered us by the French government, and we were at first both willing and eager to accept it, but on account of the insistence of certain French producers and exhibitors that this film should be made by a French company with an entire native cast, a patriotic sentiment in which Miss Talmadge is quite in sympathy, we have decided to decline, although we are extremely appreciative of the great honor conferred on Miss Talmadge by this invitation from the French government.

JOSEPH M. SCHENCK."

Under the original plans, the story of "The Queen's Necklace," used by Alexandre Dumas, pere, in one of his romances, was to form the basis of a scenario written by Messrs. Funck Brentano and Pierre de Nohlac. This story called for scenes in the Palace at Versailles and other famous French public places. The arrangements were made whereby the original Marie-Antoinette costumes, and even some of the jewels from the national museum were to be placed at Miss Talmadge's disposal. Miss Talmadge was to have taken with her an American director, an American leading man, cameraman, continuity writer and executive staff. Hundreds of French players would have obtained work in this mammoth production, but Miss Talmadge feels that since the French syndicate of cinema directors have hinted that they would boycott the film, and raised a protest that the French government was ignoring its own screen players, that she would not care to appear in any production, however interesting in its story and publicity possibilities, wherein she did not meet with the full co-operation and approval of the French people. She and her sister, Constance, have always met with great popularity thruout France, and Miss Talmadge would infinitely rather keep the good will of the people, the exhibitors and producers than to be even the indirect cause of any friction in the French cinema world.

For Week Starting Monday, Dec. 24th, 1923

Pulse of the Studios

For Week Starting Monday, Dec. 24th, 1923

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-86

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						Holly 3 0
Eddie Lyons Production (Arrow release).						
Eugene DeRue	Eddie Lyons	Ramsey	Cooke	Staff	2--Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Dearholt Productions.						
Neva Gerber Productions.						
BRONX STUDIO. 1745 Glendale Blvd. Kenneth Bishop, Gen'l Mgr.						Drexel 4 5
Willey Productions.						
Fred Reel	Patton-Atkeison	Zerr	Val Lane	Reel	"The Last Man"	Editing
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						578-
Jas. Young	All-Star	Special	G. P. Saum	C. O. Sessel	"Welcome Stranger"	3rd Week
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						593-
Fred Caldwell	All-Star	Hollister	Rounsaville	J. S. Woodhouse	"Hollywood in 1900"	2nd Week
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						Holly 0 6
Century Comedies (Universal release).						
Noel Smith	Pal	Harry Forbes	Chas. Lamont	Staff	"Checking In"	1st Week
Al Herman	Buddy Messinger	Wm. Hyers	John Ralesco	Staff	"Wild and Woolly"	1st Week
Bob Kerr	McCoy-Earle	Jerry Ash	Robt. Tansey	Staff	"Two Ages"	1st Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						432-
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	Feature Comedy	Preparing
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3 0
Scott Sidney	Dorothy Devore	Peterson-Garnett	Clemens		2-Reel Comedy	Schedule
CHARLES RAY STUDIO. 3700 Beverly Blvd. A. A. Kidder, Jr., Gen. Mgr.						Drexel 2 5
Hunt Stromberg Productions.						
	Bull Montana				2-Reel Comedy.	Preparing
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						431-
Ryan Bros. Productions						
Geo. Chesebro	Chesebro-Clayton	Selander	Reed	Ben Cohen	"The Wolf Man"	8th Week
Independent Picturs Corporation. Jesse J. Goldburg, Pres. & Gen'l Mgr.						
J. P. McGowan	Franklyn Farnum	Walter Griffin	Mack V. Wright	Agnes Parsons	6-Reel Western	2nd Week
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						598-
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Conley	Meehan		Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
Al. Ray	All-Star	McGill		Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
F. Hibbard	Lloyd Hamilton	Corby		Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						Holly 3
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Tom Buckinham	All-Star	Sid Wagner	Kingling	Carter	"The Arizona Express"	5th Week
Wm. Wellman	Chas. Jones	Joe August	Hough	Hobart	"Not a Drum Was Heard"	Editing
J. Blystone	Tom Mix	Dan Clark	Eugene Forde	Lee	"Ladies to Board"	Editing
David Solomon	Shirley Mason	Schneiderman	Edward Bernoudi		"The Morroco Box"	2nd Week
E. Mortimer	John Gilbert	G. O. Post	Walter Mayo	Fannie & Fred Hatton	"Just Off Broadway"	Editing
John Ford	All-Star	Schneiderman	Ed. O'Ferna			Preparing
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead		"The Plunderer"	1st Week
GARSON STUDIO. 1845 Glendale Blvd.						Drexel 03
Benny Zeidman Productions.						
Wm. Beaudine	Bebe Daniels	Chas. Van Enger	James Flood	Dorothy Farnum	"The Taming of the Shrew"	Editing
GOLDSTONE STUDIO. 1426 Beechwood Dr.						Holly 2
Phil Goldstone Productions. State Rights release).						
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						Holly 0
Monty Banks Productions.						
H. Raymaker	Monty Banks	Ray June	Jack Dawn		"Racing Luck"	5th Week
R. Wm. Neill	All-Star	Ray June	Josef Von Sternberg		"Rose of the Ghetto"	Preparing
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						761-
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"True as Steel"	2nd Week
Victor Seastrom	All-Star		M. K. Wilson		Feature Drama	Preparing
Tiffany Productions.						
Robt. Leonard	Mae Murray	Ollie Marsh	David Todd		"Mademoiselle Midnight"	3rd Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						Holly 1
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Robt. A. Golden		"The Girl Expert"	19th Week
Finis Fox Productions.—R. R. Beatty, Bus. Mgr.						
Finis Fox	All-Star	Hal Mohr	J. Thompson	Finis Fox	"A Woman Who Sinned"	5th Week
Priscilla Moran Productions.—O. M. Baker, Bus. Mgr.						
M. Webb	Priscilla Moran					Preparing
Wm. Brush Productions.						
Bertram Bracken	All-Star	G. Pollock	John Prince		"The Great Struggle"	1st Week
Oakland Film Corp., Jack Boyle, Prod. Mgr.						
S. Paton	Betty Compson	W. Thornley	K. Benedict	A. Johnson	"Prison Born"	1st Week
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Sanford Productions.						
Kinemart Productions. B. Schrader, Casting. 1442 Beachwood Drive.						

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
...STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761-731**
...ratton Porter Productions.						
...H. Ince Corporation.						
...l Andrews	All-Star	Max Dupont	Frank Gerghty	Del Andrews	"The Galloping Fish"	10th Week
...hn Griffith Wray	All-Star	Henry Sharp	Buddy Ericksen	C. Gardner Sullivan	"Against the Rules"	5th Week
...mbert Hillyer	All-Star		Lester Manter	L. Hillyer	"Those Who Dance"	2nd Week
...ictures, Inc.						
...uce Mitchell	All-Star	Stephen Norton	Frank Mills	Mitchell-Clawson	"The Inner Sight"	Editing
...ER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
...ster Keaton	Buster Keaton	Elgin Lessley	Walter Reed	Jean Havez	"The Misfit"	5th Week
...Y STUDIOS. Tom White, Casting. 1520 Vine St.						**Holly 2400**
...unt Pictures. (Famous Players-Lasky Release.)						
...ood Productions.						
...m Wood	All-Star		John Waters	Monte Katterjohn	"The Next Corner"	Editing
...nabery Productions.						
...illat Productions.						
...MAYER STUDIO. 5360 Melrose Ave.						**431-171**
...blo Productions.						
...ER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 2120**
...Mayer Productions. (Metro Release).						
...chulberg Productions (Preferred Pictures Release).						
...snier	All-Star	Karl Struss	George Yohalem	Waldemar Young	"Poisoned Paradise"	2nd Week
...O STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
...o. D. Baker	All-Star	Arnold	Eddington	Geo. D. Baker	"Revelations"	8th Week
...ng Vidor	Laurette Taylor	Chet Lyons	Dave Howard		"Happiness"	8th Week
...Coogan Productions.						
...Schertzinger	Jackie Coogan	Frank Good	Brewster		"A Boy of Flanders"	1st Week
...FORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
...Artists Release.						
...aoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	27th Week
...arshall Neilan	Mary Pickford	Rosher	Tommy Held	Staff	"Dorothy Vernon of Haddon Hall"	9th Week
...CIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
...uis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
...ddie Cline	Baby Peggy	Glenn McWilliams	Fred Tyler	Grey-Unsell	'Captain January"	3rd Week
...STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
...al St. Claire	Alberta Vaughn	Lee Garmes	Lonnie Dorsa	Zamuck	Comedy	1st Week
...mory Johnson	All-Star	Ross Fisher		Mrs. Emilie Johnson	"Swords and Plow Shares"	1st Week
...CH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
...s. A. Howe	Will Rogers	Robt. Doran	Ross Lederman	Staff	2-Reel Comedy	**Schedule**
...en Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	**Schedule**
...mes Parrot	Chas. Chase	Ed Willatt	Leo Gerstad	Staff	1-Reel Comedy	**Schedule**
...ob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	**Schedule**
...eo. Jeske	Stan Laurel	Frank Young	Wm. Dill	Staff	2-Reel Comedy	Schedule
...red Guiol	Spat Family	Nick Barrows	Lloyd French	Staff	2-Reel Comedy	Schedule
...oach-Clements	Glenn Tryon	Fred Jackman	Clyde Hopkins	Staff	"Somewhere in Missouri"	5th Week
...SELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945**
... Patton Productions. H. F. MacPherson, Mgr.						
...ord Productions.						
...aloney-Williamson	Leo Maloney	J. Badarocca	Stratton		"Hunting Trouble"	3rd Week
...oan Productions.						
...has. Hutchinson	Chas. Hutchinson	Miller	Frank Hangne		5-Reel Feature	1st Week
...NETT STUDIO. 1712 Glendale Blvd.						**Drexel 1550**
...el Lord	All-Star			Staff	"Half Back of Notre Dame"	Editing
...el Ruth	Harry Langdon	Spear	Gray		"Shanghaied Lovers"	3rd Week
...Kenton	All-Star	Billy Williams	Stevens	Staff	"Adams Fib"	1st Week
...URT MACK STUDIO. 1329 Gordon St. Stuart Mack, Prod. Mgr.						**Holly 1918**
...layton Grandin		Jim Crosby			Serial	5th Episode
...layton Grandin	Robt. Ramsay	Jim Crosby	Wm. Wallace	L. V. Jefferson	"Unarmed"	3rd Week
...aymond D. Terry		Paul Allen		L. V. Jefferson	"Eyes That See"	Schedule
...NED STUDIOS. 5341 Melrose. M. C. Levee, Pres.						**Holly 4080**
...M. Schenck Productions. (First National Release).						
...Borzage	Norma Talmadge	Tony Gaudio	O. O. Dull		"Secrets"	Editing
...erome Storm	Constance Talmadge	Ray Binger	Edward Brophy	Sullivan	"The Gold Fish"	4th Week
...ational Productions.						
...ack Dillon	Griffith-Tearle	James Van Tree	J. Dunn		"The Lilies of the Field"	3rd Week
...uce Tourneur Productions.						
...d Walton Tully Productions.						
...os. DeGrasse	All-Star	Geo. Reehm	Warrenton-Carpenter	Johnson	"Flowing Gold"	7th Week
...Lloyd Productions.						
...Frank Lloyd	All-Star		Harry Weil		"The Sea Hawk"	Preparing
...VERSAL STUDIO. Fred Datig, Casting.						**433-131**
...sal Film Manufacturing Co. (Universal Release).						
...Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	13th Week
...E. Brown	All-Star		Ernest Laemmle		"Signal Tower"	10th Week
...Eddie Cline	Reginald Denny				"Love Insurance"	Preparing
...Edward Laemmle	Billy Sullivan				"The Leather Pushers"	Schedule
...Robt. Hill	Laura LaPlante	Jack Rose		Hugh Hoffman	"An Old Man's Darling"	Preparing
...Wm. Craft	Wm. Desmond		Koehner		"The Riddle Rider"	7th Week
...Marchant	Luciano Albertini		Ray Taylor		"The Iron Man"	4th Week
...Irving Cummings	Herbert Rawlinson		Woolstenhume		"A Virtuous Crook"	2nd Week
...King Baggot	Mary Philbin		Barry		"The Inheritors"	1st Week
...Ed Sedgwick	Hoot Gibson	Virgil Miller	Bill Tummel		"The Cocotah Kid"	1st Week
...ial Productions.						
...Robt. Florey	Maurice Cannon	Paul Ivano	Dick Blaydon	Robt. Florey	Comedy	1st Week
...TAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						**598-131**
...RNER BROS. STUDIOS. 5842 Sunset Blvd.						**Holly 4181**
...er Brothers Productions.						
...Wm. A. Seiter	All-Star	John Stumar	Tenny Wright		"How to Educate a Wife"	Preparing
...Harry Beaumont	All-Star	David Abel	Frank Strayer		"Babbitt"	Preparing
...Wm. Beaudine	All-Star	E. B. DuPar			"Lover's Lane"	Preparing
...Monte Bell				Bell-Doty	"Broadway After Dark"	Preparing
...t Lubitsch Productions.						

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638-06

Alberta of the Chic Shrug

By JAMES M. FIDLER

Continued from Page 5

movies scarcely more than a year.

There is no need to dwell on Miss Vaughn's progress during the past twelve months. As a Sennett lead she became popular throughout the country. Her fan mail increased. Officials of the Sennett organization said of her "She is the most promising player Sennett ever had."

But Sennett has lost Miss Vaughn!

Less than one month ago Robertson-Cole became aware of the fact that the Sennett contract was nearing an end and that no new arrangement had been agreed upon between Miss Vaughn and the comedy king. What R-C did not know was that the two were discussing a new contract though no definite conclusion had been reached. But what R-C didn't know evidently didn't hurt them, because they landed Miss Vaughn under contract.

Now she is being featured in a series of twelve pictures to be known as "The Telephone Girl" group. The first is titled "Julius Sees Her" and was written by H. C. Witwer. Mal St. Claire is directing. The first picture is nearly completed in titling and editing. The series will succeed the popular "Fighting Blood" and critics who have previewed the first of the new group declare that they will be even more popular than the series laid in and about the fight-ring.

Probably, within the next eighteen months or two years, Alberta Vaughn will be starred.

And if she is, she can hazily remember back to that first evening dress she wore and the fact that the Good Creator endowed her with a most beautiful back and a pair of very expressive shoulders.

For those members probably saved Alberta a lot of time and a lot of steps.

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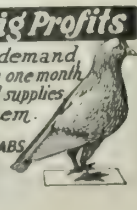

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An Aquatic Interview

By LUCILE ERSKINE

It's customary to write nonsense about a comedienne. But I've always had a suspicion that it takes a lot of gray matter to get the ha-ha-s from the grown-ups and even the hollers from the children. And certainly under the twisted braids of Louise Fazenda is a generous distribution of brains.

For five years she toiled as patiently as any clerk over a ledger, until a gingham dress and those comedy touchs raised the laughs that shot her from obscurity. For a long, dreary stretch, she was just a bathing girl at Sennett's. Only, after studio hours, Louise would always hie herself home to her parents (Spanish Los Angeles was the birth-place of this girl of Spanish blood) and curl up on a divan with a book to shovel more food into her brain this way.

"I read everything from recipes to the Russian realists," she said to me climbing out of the water on the set of "The Galloping Fish" at the Ince Studio and shivering in her wet clothes. So unattractive was this chill work that a mother had purposely brought her "movie-mad" daughter just to watch Louise and discover for herself that being a star isn't all ermine cloaks and fan adulation.

"The director said if I was afraid he'd get a double. But I began to coax myself, said. 'Oh, that water is going to be all right,' and plunged in. 'And it was all right.'"

I wondered if unconsciously she wasn't giving me the key to her success, that mental attitude of harmony with any kind of work.

"I started out in a matter-of-fact way. No one discovered me. Teaching was what I was aiming at, when one Christmas time, needing some extra money, a neighbor who worked in a studio took me along. This insignificant part I obtained led to another, equally small. I crept, step by step, learning what were my good points, and when to flash them, for I'm not pretty. At first I was content to work just because I needed th money," she went on simply. "Then I grew to love the work just for itself and studied my own possibilities in it."

From mental concentration came the "tricks' that turned Fortune's face towards her. Now Louise is building a home in the Wilshire district.

"And according to the gloomy statistics of the Hollywood Chamber of Commerce," I said to her, "you are one of the five who succeed out of the five hundred thousand who try."

"No girl ought to come here," she shook her head very decidedly, "without money or an anchorage. It was a little easier when I went in. But pictures are now new gold mines set on the spot of the old. And every bag has all the number it can hold sitting on it tight."

"Are you going to get all your development from books?" There was one at her elbow. "What about having your heart broken, so you can act better?"

"I admit that fifty per cent of a wo development comes from the smash-u the sentimental center. But the other per cent comes from the mind."

And with the smile of a care-free chil plunged back into the icy water again.

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Otto Matiesen's art is well characterized in the soubriquet which he bore in Europe. "The man of a thousand expressions," he was called in London and on the continent where he appeared in repertoire.

"Expression, not putty makes the character actor," says Mr. Matiesen, who turns the trick in a characterization with a subtle touch of the makeup pencil and a dominating thought that fairly moulds the features. In portraying a historic character as Judge Jeffreys in "The Dangerous Maid" he went to photographs and an actual painting of the bloody judge, thence to the transformation of his own features in the likeness of his model with the result that the similiarity was so perfect it was startling. In "Scaramouche" with no makeup aids, he presented another characterization that might have stepped out of the pages of history when he created th radical preacher which won the greatest praise from Rex Ingram who directed the picture. Now he is doing an Apache in Metro's "Revelation" with Viola Dana which is said to be another marvelous piece of work.

"Let the face do it," says Mr. Matiesen. "Putty fairly shouts an actor's limitations in facial expression. The idea is not to create another face but to do it with the one nature gave the actor. Acting is mental—the expression of the inward thought."

In the old country where Mr. Matiesen learned his art, he played hundreds of roles and managed to make them all different by being so possessed of the characterization that for the time being his own life was completely merged in it, a custom that still prevails in his work.

"Back of acting is the thought, first, last always. So why make the face a plasterer's shop?" he says.

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Mah Jong!

By RAYMOND McKEE

Continued from Page 7

which are known as Seasons, or Flowers and Seasons. These are duplicates of the numbers one to four which correspond to the four Winds, 1 being East, 2 South, 3 West, and 4 North. The Flowers are distinguished from the Seasons by the difference in the color of the numerals. A group of four Flowers is called what? The same as any group of flowers, a bouquet. A group of four Seasons is also called a bouquet. If you use racks, don't forget to return your tiles to the table before a shuffle, for a new deal. You are responsible for that. The odd-colored rack shall be passed to the player who is East, for that deal.

First turn the tiles (136 or 144) face down and shuffle them. Now, each draw, at random, enough tiles to build a wall two tiles high and seventeen tiles long, without the Seasons, 18 with the Seasons. Now, supposing there are only three of us, the wall would be 23 tiles long and two tiles high. Push them together to form a hollow square. If any have a short or long wall, you may adjust it without penalty before beginning. If such an error be due to any player having left some of his tiles in his rack from the hand before, he must pay ten points to each of us. Your duty is to attend to your own wall. You must swing it into position for the draw, and replace all loose tiles if they are drawn in the play, etc. If you have exposed a tile during the building of the wall, so that its position is known, you must reshuffle and rebuild the wall. Next week we will continue our game by "Breaking the Wall."

JOE DED **By Bert Tracy**

Joe Ded says

"One touch of nature makes the whole world swim."

Flashes from Frisc

By AGNES KERR CRAWFORD

Continued from Page 6

will be on the ground shortly to begin p inary arrangements.

In addition to its feature picture "I Out", the Granada theatre is this week of a special holiday vaudeville show with Ash at its head, and enlisting the servi fifty people.

Guy Bates Post is charming large aud at the Columbia Theatre with his retu the spoken stage in Edward J. Locke's E way success of some ten years ago, "Th max". Mr. Post is giving a charming ar tistic performance of that dear old Goldfanti, and promptly finds his way hearts of the audience.

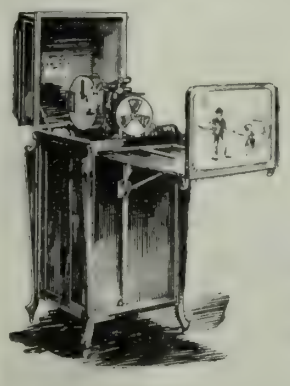
San Francisco in this Christmas sea full of holiday cheer and promises, but a dull as regards real picture activity, half the promises come true, January w the beginning of a season of active loca duction which will go far toward puttin Golden Gate City on the picture making

Mary Wants Merry Christmas

A most unusual problem is today confronting Mary Pickford. She is wondering how she can find time to do her Christmas shopping. Every minute is taken up by the rigid production schedule laid out for "Dorothy Vernon of Hadden Hall," the feature she is now at work on.

"I haven't even had time to think of the Holidays," said Mary. "Present indications are that there will be empty stockings in our household, for there doesn't seem any possibility of my getting away for a tour of the stores."

One of this little lady's great joys has always been the privilege of buying in person all of her Christmas gifts. Unless things alter themselves within the next week, however, this will undoubtedly be a Christmas by proxy for Mary, for someone else may have to buy the presents she will give away.



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Drawn By
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[The Digest of the Motion Picture Industry]

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6318 Hollywood Boulevard
Hollywood : California

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1924

The Declaration of Independence informs us that all men are created equal. In the sense the word "equal" is employed in that famed manuscript it undoubtedly refers to our status as human beings and the rights we enjoy, or should enjoy, as such. It does not go on, however, to state that the state of equality is carried on into other phases of life and it is well that it does not for it would be a gross error. To substantiate this claim we have only to point out to you that while some among our terra firma inhabitants rapidly accumulate fortunes of El Doradon proportions, becoming the owners of great country estates, fine motor cars and such and enjoying all the luxuries of life, others must eke out a bare living from day to day in various occupations that soon become tiresome and assume nicknames akin to "the daily grind," etc., causing many disillusioned folk to rail at life, its hopes, joys and future possibilities. Those who by any chance speak of the silver lining are instantly dubbed optimists and the others are relegated to the vast clan of pessimists. Thus, in its varied ups and downs, wends life and time speeds by.

In one respect, nevertheless, all of us, poor man, rich man, beggar-man and thief, are equal. And that, as you have probably heard countless times prior to perusing this page, is in the amount of time we have to work or play in. The basic fact is that insofar as Time is concerned John D. Rockefeller and Henry Ford are no wealthier than you or I. It is plausible that their knowledge of how to use time to best advantage has placed them in their present monetary positions. If so, there is a lesson to be derived therefrom, one worth our close study and sincere application. The thing is for us to devote our time, or at least our spare hours or moments, to our own advancement and thus insure more time for greater enjoyment in the future. Time is precious, it is the crown-jewel of life, and many of us are wont to be extravagant with it. Are you wasting your time? What progress have you made this past year? Have you really gone ahead in the way you should have with three-hundred-sixty-five days at your disposal? What do you plan to do with the year ahead of you? It is your great chance! As Dr. Johnson said, "Exert your talent and distinguish yourself!" The time to do it is this coming year, 1924. Make up your mind now, and start in hot pursuit of that ever-elusive "success." You're bound to win if you set your mind on it!

Ten years ago the first great photoplay, "The Birth of a Nation," came forth. Since that time the motion picture industry has been more or less subject to fluctuation in its activity, being seriously hampered by the advent of the great war. Now all seems golden again. Producers, directors, players, executives and people in every branch of the industry hail 1924 as the bonanza year. Enthusiasm is flying sky-high and adequate preparations have been under way this autumn to insure the success of next year's programs. Optimism is infectious, the bug is bound to bite you if you've got any red blood in you. The unanimous opinion is that 1924 will be the year we have awaited so long, when everyone will have an opportunity to make progress and share in the fruits of victory. Fellow-filmfolk, 1924 is OUR BIG YEAR! We have it before us now. What are we going to do? Fight? You bet!

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The Man on the Cover

Naldo Morelli is one of the players in the all-star production "The Great Struggle," a William B. Brush production which is being directed by Bertram Bracken at the Hollywood Studios. This organization is one of the first local units to herald in the new year with an active producing schedule.

The story itself is a romance of an American village of Italian fishermen and is replete with human interest, affording Morelli unusual opportunities to display his histrionic ability which is indicative of fine things to come. Others in the cast include Lew Cody, Josef Swickard, Renee Adoree, Dick Sutherland and "Buddy" Post.

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Adventure and New Plans

By JAMES M. FIDLER

has been considerable of a year—for Betty son.

ring the twelve months now ending she een over most of the familiar parts of old globe.

ng early in the spring she was still suf- with enthusiasm for Hawaii, where she sent by Famous Players-Lasky to be d in a picture titled "The White Flower". Compson liked Hawaii—and Hawaii Betty. Before she left the officials of the s Beach of Waikiki tendered her a ban- and invited her to return there sometime, e. Maybe she will.

er, she went to Europe. She was beyond tlantic for a number of months. During time she sojourned beneath the livid sh moon, she inhaled the perfume of s marvelous flowers, she walked the far- byways of Paris and she inspected al- every other country. She evaded Russia, because she had no desire to see that ry of unshorn faces, but because there a few too many revolutions in progress e time Miss Compson was near its boun- s.

London Miss Compson made two motion es, surrounded by a cast largely made English actors and actresses. "Woman oman", the first of these pictures (and it be given an American release), Betty es is the best thing she has ever done. s enthused over its possibilities, not be- of her own work, which she modestly ims; but due to the beauty of the story, orthy work of the cast and the surprising- usual and deft direction.

in all, Miss Compson tells those who her with "Well, how has 1923 treated that it has been a very marvelous twelve s.

the next twelve treat me as well, I will have every reason to be the happiest girl on earth",, smiles Miss Compson. (And somehow, when she smiles, it makes a fellow want to race around on a search for this guy "Fate" and make sure that he hands Betty only the best of things in 1924).

Coming down to the point of thinking, it looks as if 1924 IS going to be unusually fortunate for Miss Compson. Let's see, now, what she has already planned for herself:

To begin with (oh, you thought we had forgotten it), she is to become Mrs. James Cruze. That is, in private life. On the screen she remains Betty Compson—and she is going to remain on the screen.

Secondly, she will be hard at work for some time to come as the star of "Prison Born", which the Oakland Film company is making at Hollywood Studios. Stuart Paton is directing her.

Thirdly, she is shortly to return to the Paramount plant to be featured in a screen version of the popular stage play, "Rain".

Then, she is soon to be featured in a picture which Cruze will direct.

From these things, it looks as if Betty Compson will see none of Europe and Hawaii this year—not unless she can travel to one of the two places, maybe by aeroplane, overnight.

"A funny thing", laughs Betty, "is that my plans are far more definite now that I am not under contract than they were when I was signed up with Famous Players-Lasky. Then I seldom knew, during the production of one picture, what I would do next. Now I know my plans for months ahead, generally speaking. That is one of the reasons, if it should be inquired, why I am much in favor of free lancing and have decided to remain free, at least until I have given it a very thorough trial."

(Note: A slight pause occurred here while the writer was jotting down notes. He looked

up to find Miss Compson putting on her make-up. Her expression indicated that the interview was over, so the writer, with a word of thanks, departed.

But two days ago a letter arrived. It was from Miss Compson. It follows:

"I believe you told me that the story would appear about the first of the year. Then I have been terribly, terribly neglectful. Please add to it my very happiest wishes to the whole wide world for the very luckiest and most prosperous New Year ever before enjoyed."

There you are.

Considering Raiment in Life's Kaleidoscope

By SADA COWAN and HOWARD HIGGIN

her consciously or subconsciously, every and woman is a dramatist in the affairs or her daily life. Of course, there is er consciousness along this line in the pean races, because they are more sticated, and also because they have trained, racially and individually, to a er appreciation of the importance of the g, so to speak. We all try to arrange ffairs along dramatic lines as we would hem; either we do this purposely, or own saving instincts lead us to do it ut our realizing exactly what we are and why we are doing it. In other s, we usually, and we should always, s the part." Every producer and di- of a stage play or of a photoplay, es the importance of the settings and ostumes of the players. Naturally, in laily life we try to have harmonious gs for the drama which we expect to —that is why we furnish our homes and offices tastefully and decoratively. At ame time, we endeavor always to make settings appropriate for the dramatic n—if we may call it that—which is to pire in these rooms.

t, of course, we can determine the set- only of our own characters. Therefore, ust provide as far as possible for the g which we carry with us in our pere- tions. The only thing we can be sure s we go from place to place, is the es we wear; hence their importance. the successful man or woman is the one either through careful thought or instinctive judgment, picks the right clothes for himself or herself.

It is not always merely a matter of lines, although much stress has been laid on this aspect. In other words, the tall, thin person should not wear clothes with longitudinal stripes, the stout woman should not wear circular skirts, with broad bands, and so on. These are obvious "don'ts" with which we are now all familiar.

There are two fundamental instructions for dress, and they both have dramatic backgrounds First: Study the part you are going to play on a certain mission, and then dress the part. Second: Study your own type, and be sure that your clothes harmonize with it.

We all know that the man or woman who is looking for a job always dresses as neatly as possible and tries to look as prosperous as possible. In other words, this person has dramatized himself as a successful employe, naturally he dresses that role. The man with the threadbare collar and the frayed sleeves, must prove his ability before he can land the job; give him a new suit, clean linen, well-shined shoes, and so on—his appearance proves he is a successful employe, and he can get the job with a minor demonstration of his ability. And usually at a much better salary.

The girl who comes down to her office work in a gown which is more appropriate for a tea-dance at the Ambassador or the Biltmore, does not look like a worker, she

does not feel like working, herself; and she does not inspire others with whom she comes in contact in the office, to work, either. Her clothes, and the bearing which she naturally assumes when she wears those clothes, make

Continued on Page 19

Public Payment By DELBERT E. DAVENPORT

When someone makes an expensive blunder during the processes attending the filming of a photoplay, someone has to pay for that blunder. And, who do you suppose does the paying? It does not require the supernatural powers of a wizard to trace the trail of the charge directly to the public, the same public that ever and anon is paying bills, bills, bills!

Whether it realizes it or not, the public has been paying unjust movie bills for many a moon and not all of the excess charges have been due to blunders either, but, on the contrary, are traceable to the determination of many of the high executives to line their pockets with gold in the form of abnormal and non-productive, annual salaries.

All of the foregoing is the contention of W. F. Wood, vice-president and general manager of the United Producers and Distributors, the newest million-dollar motion picture company to enter the national field, and, which, by the way, makes this entrance with a veritable wealth of revolutionary ideas such as presage much in the way of alleviating the sufferings of not only exhibitors, but the great masses of people, who are desirous of getting their full share of cinema diversion, but who have been denied the pleasure by the ever-mounting prices asked at the box-offices.

"Simply because a huge amount of money is spent on a production, it is the rule for the producer thereof to automatically consider the output a fine one, but we believe the right man under the right conditions can make a better picture for $75,000 than the wrong man under wrong conditions can make for a half million dollars," declares Mr. Wood. "I know, from personal experience, that oftentimes a big share of the total cost of some pictures is absolute waste, and, I also know all of this waste can be eliminated by simply applying sound business principles with the same unerring persistency which obtains in any other industrial enterprise. To embrace the economic soundness fostered by automobile manufacturers, iron-masters or textile captains, is the fundamental purpose of our organization so far as its business management is concerned."

The main idea actuating the United Producers and Distributors is one of faithfully passing along the benefits of saving in the producing department to the exhibitor who purchases the output, and, the exhibitor, in turn, will be urged to pass this same saving on to the public by reducing his admission prices to such a radical extent as to place U. P. D. pictures within the reach of all the masses of common people. At least, this is the way Mr. Wood makes the point.

"The public has had to pay for errors and extravagance long enough and we are determined to take a most effective initiative in freeing this same public from the shackles of excess costs in the pursuit of being entertained," he adds. "We are perfectly frank in admitting that we will obtain this highly desirable result by resorting to straight commercialism in both the making and distributing of films. However, we will not sacrifice anything of the artistic side of the business, because we shall always engage the services of the best artistic brains and talents available, but these will be dealt with in a thoroughly business-like method instead of the haphazard, gambling way which has been too typical of the film industry up to now."

No doubt many fans have wondered why they constantly are being asked to dole out more money than ever at the theatres. They have surely read much of the view-points of prominent producers, all of whom are agreed that the mounting costs must be checked. However, so long as there is no visible action looking to relieving the situation, it must naturally be difficult to impress those devotees. to the great cinema art. Unquestionably the one way in which to convince them that the unsound condition had commanded due attention from the powers that be. would be ot reduce the admission rates and let them see just-as-good or better motion pictures for less money. This is precisely and definitely what the United Producers and Distributors aim to do, according to Mr. Wood.

"We will not merely talk about the desirability of such reductions, but we will immediately bring about conditions that will make possible the accomplishing of the act so far as our products are concerned," he specifies. "While we are not prepared to state exactly the percentage of reduction, we can assure the public that any theatre which has charged as much as fifty-five cents per ticket will be able to show one of our features at twenty-five cents a ticket and yet the exhibitor will make more money than ever."

In a grea many quarters this whole plan w sound rather altruistic, but, as a matter fact, it is all based on pure business principl it is averred. The foremost principle involv in this case happens to be one of merchand ing. The United Producers and Distributo claim they will know to the penny the cost a motion picture production at the maxim and the assured income therefrom at a mi mum before a single camera is allowed to st photographing it. There will be no guess-wo about it at all. The same degree of accura and regularity characteristic of an autom bile factory, for instance, will be in vogue U. P. D. studios, excepting their objective w be to produce satisfactory entertainment cc taining elements of art rather than a co modity in which mechanics prevail.

"The public has been obliged to pay heav and unnecessarily mainly because the rule h been that pictures have been made first a the costs ascertained afterwards," Mr. Wo concludes. "Every dollar spent, either wis or unwisely, has had to be charged up agai the production concerned. A large percenta of those dollars have been spent on non-p ductive things such as fabulous executive s aries and another large percentage of th dollars have been spent because someone ma blunders. Of course, needless to add, the p lic has been called upon to settle for the wh outlay. In plain words, for every dollar theatre patron has been spending at the b office, he has received about twenty-five ce of what he thought he was buying in the w of amusement and the other seventy-five ce has gone towards the upkeep of a few f magnates and the defraying of the expen incurred by a multitude of ridiculous busin and picture-making mistakes."

And, if the United Producers and Distrib ors have their way about it, there will be immediate cessation of all tendencies towa any goal other than economic soundness, wh alone, they assert, will prove the means whe by the movies will be given back to the cc mon people as the great democratic form diversion it was in its beginning. Explici the public will be asked to pay exorbitantly longer and will be given exactly one hund cents worth of screen pleasure for each dol expended, all of which is laudable enough warrant a very general rejoicing.

Dramatic Conquest By EDITH M. RYAN

Cullen Landis might be called one of those "fortunate" individuals who is both actor and type were it not for his long and varied record of hard work. While this actor believes that some may be more fortunate than others, that occasionally there is an element of luck, he has on the credit side of the ledger of experience unromantic figures that mutely stand for day-in and day-out toil. To be sure, he won his first opportunity because he happened to be a type, but as the "curly kid" in the Rex Beach story which Goldwyn filmed, he demonstrated that he could act. A long term contract followed, when he was become an outstanding actor in the cast of Goldwyn productions.

Today one of his interesting roles has been given to him by Famous Players-Lasky in "Magnolia" in which Landis, as the male lead, is now working at Natchez, Miss., where the company is on location. "Fortunate," his fellow actors might say who do not know of the long years of preparation to be ready for a plum like this. Again Mr. Landis is the "type," so much the type that James Cruze directing the production declares that he is the only one for the role. On the other hand, there is so much light and shade, so much that is subtle in the delicate humor and gaucheries of the boy "Tom" that only a well-seasoned artist could deliver the goods. Mr. Tarkington, in one of his playful moods has "kidded" the fire-eating spirit of the South as it has never been done before and out of it all a "Tom" is evolved who starts out gentle and meek and ends as the town terror.

Mr. Landis, it happens, is a southerner who combines in his interesting personality and mildness and suavity which ignites in a dangerous way when there is just provocation. This combination has made him a valuable screen asset, for his acting is liberal and full of vividness. He will be sweetly sympathetic at one moment, and another, a veritable volcano.

Landis will be able to take himself seriously in the role of "Tom" and so will adde the greater humor to his part. Even in his heart he will not "kid" it, for only those who know

Continued on page 19

Figures That Lie

MARGUERITE COURTOT McKEE

e successfully dressed, one needs more fat pocketbook and a slim figure. One now how to choose a background for ress. One's coiffure, hat, shoes, stock- loves and jewelry demands as much at- as the frock itself. The numerous tri- ential to the correct wearing of clothes e accumulated slowly. If you are for- enough in getting a model that cannot ered, buy the same model in several some of our smartest women are doing er than run a risk of several models. ity is distinction, at least that is my ion. Black and Brown are the smart- time colors, except for those morning s which are made up in a mannish ey material worn often with a dog elt. And skirts are getting longer every The scarf collar, the bow or drapery in nt, the long tight sleeves for daytime, are all good. Trimming is relatively ut, where it does appear, it places the on the embroidery or whatever material . Furs, if used, are suggested by the f the material. Beading is not in all- esigns, but in beautiful imaginative pat- Nothing is obvious. Everything is cleverness, refined to the ultimate es- . My mother used to tell me that one always know a lady by her shoes and ves. This year even our mothers might rmed with the restraint and beauty of v shoes. Madame Bob, the New York reator whose word is so important to , says that patent leather, that shiny of our tailored hearts, is slowly resign- favor of black or brown suede or dull s to the shape, the prevailing impres- the new shoe is of high cut and fewer rk designs than were evident in last s models. In spite of Bob's opinion, the risienne inclines towards her perennial e, the plain patent leather pump, with h Cuban heel, plain to the point of dis- , without a bow. So there you are. for yourself, Paris versus New York. ove all, for general street wear, make od simplicity, thrice simplified.

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parson who observed that all was van- uld be entertained by the number of cases that form such a generous part opulent display among the season's nov- A container for make-up has become ential and frankly acknowledged feature toilet of the up-to-date woman, and r she is elaborately gowned or simply, st be equipped with the separate con- The latest appeal to the love of fine agrant face powder is a puff box de- wee and oblong, of metal cover with The back is ornamental with a small ion of black onyx, in the center of which meo head of ivory. This very minia- ntrivance holds a small powder box with of the smallest size imaginable to serve pose. This case may be carried on the

---

are so fashionable this year that new are constantly being shown. The big fans grow more and more gorgeous, her fans are of rare lace mounted on of shells of mother of pearl. To the r with a long purse, these are now quite ng. The most stunning new fans are of with tortoise shell sticks, the material ng with paillettes. These are effective he latest evening gowns.

Continued on Page 22

Palmborg's Paragraphs

(Being one of a series of impressions of film folk and cinemaland anecdotes as written by a motion picture insurance man. By C. F. Palmborg, special analyst and Hollywood representative of the New York Life Insurance Company).

By handing in this article the last minute before publication the editor will not have time to read it over—and that is just what I want to happen, for I do not want to run the risk of having blue pencil marks run through my statements or having another article substituted. As I am taking the members of the Camera! staff for my topic, and as the editor is an exceedingly modest man, no telling what he would do to it, if he got hold of it.

The past few months I have had numerous business dealings with the Camera! force and as I have my office next door to theirs I see a great deal of them. I have yet to meet a finer group of workers. In the first place they all work together with a harmony and perfect understanding that is inspiring. All have the interest of Camera! first and foremost in their hearts and each day they work and plan to make the next issue the best.

Mr. Lawson, the publisher, is a sincere, capable man, who gives his best to the development of his paper. He has been both director and actor, so knows the needs of the industry. His ambition is to give the picture people information that will help them in their work, as well as interesting, up-to-the-minute news on all phases of the industry. He also aims to have a magazine that will appeal to the general public and give them real facts of the picture world. He has big plans for the development of Camera! and has the intelligence and force to carry these plans out.

Mr. Fox, the editor, is one of the most conscientious, likeable young chaps I have ever met. His heart is in Camera! and he gives all of his time to it, working long days and way into the night. He is one who never watches the hands of the clock, but stays on the job until his work is finished, no matter what the time. His editorials are always inspiring, based on topics of the day and carrying messages that are worth while. Like most newspaper men, he has served time as a reporter on big daily papers so knows all the ins and outs of newspaper writing.

Miss Thompson, the pulse editor, has work that calls for much time and painstaking care for it is she who consults each studio and producing company, so as to give Camera! readers last minute news of the work that is going on in the studios; just what pictures are in progress and the names of the directors and those in the cast. In doing this she covers a big field and has many people to deal with. She is an enthusiastic, diligent worker.

Mr. Woolway, the studio representative is always on the job—I have decided that that man never sleeps. I find him at the office any time of day or night, industriously at work. He has had many years of experience along publicity lines both in the United States and abroad and is a very capable man. Many an actor can trace his success to the co-operation of Mr. Woolway. He is particularly good in establishing the new actor or actress.

Mr. Cornyn, the advertising man, is a live wire. Placing advertisements and then writing them is not a simple task by any means. He likes his work and as a result is successful in it. He has clever, original ideas that bring results, so naturally has a large following.

This coming New Year will see big development for Camera!. This intelligent, capable, conscientious group are putting their best efforts into it and such a combination is bound to bring big results.

Philosophy

THE NEW YEAR.

By Eric Mayne

A PRAYER

That the Supreme Power, which directs the destinies of man, may guide us to those things which will be for our present and eternal welfare.

A RESOLVE

To do our best to make the world better and brighter.

A WISH

A Happy New Year to us all.

On the Birthday of a New Year we have it in our power to begin our life over again.

Our success in the New Year will depend very much on what we have learnt in the Old Year.

There is much Happiness in the world, there is also much—very much—misery. However little we can do to alleviate the misery, and however little we can do to increase the happiness of the world, will help to increase our own happiness.

We shall find our greatest happiness in trying to educate and develop that which is best in us.

The man who sits at home and wonders why he is unhappy has the reason there with him.

There is the duty of happiness, as well as the happiness of duty.

Sometimes we have to sacrifice happiness for duty, it may be the way to the greater happiness.

We often mar our own happiness, and the happiness of those around us, by our discontent with what we have and our desire for what we have not.

We shall be happy if we attain our desires, if we have the right desires.

"Ring out the old, ring in the new.
Ring out old shapes of foul disease,
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace!
Ring in the valiant man and free,
The larger heart, the kindlier hand!
Ring out the darkness of the land,
Ring in the Christ that is to be!

January 5th—Next Week—
Marks the Advent of

The Film Tribune

THE WORLD'S GREATEST FILMPAPER

of "Camera!"

"a newspaper within a newspaper" which is being introduced as a once-a-week publication prior to developments of greater magnitude. It will substitute that part of "Camera!" now known as the News Section and will be operated by a separate staff of writers, aided by a press wire service which will commence within ninety days, under the direction of an experienced newspaperman who has served time on one of the Eastern metropolitan dailies and at present is head of its European news corps.

Space forbids further explanation here but we suggest you keep your eyes open for next week's "Camera!". It will speak for itself more eloquently than we can here.

NEWS SECTION

Camera!

EIGHT PAGES

Volume VI SATURDAY, DECEMBER 29, 1923 Number 37

HUGE 1924 FILM PROGRAM IS OUTLINED BY JESSE L. LASKY

Great Activity Is Promised for Paramount

Los Angeles, the ideal motion picture producing center of the world, not only is in no danger of losing its supremacy but will even more firmly establish that supremacy during the new year! Seventy-five per cent of the Famous Players-Lasky Corporation productions will be made in the Lasky Studio in Hollywood and the other twenty-five per cent in the Long Island plant!

The Lasky studio will reopen January 7 with three productions, inaugurating a season of steadily increasing activity. Additional pictures will start weekly, so that by the middle of February ten units will be at work in our Hollywood plant. By the middle of April, we will have twelve producing units in operation here!"

In these emphatic words Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, today set at rest all rumors of a transfer of motion picture production from Southern California to the East or of a continuedtinued slump in the photoplay-making industry.

In announcing plans for the reopening of the Lasky studio on his return today from an extended stay in New York City, where he completed the reorganization of the Paramount production department, Mr. Lasky expressed unbounded optimism over the future of picture productoin and declared the temporary closing of the studio had accomplished all the results hoped for.

"There was nothing mysterious about the closing of the studio," said Mr. Lasky, "though our action has been erroneously explained and misinterpreted in dozens of ways. We simply hoped to point the way for the whole industry to return to a sanity in production following a period of reckless competition and by a reorganization in our producing forces insure the making of better pictures with less waste.

"As we are making ready for the complete resumption of producing activity, I am certain that our effort has been crowned with success. A new spirit has developed—a new mental attitude and a new sense of responsibility—especially on the part of our directors. It is the director who actually spends the money and it is only through his complete understanding and cooperation that costs can be controlled. At meetings of our directors both at our Long Island studio and here, this cooperation has been pledged to me. In fact, the most heartening development in the formulation of our new policy has been the attitude of helpfulness and willingness of everyone connected with the two studios.

Mr. Lasky admitted that he will spend more of his time in New York hereafter, but emphasized that this does not indicate any transfer of production activity away from the Lasky studio in Hollywood. "I probably will spend six months of each year in New York," he said, "because it will be necessary for me to be closer to the center of things where our policies are worked out. Some of the most important productions of the season will get under way with the reopening of the Lasky studio January 7. Cecil B. De Mille will start on "Triumph," featuring Leatrice Joy and Rod LaRocque. George Melford will begin "The Glorious Tomorrow." and James Cruze will be back at the studio on that day from Natchez, Mississippi, where he has just gone to film exteriors for Booth Tarkington's "Magnolia."

"Herbert Brenon will begin January 14th on "The Breaking Point" by Mary Roberts Rinehart. Patsy Ruth Miller, who plays 'Esmeralda' in "The Hunchback of Notre Dame" will have the feminine lead. Matt Moore will play opposite her and Nita Naldi and George Fawcett will be other prominent members of the cast. On January 21st, Sam Wood will start Rita Weiman's and Josephine Quirk's well known story "Bluff," co-starring Agnes Ayres and Antonio Moreno. Irvin Willat will begin on Zane Grey's favorite story, "Wanderer of the Wasteland," featuring Jack Holt. This picture, for the first time in the history of our company, will be entirely in color.

"Victor Fleming will get under way February 18th on "The Code of the Sea" by Byron Morgan. Rod La Rocque, who has created a sensation in Cecil B. De Mille's "The Ten Commandments," will be featured. Early in February Dimitri Buchowetzki will begin production of the Pola Negri picture "Men," adapted by Paul Bern from a well known continental novel. An all-star picture featuring Leatrice Joy, which has not yet been given a title, will be started early in February under the direction of Joseph Henabery.

"In brief, the Lasky studio will open with three productions, increasing to six before the month is over. Ten units will be under way by the middle of February and by the middle of April we will have an even dozen, with four producing companies in Long Island, which ratio will continue in effect.

1924 IS HAILED AS GREAT FILM YEAR; OPTIMISM RAMPANT; FOUNDATION IS FIRM

That 1924 will mark the most successful and most active year in the history of the Los Angeles motion picture producing industry is the consensus of opinion of leading factors in every branch of the business here.

An indication that Los Angeles will not only remain the home of motion picture production but will draw additional Eastern producers here and increase the present volume of film output is had from Samuel Goldwyn, now arranging to establish headquarters in Hollywood.

"The coming year will see greater activities in Los Angeles than ever before," said Mr. Goldwyn at the Ambassador yesterday. "There is solid foundation for this optimism. Despite the recent cry of 'wolf' in motion picture producing circles, every producer with whom I have spoken since I arrived, is planning ambitious producing schedules starting with the New Year. Plants that have been closed during past months will again open with a rush of activity such as Hollywood has never seen before. Various Eastern producers, including myself, will be 'shooting' in Los Angeles soon after the New Year is ushered in."

J. C. Levee, President of the United Studios, the largest leasing point in the world, said: "Our producing facilities will be running full capacity by the middle of January. Three new companies will be starting production between the first and fifteenth of next month. Others already established here will be going full blast before the fifteenth. Every indication points to the most active year in the history of filmdom."

Maurice Tourneur, prominent director says: "I think the motion picture business has finally found itself. Never have directors seen the light with more clarity than now. The fall season has proved a lesson to every creator in filmdom. Some have been very costly, but, necessary. Never before. has the director been in a better position to know what the public does NOT want. We have all made mistakes but I do not think we will make the same mistakes next year. I have never faced a new year with greater confidence. I believe every creator in filmdom will make greater strides in perfecting the art than during any year in the past."

Conway Tearle, popular leading man, said: "Actors who have drawing powers may rejoice at the prospects of the New Year. Producers will pay a fair salary to those who warrant them. There seems every indication for a most active producing year. Players will be in greater demand than ever before. Players whose talent and box-office assets have increased during the past year will find their monetary returns increase accordingly. This is business law and not even the cry of 'wolf' can change it."

Blanche Sweet, who during the past year scored her most notable characterization in "Anna Christie," has this to say: "I honestly believe Mr. Ince has shown a new path with 'Anna Christie'. It is my contention that 1924 will bring out more distinct screen characterizations than any year in the past. Producers are going after stories with powerful themes and characters. It certainly looks like a wonderful year for the player."

Potel Is Going To New York

Victor Potel, clever comedian, wires from Chicago, where he went to attend the funeral of his father-in-law, Leopold Pam, former theatrical manager, that he and Mrs. Potel are continuing their trip East at once that he may undertake an engagement in a New York production.

NEW FILM COMPANY FOR 'FRISCO; LUBFIN, TRAXLER ARE AT HEAD

Plans have just been announced for the formation of what bids fair to be the largest picture producing organization of San Francisco, and the Bay District, and also a real addition to the ranks of the film world at large. The new company is called The Cinema Arts and Crafts Corporation, and its personnel are people who have gained a wide and varied experience in the business with the largest producers and are excellently equipped to handle the affairs of the new organization on good, sound, and conservative principles.

Herman Lubfin, the President, was till lately Vice President and General Manager of the Pacific Motion Pictures Corporation of San Francisco, and is at present the Executive Manager of the Golden Gate Pictures Corporation of Los Angeles.

Ernest Traxler, Vice President and General Manager is well known to the industry through his connection with Famous Players-Losky Corporation, Universal, Astra Films, and Goldwyn, as director and Production Manager. Having recently completed his work as production manager with Eric von Stroheim in his filming of "Greed" for the Goldwyn Corporation.

Jack Dewey, Secretary, Production Manager, and Art Director, has held the same positions with the Benjamin Hampton Productions, Louis J. Selznick Corporation, Mary Pickford, Thos. Ince and Charles Ray.

The new organization plans to have six production units, starting each unit as fast as plans can be formulated. Each unit to make a different type of pictures. They also have under consideration a proposal from a well known national distributor for the marketing and distributing of their entire output.

The plans are also well under way for the construction of a modern studio, to be located in San Francisco, within easy distance from the heart of the city. It will have not only room for the company's own six units but renting space to accommodate several other independent producers who may wish to come to San Francisco Pending the building of their own studio, temporary headquarters have been established at 331 Turk Street, which will be used until the studio plans, which are already well under way, can be carried out. More detailed activities of the organization will be announced early in 1924.

Ah, for a Glimpse of the Big Bagdad

Lloyd Hughes may never see New York City.

At least, that's how he feels about it.

For over a year Lloyd and his wife, Gloria Hope, have shared an ambition to visit the big city and see what it's like.

Every time they planned for the visit something happened to prevent. For the past two months they had dreamed about New Year's Eve on Broadway. This would give them an opportunity of seeing Manhattan at its gayest.

But the fates have decreed, it shall not be. James Young, director of Belasco's "Welcome Stranger" has been hurrying things along to let Hughes get away but it just can't be done. Lloyd will be working in the picture until the end of the week.

Again he will NOT see New York.

Fan Now Has Lewis Guessing

Ralph Lewis has just received a fan letter from Des Moines which has him considerably nettled as to its actual meaning. The letter was from a boy who had just seen him in "The Mail Man" and read, "I have just seen you in the 'Mail Man' and think you would be good to animals."

Critics Laud Von Eltz

Theodor von Eltz is figuring handsomely in the allotment of praise to Warner Brothers "Tiger Rose" which is now showing in New York. All the dramatic critics in the metropolis are commending Mr. von Eltz's portrayal of the young engineer in the production who plays opposite Lenore Ulric. His likeable personality, the sincere note he strikes, his big art are among the ingredients of the praise sounded.

Has Distrust of Studio Seats

Ruth Hiatt's mother always carefully tests the chair or bench or stool before she sits down in the Lloyd Hamilton studio.

Not that Mrs. Hiatt is overweight, but comedy studios abound in what is known as "breakaway furniture"—the kind especially built so that when the comedian, in his most dignified manner, sits down, the chair flies all to pieces, like the one horse shay of poetic fame.

Yes, Mrs. Hiatt sat down without looking—once!

Beery Pummels Star Prior to Trip

Virginia Valli left for New York in a black and blue condition which was caused by a terrific fight with Wallace Beery for a dramatic scene in "The Signal Tower", a Universal-Jewel production which Clarence Brown is directing.

Virginia was forced to call a physician to straighten out the kinks which the villainous Mr. Beery had put in her joints.

Finis Fox ranks high as one of the most progressive of our independent producers and has made many notable contributions to the human interest drama. His current production is "A Woman Who Sinned" which is being filmed at the Hollywood Studios. His recent films include "The Bishop of the Ozarks," "The Man Between," and "Bag and Baggage."

Round Two With Tully for Evelyn

Richard Walton Tully believes in using a player twice if their work merits it. Evelyn Sherman, whose work as Mrs. Bagot in "Trilby" excited favorable comment, is appearing in an interesting role in his forthcoming production of "Flowing Gold," which will also be a First National picture.

Jean Should Have Shut His Eyes

Jean Hersholt says the most difficult acting he ever did was to inject the required touch of humor into his role of the German, supporting Constance Talmadge in "The Gold Fish". Hersholt was an aviator with the A. E. F. during the late war.

Actor's Schedule Is Definite

Howard Gaye, the distinguished player who recently returned from London where he was featured in Gaumont's special production, "Byron," is completing his present role, The Duke of Norfolk in "Dorothy Vernon of Hadden Hall." Mr. Gaye has been proffered a contract by a Hollywood company, which is to do an English story, to fill the capacity of technical director commencing immediately upon the completion of his present engagement.

Lewis is Assembling Words for Filmplay

Ralph Lewis is writing a scenario based on the life of the famous Dr. Johnson, which Ralph plans to film as his second starring vehicle to follow the "Country Doctor" in the new series for Ralph Lewis Productions.

Actor Falsifies Ye Olde Adage

The old adage that "oil and water will not mix", has been disproved by Milton Sills. As soon as he completes his strenuous work as Calvin Gray in Richard Walton Tully's screen version of "Flowing Gold," the thrilling Rex Beach oil story, he has signed to appear in the title role of Frank Lloyd's First National production of "The Sea Hawk."

Really Sounds Worse Than Bigamy

Louise Lorraine wore three different wedding gowns all of the same pattern in the final episode of the Fighting Blood Series. She ruined one where she jumped from an ocean liner and then spoiled the second one when she had to jump the second time for the foreign negative. There were no casualties to the third creation when she went through the wedding ceremony in the final scene.

HAS LAUDABLE AMBITION TO GLORIFY WOMANHOOD ON SCREEN; WILL MAKE SERIES

e of the actuating ambitions of F. Wood, vice president and general manager of the United Producers and Distributors, is to dicate his big film distributing organization to the cause of glorifying American womanhood by releasing a series of photoplay features in which various of the admirable traits of the good women of this nation will serve as the basic themes. He claims the World War like any similar catastrophe has engendered a spirit of carelessness in many men to the extent of causing them to be lax in the consideration of woman and her importance in the God-given scheme of mundane affairs. The constantly increasing number of shocking cases which monopolize newspaper space nowadays is cited as proof of the unsavory condition.

"I am firm in the belief the screen can go far in the matter of hastening a correction of this threatening evil simply by the proper visualization of compelling stories in which American womanhood is glorified as it deserves to be," Mr. Wood says. "Let us forget the socalled sex appeal dramas and the mushy puppy-dog romances. Let us substitute for these useless stories a few first-class productions in which true drama is resorted to in demonstrations of the value of the exalted in actual life."

It is reported the United Producers and Distributors will release several feature photoplays designed for this very purpose and Mr. Wood frankly states that his hope is to thus have his company do its bit towards eradicating the new-born disregard of the worth of the gentler sex.

Wind Works for Cline

An ill wind has been blowing about Los Angeles and vicinity for the past week, leaving much destruction in its wake. Huge trees have been felled by its force, screen doors have been blown off, and brush fires have been fanned to fury.

But it has blown somebody some good, thereby following out the old adage. Baby Peggy and her company in "Captain January" were on location at Laguna Beach when the wind arose, and while it blew away from its moorings a crate of live lobsters that were being used in the picture, it also stirred up a high surf that whipped the old lighthouse with fury, working right into Director Howard F. Cline's hands for a big storm scene, and making some gorgeous photographic shots.

Beery Added To Lloyd Cast

Wallace Beery is the latest addition to the large cast of stars and featured players being assembled for Frank Lloyd's big First National spectacle "The Sea Hawk" it was announced yesterday upon the departure of the Lloyd company for Camp Lloyd, Catalina Island, a village which will accommodate more than 700 people during the five weeks to be required for the making of ship scenes and early sequences of the Sabatini story.

Mr. Beery, true to type, is to play the role of Jasper Leigh, a piratical sea captain who kidnaps Sir Oliver Tressilian on the eve of his trial for murder and by so doing forces himself and his captive into several years of interesting and unexpected adventure. Beery, six feet, two inches tall, will have as part of his character a number of spirited battles with both fists and swords, in defense of Sir Oliver, played by Milton Sills.

It is expected that the cast for "The Sea Hawk" will be completed within a few days.

Coffin's Genius Will Now Shine

Ray Coffin, publicity director for Richard Walton Tully, has turned actor for the time being, and is playing the part of a reporter in Tully's "Flowing Gold," a dramatization of the Rex Beach novel of the oil country.

Tully is a stickler for realism, and as one important sequence of the story calls for Milton Sills to submit to a press interview, the producer called his Wampas member to bat. For once in the history of motion pictures, a reporter will appear without notebook or pencil.

Not only that, with true metropolitan methods, Coffin carries a press photographer with him, and still with an eye to realism, Tully engaged Russell Ball, from New York, photographer de luxe for an eastern fan magazine who happens to be in Los Angeles on assignment, to enact the part of comera man.

Coffin says he expects to incur the eternal jealousy of Milton Sills, John Roche, Crauford Kent, Bert Woodruff, and Charles Sellon, and other noted male members of the cast, but refuses to longer hide his light under a bushel.

P. D. Head Retired Medic

The president of the United Producers and Distributors is a retired physician and surgeon, who in more recent years has been a highly successful capitalist. His name is Dr. G. R. Ringo and he was formerly head surgeon of one of Chicago's largest hospitals. It's a pun, of course, but it wouldn't be surprising if he should develop a marked ability as a film doctor!

Humanly character as we find it

Considerable progress has been made in the modernization of the motion picture sections of the daily newspapers within the past few years, and several developments of salient significance have taken place right here in Los Angeles. The following columnists and critics are, we believe, worthy of high places in the Film Editors' Hall of Fame. "Camera!" awards the laurels to:

Ted Taylor

. . . because he writes on "Cinematters" for the Los Angeles Record . . . because he has endowed this column with delicious satire . . . because he makes publicity bunkum ridiculous . . . because he was formerly the editor and publisher of "Camera!" . . . because he can tell the truth in a manner that incurs no enmity . . . because he fears no one . . . because he believes in the motion picture as an art.

Jimmy Gruen

. . . because he has done much to make the film section of the Los Angeles Examiner really worth-while . . . because he is original . . . because he so cleverly blends the light with the serious . . . because he knows what he is talking about . . . because he gives credit where credit is due . . . because he has no false and swollen estimation of his abilities . . . because he pans bum pictures . . . because he praises good ones . . . because he is a budding artist with the pen as his sketches in the Examiner reveal . . . because he is a hard and conscientious worker.

Don Eddy

. . . because he brings humanness to his column "Real and Unreel" which is a credit to the Los Angeles Examiner . . . because he knows motion picture people and cause he is genuine . . . be they know him . . . because he has his own inimitable style of making-up his column, using the interruption idea to distinct advantage . . . because he can talk about half-a-dozen things simultaneously . . . and talk about them sensibly . . . because people buy the paper to read his stuff as enthusiastically as they do to follow the adventures of Barney and Sparky . . . because he is a poet and a boiled-in-oil newspaperman in one.

Helene Awaits New Year's Gift

Christmas isn't over for Helene Chadwick.

Every year her aunt, Mrs. Lucy Chadwick Harris, sends a gift to her on New Year's Day. Mrs. Harris, the only one of the Chadwick family to retain stock in the Chadwick Mills at Chadwick, N. Y. which were started by Helene's great-grandfather, has a prejudice against what she terms the commercialization of the Christmas spirit. She refuses to give gifts at Christmas time. But on New Year's Day she wraps a dozen or more packages and starts them on their way to friends of life-long standing, and to relatives.

"My earliest memory is of the Shetland pony and wicker cart I found standing under the port cochere on New Year's Day fifteen years ago," Miss Chadwick says. "I had begged for a pony for a whole year, but mother had sternly refused me, declaring that if I wanted to go anywhere I could ride in the family brougham. When I saw the pony and cart Aunt Lucy had sent me I could have screamed for joy. I'll never forget that minute as long as I live."

Mrs. Harris, who still lives in Chadwick, N. Y. where Helene was born and brought up, always includes a box of preserves made from the fruit and berries on Miss Chadwick's old home.

Jean is Jack-of-Film-Direction

Jean Hersholt who plays one of the principal supporting roles with Constance Talmadge in the "Gold Fish" is equally proficient in directing pictures as in acting before the camera. Hersholt directed a number of big features for B. B. Hampton before taking up acting as a permanent vacation.

New Juvenile is With Finis Fox

Finis Fox selected Rex Lease to play the leading juvenile role in his production of "A Woman Who Sinned" taking the place of Cullen Landis who was unable to fill his contract owing to a broken leg. Although Lease is a comparative newcomer in pictures Finis confidently expects that he will soon be one of the top notch juveniles.

Pat Treasures Critics' Words

Pat O'Malley, leading man for Laurette Taylor in "Happiness," received a lot of Xmas gifts but the criticisms of his work in "My Mamie Rose," which comprised the bulk of his press clippings received by him yesterday gave him more joy than any present received this year.

Critics everywhere are unanimous in their opinion that Pat's characterization opposite Mary Philbin in this picture, marks the best characterization of his career.

Five Years Ago..... *Being a line o' type or two gleane from the pages of yesteryear. Cherished words from memory's treasur box that so indelibly impress upon us the fleetness of Time. Republishe from the* "Camera!" *of December 29th, 1918.*

D. W. Griffith is cutting his current Artcraft and has not announced when casting will begin for the next.

Culver City is working three Goldwyn companies. The illness of Miss Normand has laid off her company temporarily, but she expects to be back at work in another week or so. Mae Marsh, it is expected, will be starring in about two weeks. At present Reginald Barker is in his third week with a star cast, making a Rex Beach feature. Clarence Badger is in his second week with Madge Kennedy, and H. Beaumont is in his second week with Tom Moore. Report has it that the Goldwyn companies do not expect to remain long in the West.

Mae Marsh is again able to be around the different studios and is renewing her acquaintance with former friends.

At Lasky's George Melford is starting with Ethel Clayton; Edward Jose is starting with a star cast; James Cruze is in the middle of a Wally Reid picture.

Seven Universal companies are under operation. Jack Ford is starting with Harry Carey, with J. Brown at the camera; Rupert Julian is beginning a feature with himself as lead; Jack Dillon is finishing with Edith Roberts; J. P. MacGowan is on the second episode of his circus serial with Marie Walcamp; Ida May Park is finishing a Mary MacLaren picture; Harry Harvey is in the middle of a Helen Gibson Western. Lyons and Moran are making comedies.

Mocks, the carpenter at the Paramount studio, is back on the job after a severe case of flu.

Andy Reid, with the Clifton company, remarks that the next picture is going to carry a credit line, "Camera number effects by A. D. W. Reid." Whatdayaknowaboutthat?

At the National, Francis Grandon is starting with Billie Rhodes, Bert Bracken having finished. Harry Pollard is directing Bill Parsons in a comedy, and Louis Chaudet is in his third week with Walthall. Joe Bretherton is cranking the camera.

Mr. and Mrs. Bert Lytell spent the Christmas holidays at the Lytell ranch in Napa County.

At the Metro Studio Henry Otto is replacing George Baker with May Allison, already under way. Director Harry Franklin is finishing the first Hale Hamilton picture. John Ince is getting started with Bert Lytell. Nazimova is in the third week of her Chinese picture. Herbert Blache is in the middle of a feature with Viola Dana. Edwin Carewe and Chas. Swickard are on the waiting list. Five companies are producing.

Charlie Chaplin is in the seventh week of his work on the third First National Comedy.

An item of interest gleaned by William Duncan on his recent trip to New York was the fact that while all the remaining members of his family are contented to attend the evening performance at the neighborhood theatre of the weekly change of program on the Duncan-Vitagraph serial, Bill Duncan's father never fails to buy the first ticket sold for the matinee.

William S. Hart has started another Artcraft and expects to go to San Francisco on location this week. Hillyer is directing, as usual, with Joe August at the camera.

Two companies are starting, one is under way and three are resting at the Brunton Studios. Ernest Ward is starting with Frank Keenan, Chas. Kaufman cameraman. William Worthington is starting with Hayakawa, Dal Clawson at the camera. James Kirkwood is in his second week with Jack Pickford, Tony Gaudio cranking. Kitty Gordon, Bessie Barriscale and Lillian Walker are waiting for stories.

Lou Howland is assisting George Melford at Lasky's.

Clara Horton is a busy little person. She is supporting Jack Pickford in his initial First National production, and is keeping up her studies at the same time. Clara knows she cannot acquire too much education and does not want to shirk any study.

Henry King will soon be the only one of the "famous three" directors left at the American studios, and will probably continue to direct the William Russell productions which he has brought into such prominence. In a very short time King has risen to the very front rank of directors, and any picture directed by him is always looked forward to by the exhibitors both here and abroad. He has just returned from San Francisco where he took a number of scenes for Bill Russell's "Brass Buttons."

Jack Lloyd is getting out the publicity for D. W. Griffith's picture at the Auditorium.

Eddie Peil is with the Clifton company at the Paramount studios.

Astra has begun work on the long-talked-of serial which is to be in fifteen episodes, starring Ruth Roland and Larkin, neither of whom is new to the serial game. Robert Ellis is directing and H. Hardy is cranking the camera. The work is being done in the Glendale studio formerly occupied by Diando. Charles Rehfeld is the casting director.

Fred Bond is here, en route with a short vaudeville tour, over Pantages time.

Mr. and Mrs. Sidney Chaplin have gone to San Francisco to spend a few days and be present in the Bay City over New Year's Eve.

Constance Talmadge is starting at the Morosco Studio under the direction of Robert Vignola, for the present leaving the guiding wing of her former director, Walter Edwards. F. E. Garbutt will handle the camera.

Adolph Zukor is expected in the city Sunday.

Lois Weber expects to finish first Anita Stewart picture so time during the coming week.

Parke Frame is assisting Je Hampton at the Willis and In studios.

Harry Lamont is playi crook parts at National, w "Go Get 'Em Parks", in E Parsons comedies.

Al Jennings expects to leave New York next week.

Oliver (Bunny) Marsh is w the Reginald Barker compa at Culver City.

Lloyd Hughes and Frank C rier are at Metro with the Vi Dana company.

Chas. E. Whittaker is rec ering from the flu.

Tom Wilson is recovering fr the ordeal of getting away wit twenty-five-pound turkey on 25th inst.

Ed Thomas and Omar Whi head are at Astra.

Ralph and Vera Lewis are s porting Henry Walthall at National.

Bert Sutch is still getting touch with Southern Califor air. He is at Griffith's usually.

Frank Braidwood is playing juvenile with the Romayne S erfilm Company.

Bertram Grassby has comple a long engagement under J. Barry, who is making a multi reel feature of a propaganda ture. Grasby has a splendid pa the heavy, one of the best he e essayed. Mr. Grassby is one the "very worth while" film a ors.

Under the title Humanity F Corporation, Frank Borzage is recting Jack Mulhall at Univer. The company is in its fifth we

G AF WILL FILM "THE WISE SON"; HOLLYWOOD TRIES TO LURE HIM

x Graf, supervising director of e Graf Productions, is back from his semi-annual east- ip, when among other things in w York he arranged for the sho ng of the whimsical "Half- a-D lar-Bill" at the Capitol the- ater another tribute to this pro- gre ve producer since the Capi- tol the largest motion picture hou in the world. Now that he has disposed of the fate of this pict e for which 157,000 contracts hav thus far been signed, Mr. Gra is arranging for his premier pro ction of the new year which , "he Wise Son" which will be nte reted by an all star cast, in .ke ood, it is said, to be headed by lec B. Francis, notable char- acte actor, whose recent brilliant wor was with Louise Fazenda in Wa er Brothers "The Gold Dig- ger

"he Wise Son" will call for ava sets, for the story reflects he cial side of life. There will be mple room, however, for the lea character actors, always con icuous in the cast of Graf Pro ctions. Mr. Graf will short- y gin casting for the picture. Th adaptation which he made, is now ready as are the drawings of he arious sets. He is well pro- vid with stories that include the scr n rights to David Graham Ph ps' "The Grain of Dust" wh will be a super special and his riginal "The Soul Thief',' 'N ed Souls" and others with

Scenarists Must Be Sincere

Vnifred Dunn, who holds the im rtant post of scenario editor on Metro Pictures Corporation has distinct message for would- be reen authors. "The one great- est ssential for success in writing mo n-picture stories, is sincerity. t hard to say just what single typ of story is acceptable, but one thi is sure: it must be a true pic re of real life with human in- ter , character delineation, and v the experience of concrete mi ination of the author.

'on't start to write scenarios bec se it looks like easy money. Ev yone knows how hard it is to bre into the field of magazine wri ng, yet after all, a far great- er vestment is staked on a screen to Nevertheless, most amateur sce arists think these can be ma ed off. Sincerity and hard wo are absolutely needed before the amateur can become success- ful

the present time, Miss Dunn is dapting Robert W. Service's poe , "The Shooting of Dan Mc- Gre v," which will be filmed by Saw yer-Lubin for Metro release.

Clarke Renalle, President and Ma aging Director of Renalles, Inc has received word from the Mystreal Lodge of Elks that Miss Bell Redmond has been declared the winner of the beauty contest held in connection with the Elks' Ca Festival, and that she will leave for Hollywood within a few da

options on certain popular books of the day.

The Graf brothers, who have been in the production field about two years, have been making their pictures at the Pacific Studios, San Mateo. Nevertheless repeated offers have been made the brothers to transfer their activities ot Hol lywood, most alluring overtures being made Max Graf this past week when he stopped off in the film capitol upon his return from New York. The producer could not be tempted to make a statement at the present time beyond announcing that his 1924 program would include expansion in every way, but with the slogan more emphasized than ever 'human pictures for human pe ple."

Looks Like Hoe Labor for Anna

It's a hard old world, says Anna Q. Nilsson, who is deep in the pastime of moving when she has a moment off from her strenuous work in "Flowing Gold", the Richard Walton Tully production in which she is appearing for First National. Miss Nilsson has become a farmerette! Her husband has been siezed with the "back to the soil" movement, and purchased a ten-acre ranch out on Ventura Boulevard.

Anna laments the fact that the days are now so short, as it is going to utter darkness when she arrives home for dinner from the studio, and she fears she will not be able to assist with the chores.

Want to Marry? See Tully Agency!

Richard Walton Tully, whose production of the Rex Beach, novel, "Flowing Gold" with an all-star cast headed by Anna Q. Nilsson and Milton Sills is now under way, is seriously considering opening a matrimonial agency.

The little blind god seems to be eternally hovering over the Tully productions and releasing his darts in the most unexpected directions.

During the filming of "The Masquerader", last year, Edward Kimball, who played an important role in the production, was married.

Last spring, when in the midst of his production of "Trilby," Tully was startled to learn of the elopement and marriage of Andree Lafayette, who had the title role, to Max Constant, another member of the cast. Jimmie Ewens, his assistant director was also wed during production of "Trilby."

And now, Bert Woodruff, the well known character actor, who is playing the part of "Pa Briskow" in "Flowing Gold", has married Mrs. Addie M. Sprague, of Quincy, Ill., whom he had not seen for fifty-five years.

Actors desiring quick service in the matrimonial line, should by all means secure a Tully engagement.

Dorothy Gish is one of the stellar lights of "Romola," which is now being filmed in Italy under the direction of Henry King with a great cast including Lillian Gish. It is a far cry from the hoydenish comedies which Dorothy used to make here to the dramatic roles which she has been assuming of late. Her work in "Orphans of the Storm" was a distinct surprise; we will look forward to big things from her when we go to see "Romola."

Music Served With Previews

A projection room with music in it! That'll be something new in the Hollywood film colony, but it is what the United Producers and Distributors will offer in their new building, which they have just occupied. A fine organ will be installed and there will be no showing there of the silent drama in cold silence.

The latent highbrow in all of us tends to bring out an intellectual sneering at the works of Robert W. Service, Harold Bell Wright, and other protagonists of the "great open spaces". Naturally, Winifred Dunn, scenario writer at Metro Studios, shared this attitude, until she was assigned to adapt "The Shooting of Dan McGrew" for the screen. This famous Service poem will be produced by Sawyer-Lubin for Metro release.

Should Have Cabled Seven-League Boots

"Please report in London for the opening on New Year's Day."

That is the conclusion of four cablegrams received yesterday by Adele Rowland, vaudeville and musical comedy star and wife of Conway Tearle, motion picture star. Each was from a different London theatrical agent and offered her the lead in a new comedy by Franz Lehar, author of "The Merry Widow," to be called "The Three Graces."

"I suppose they figured she could take the afternoon train and arrive in New York tomorrow to catch the boat," said Mr. Tearle, in telling of the English conception of American distances. "Of course she would not have accepted the offer anyway; Los Angeles is our home now and we are going to stay here, together. But then it is flattering to have received such a hurry call, she feels."

ESTHER INVITED TO BUILD RHINE DOMICILE; PETITIONER NOT BACKWARD

Fan letters, which is the technical term for the epistles indited to motion picture favorites by their admirers all over the world, have provided a new gasp for one Hollywood actress, at any rate. Esther Ralston, whose blonde beauty illuminated Universal pictures for two years, and who recently played with Ernst Lubitsch in "The Marriage Circle," had received the usual type of fan letter, ranging from the Filipino who wanted her picture because she was "his most favorite actress," to the proposal of marriage from the supposed millionaire in Oskaloosa, or some other metropolitan center.

The other day, however, Miss Ralston got a letter from a young man named Joseph Schaefer of Bonn, on the Rhine, which certainly proves that the Germans lead the world when it comes to novelties. Herr Schaefer suggested that, since he admired Miss Ralston's work on the screen so much, and since she had "such a good, kind face," he was appealing to her to send him between eight hundred and a thousand dollars, so that he could set up house, and marry the girl to whom he was now engaged. Herr Schaefer promised, furthermore, to keep this a secret from his fiancee, just to show her the house as a surprise wedding present. The petitioner promises to repay the loan to Miss Ralston in installments during a five year term; but when she figured that it took four thousand marks for just the letter to get here, her mathematical sense was overwhelmed by the string of ciphers in the changing of one thousand dollars into German money.

Incidentally, the writer also suggests that perhaps Miss Ralston could not make this loan to him all by herself, so he is willing to have her tell the circumstances to her friends and comrades at the studios, so that they can combine to make up the amount of the loan.

Esther Ralston hereby challenges any actor or actress in Hollywood to produce an authentic letter which can even tie this one, much less beat it!

CARMEL MYERS TO PLAY SIREN IN FILM VERSION OF WALLACE TALE

Carmel Myers—she of the dark and exotic allure—will play Iras, the Egyptian siren of "Ben Hur," which the Goldwyn Pictures Corporation will produce in Europe on a scale of magnitude never attempted before.

This was the announcement made yesterday by Vice President Abraham Lehr after a search which has extended over two continents. The fairest charmers of both America and Europe were considered for the part. That the United States should win out in this unofficial world-wide contest of beauty and feminine appeal is a tribute to the American girl.

Dozens of film tests were made in this country by June Mathis, Goldwyn Editorial Director. In Europe, Charles Brabin, who will direct the picture, photographed the most noted beauties of the continent and sent the pictures to the studio for consideration.

The part was particularly difficult to cast because the producers wanted Iras to measure up to Gen. Lew Wallace's description of her: ". . . a wonderfully beautiful woman, beautiful of face, beautiful of form . . . with large, soft, black almond-shaped eyes declarative of her race—eyes which looked more than lies in the supremest wealth of words to utter . . . tall, slender, graceful, refined, wrapped in rich and floating draperies, wanting nothing but a fitting mind to make her . . . terrible as an army. In other words, as she returned to his fancy, the whole passionate song of Solomon came with her, inspired by her presence."

Nikolas Muray, the famous Hungarian painter, sculptor and photographer, recently declared that Miss Myers was the most beautiful woman he had ever photographed. In analyzing her face Muray says he finds it impossible to measure beauty in terms of features. It is the total impression that counts. He affirms, however, that Miss Myers' mouth and eyes are extraordinarily beautiful.

Miss Myers is the fourth member of the cast to be announced. George Walsh will play the much-coveted title role. Gertrude Olmsted will be Esther, and Kathleen Key will enact the role of Tizrah, Ben Hur's sister.

Miss Myers was born in San Francisco and entered pictures at the Griffith studios in Los Angeles. She also appeared on the New York stage in "The Magic Melody," a musical comedy, and made a short tour in vaudeville. She has recently scored heavily in "demi-vamp" parts, including "The Famous Mrs. Fair," "Slave of Desire" and "Reno."

Seek Valli Society Drama

Virginia Valli will have a chance to exhibit herself in an array of fine gowns in her next starring picture if rumors coming from the Universal studio have any foundation. It is said that the company is looking for a society drama for the beautiful young star.

Since returning to the screen after an absence of over a year, Virginia has appeared in one costume play, "The Lady of Quality," which will have its local premiere soon. In her last two pictures her wardrobe has consisted of g i n g h a m gowns. She has appeared in but one society drama in her career.

Morey Cast in "Captain January"

Nearly all of the real picture pioneers have passed into the limbo of things forgotten. A few have made successful comebacks after long periods of retirement, but only one or two have come down the years steadily, with picture after picture, their popularity never wavering.

Such a one is Harry T. Morey who, with Alice Joyce, formed the old Vitagraph team that for six years dominated the field of motion picture players. It was these two who made the first screen version of "Within the Law," more than ten years ago.

With the growth of the industry Harry Morey found his proper niche and became known as the best character man in pictures. He has supported this title consistently, as is proven in his characterization of Hull Gregson, the trader, in "Where the Pavement Ends" and as Major Crespin in "The Green Goddess." This latter production found Morey and Alice Joyce reunited after a period of six years.

And strange as it may seem, in this long screen career, Harry Morey is to make his first picture on the Pacific Coast. "When I was in Los Angeles on a visit ten years ago," he says, "Hollywood was an orange grove that you looked at and admired on your way to Pasadena."

Morey has been cast for the heavy role in "Captain January", Baby Peggy's first production under her Principal Pictures contract, which is being made at the studio of the company in Hollywood

Kenyon Deluged by Masterpieces

A few months ago, Charles Kenyon, the eminent playwright and scenarist, addressed a group of amateur screen authors, and volunteered to read their scripts in his spare time and give them some definite suggestions for their treatment. Naturally, he has been receiving a continuous deluge of would-be "film masterpieces," and he has been conscientiously trying to live up to his promise. Many successful authors, in fact, give their leisure time to such work, always hoping that the miracle will come to pass and they will discover a real genius among the myriad who keep trying.

The last couple of months have been very strenuous for Kenyon, and now he is working against time to finish his modernization and revision of a story which he wrote in collaboration with his brother, Albert, some five years ago; it was then used as a starring vehicle for Gladys Brockwell, but now is being rewritten for Jack Gilbert, also a Fox star. Because of this activity, and the fond hope that he may be able to enjoy some of the delights of the holiday season, Charles Kenyon is praying that the amateur output submitted for his criticism will be diminished for a month or so.

Aquarium Talent Tendered Stor

Wanted: Several talented f fish; extra salary for large . . . Jerome Storm, who is recting Constance Talmadge "The Goldfish," put an ad in paper last week asking for si the largest gold fish in capti Director Storm needed the fish some scenes in "The Goldfi The next day a mob arrived at studio carrying gold fish of descriptions. Fat women drove in flivvers with bowls of fish der each arm. Slim men arri with tanks full of fish. Chil by the score tried to get thr the United Studio gates globes of goldfish taken from lor tables . . . Two fish d ers called in person with g aquariums on the rear of t flivvers, and one aged man sho up with a Catalina baby sl about the size of Noah's whal its infancy. The shark had l gilded in splendid style. But rector Storm was afraid that camera would reveal the truth

Actress Joins Quirt and Lariat Tri

Dorothy Chase has just retur from a location trip to the de near Victorville, California, the Art Mix Company, under direction of Denver Dixon, n ing the first of a new serie Westerns, "The Ace of Ca Range." Miss Chase played credit the blond heavy, a diff role for one of her petite sta and winsome personality. Miss Chase has another, if villainous, Western role in v she has resumed her daily h back rides to keep in good trim any strenuous work that may forthcoming in the near futur

Juvenile Will Don Grease Paint Ag

Jackie Vernon is ordinarily of the busiest juveniles in filmd but of late he has sustained a vere setback due to the fact he been convalescing from inju sustained in a local studio w "doing his stuff," and has forced to call a temporary hal his screen activities. Immedi after the New Year's holid however, he will resume his bors, assuming a part in the f coming production of the Mis Film Corporation entitled "I tery." Here is an ambitious hard-working young fellow wh certainly deserving of all suc that comes his way.

Over a month of intensive search work and an even lo time of actual writing, were pended by Sada Cowan and H ard Higgin, the eminent sc collaborators, in the adaptatio "A Lighter of Flames" for Hart. They have just finished script, and Hart is so enthusi about it that he has given t his personal assurance that picture will be shot absolutely cording to the scenario. Suc promise is, of course, the sce ist's dream of heaven!

"Here he is where he longed to be . . . home is the hunter, ome from the hills . . . and the sailor home from the sea . . .
—Robert Louis Stevenson.

stand upon the threshold of a new year, at the gateway to new nd new conquests, and while we plan and prepare for the work we do, and the playful hours that we will while away, in the coming e months, is it not fitting that we pause for a moment and pay our respects to our professional comrades, now gone from our midst, e support and aid in bygone days has been such a great factor in a progress and a mainstay in the dark years when the motion pic- art was endeavoring to attain its present high position among the nized fine arts and educational mediums of the universe. From all of life they came to us, our beloved dead, and in the melting pot ndom they emerged "one of ours," exerting their talent and genius e great cause which is now well-nigh won. Their work has estab- l motion picture tradition. We will cherish their names for all to come, those we name here and the countless others of equal and renown, too numerous to mention in the limited space our journal des, who hold such a warm place in our hearts.

Van Dyke Brooke	Hayward Mack
Carol Mae Brown	Martha Mansfield
Robert Brunton	"Mother" Maurice
John Bunny	Billy Musgrave
Bobby Connelly	Evelyn Nelson
Howard Crampton	"Smiling Bill" Parsons
Sidney Drew	Larry Payton
Bernard J. Durning	Lillian Peacock
"Breezy" Eason, Jr.	Wallace Reid
Billy Foster	Joe Roberts
Eugene Gaudio	Clarine Seymour
Myrtle Gonzales	Al Semnacher
Marjorie Seaman Graves	Herbert Standing
Charles Gunn	Edwin Stevens
Robert Harron	Porter Strong
George Hernandez	Mack Swain
Allen J. Holubar	William D. Taylor
Arthur Johnson	Olive Thomas
Sheldon Judson	California Truman
Maxwell Karger	George Loane Tucker
Florence La Badie	"Daddy" Turner
Adolph Lestina	L. M. Wells
Harold Lockwood	

"Jim the Gateman"

ys Composite of All Sorts o' Folk

erybody knows that each of s really an aggregate of sev- personalities. Nevertheless, it ill the usual thing for us to our stage and film characters ply etched and distinct. In words, the villian is always undred percent bad, and the is always a hundred percent , although none of us is just that, and each of us has some- g attractive about him, some- g repellent, something gener- and something selfish. In her ent role in Emory Johnson's uction of "Swords and Plow- es," for F. B. O., Rosemary er has a part which she feels five angles, and therefore is five times as interesting to her he usual one-track characteriz- n.

iss Cooper's part first calls the regular girlish ingenue, curls and smiles. Then she s a small-town matron. Third, is called on to portray the s of what is known in screen ance as a "vamp." And fourth, sequence in which she is the ulation "heavy," villianess of deepest dye! Fifth, of course, combination of all of these, ch is the truest character of since that is the way we are posed.

Don't Dwell on Acting, Says Melford

Young men who are in Los Angeles in search of film careers should set their aims on assistant directors' jobs and go after them, states George Melford, prominent director.

An investigation into the ranks of young men who have come into the city this year reveals that only a few have anything on their mind except acting, says Melford. These few, determined to start at the bottom and work up, have had far less difficulty and are many of them on the road to success, not as actors but as directors and technical directors.

Melford says that members of the film industry look with far more favor upon the young man who asks for a job with the stated intention of working up, rather than those who walk into the studio and expect their good looks to win them instant success before the camera.

Lloyd Has Film Album Fever

Lloyd Hughes is negotiating with various distributing companies for the purchase of prints of motion pictures in which he has appeared from the day he started at the Metro studio five years ago.

Doctor Prescribed Screen Career

Many present day movie stars started their screen careers through peculiar circumstances.

Estelle Taylor, playing Miriam in "The Ten Commandments" however, is the first actress to become a movie star by a doctor's orders.

Miss Taylor's family, strict Methodists, objected to Miss Taylor's screen ambitions when she graduated from high school and expressed the desire to become a film actress. All her pleas were in vain until she sought the aid of her family physician who had brought her into the world and attended her through all her childhood illnesses.

The physician, an intimate friend of the family, proved a valuable ally. Calling upon her parents he prescribed a motion picture career as necessary to the girl's health and happiness.

"Let her ride a horse, shoot off a couple of guns and swim streams—as they do in the movies," the doctor told her parents. "She will never be entirely well until she can work off her nervous energy and the movie studio is just the place for her to do it. Above all, if you want to see your daughter happy, let her do the thing she wants."

It took considerable persuasion but the physician finally won out and Miss Taylor was sent to Sargent's Dramatic School in New York to receive her training. Shortly thereafter she received her big screen opportunity, made the most of it, and became one of the most sought after actresses for the screen.

Her first long term contract was signed with William Fox calling for her services for a period of three years. In "While New York Sleeps" with Marc McDermott she registered her first big success. Followed "Blind Wives," "Footfalls," "Monte Cristo," "A Fool There Was" and other Fox successes. Among her other more recent portrayals were those in "Forgive and Forget" and "The Ten Commandments." She is at present portraying the part of Mary, Queen of Scots in Mary Pickford's "Dorothy Vernon of Haddon Hall."

Is Good Good or Not So Good?

When is good, bad, and when is bad, good? Is the serious question which has arisen in the Jackie Coogan Company, now engaged in filming "A Boy of Flanders" on the Metro Studio lot.

To those unfamiliar with the mechanics of photography in motion pictures, it might be well to explain that after the cameraman has finished "shooting" a scene, his assistant holds in front of the lens a small black chart on which is written the number of the scene and sequence. If the particular scene which has just preceded this registry is bad, it is marked with the popular negative sign, "N. G." —if it is satisfactory it is marked "O. K." or "good." The chief cinematographer's name is always on this chart so that credit or blame can be placed after the film is developed and screened for the production supervisor.

The man responsible for the exquisite photography in Jackie Coogan's "Long Live the King" and the head of the Coogan camera department, bears the hearty cognomen of Frank Good. So each and every scene in a Jackie Coogan picture is marked "Good," and director Victor Schartzinger declares that Good is very good, while Good in all modesty claims that Good is not so good.

Helene Refutes Obituary

"I am NOT dead!"

Helene Chadwick gave vent to the above exclamation and to use the Mark Twain bromide, added that the printed report of her death was greatly exaggerated.

From Hartford, Conn., Helene received a newspaper notice clipped from the Hartford Times which said: "Helene Chadwick, Goldwyn star, died as the result of burns last week," and told of the fact that she had recently been elected queen of the Los Angeles chamber of commerce excursion at a banquet given in honor of the party, at San Luis Obispo.

Miss Chadwick admits to the banquet but emphatically denies that she died of burns received when a geyser erupted at Yellowstone Park and scalded her.

GOLDWYN TO RETURN; BELIEVES IN HOLLYWOOD AS FILM PIVOT

Samuel Goldwyn, one of the leading Eastern motion picture producers, arrived here last week and put at rest rumors that producers here were contemplating moving from Los Angeles to New York and other cities.

"There is absolutely nothing in the story that big producing companies with headquarters in New York are contemplating a transfer of their Los Angeles studio organizations to New York. Quite to the contrary, I propose within the near future, to move my producing organization from the East and locate it in Los Angeles.

"I have talked with practically every big producer in New York within the last few weeks, and I know that Los Angeles will always be the home of motion picture production."

In connection with his own plans, Goldwyn said:

"I am here for the purpose of establishing producing headquarters in Los Angeles. Within the next few months I will have under way my first Los Angeles production in several years. 'Potash and Perlmutter in Hollywood.' For this picture I will bring on from New York, Alexander Carr and Barney Bernard, the celebrated stage stars who have made Montague Glass' stories famous. In addition to this picture I propose producing many others here.

For Week Starting Monday, Dec. 31st, 1923

Pulse of the Studios

For Week Starting Monday, Dec. 31st, 1923

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.						Holly 31
Eddie Lyons Production (Arrow release).						
Eugene DeRue	Eddie Lyons	Ramsey	Cooke	Staff	2--Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Dearholt Productions.						
Neva Gerber Productions.						
BRONX STUDIO. 1745 Glendale Blvd. Kenneth Bishop, Gen'l Mgr.						Drexel 42
Willey Productions.						
Fred Reel	Bill Patton	Zerr	Meeker	Fred Reel	"The Desert Secret"	2nd Week
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						578-5
Jas. Young	All-Star	Special	G. P. Saum	C. O. Sessel	"Welcome Stranger"	4th Week
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						593-5
Fred Caldwell	All-Star	Hollister	Rounsaville	J. S. Woodhouse	"Hollywood in 1900"	Editing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						Holly 0(6
Century Comedies (Universal release).						
Noel Smith	Pal	Harry Forbes	Chas. Lamont	Staff	"Checking In"	Editing
Al Herman	Buddy Messinger	Wm. Hyers	John Ralesco	Staff	"Wild and Woolly"	Editing
Bob Kerr	McCoy-Earle	Jerry Ash	Robt. Tansey	Staff	"Two Ages"	Editing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						432-
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	Feature Comedy	Preparing
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3
Scott Sidney	Dorothy Devore	Peterson-Garnett	Clemens		2-Reel Comedy	Schedule
CHARLES RAY STUDIO. 3700 Beverly Blvd. A. A. Kidder, Jr., Gen. Mgr.						Drexel 2
Hunt Stromberg Productions.						
	Bull Montana				2-Reel Comedy	Preparing
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						431-
Ryan Bros. Productions						
Geo. Chesebro	Chesebro-Clayton	Selander	Reed	Ben Cohen	"The Wolf Man"	9th Week
Independent Picturs Corporation. Jesse J. Goldburg, Pres. & Gen'l Mgr.						
J. P. McGowan	Franklyn Farnum	Walter Griffin	Mack V. Wright	Agnes Parsons	6-Reel Western	3rd Week
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						598-
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Conley	Meehan		Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
Al. Ray	All-Star	McGill		Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
F. Hibbard	Lloyd Hamilton	Corby		Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						Holly 3
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Tom Buckinham	All-Star	Sid Wagner	Kingling	Carter	"The Arizona Express"	6th Week
David Solomon	Shirley Mason	Schneiderman	Edward Bernoudi		"The Morroco Box"	3rd Week
John Ford	All-Star	Schneiderman	Ed. O'Ferna			Preparing
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead		"The Plunderer"	2nd Week
GARSON STUDIO. 1845 Glendale Blvd.						Drexel 0
Benny Zeidman Productions.						
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						Holly 0
Monty Banks Productions.						
H. Raymaker	Monty Banks	Ray June	Jack Dawn		"Racing Luck"	Editing
R. Wm. Neill	All-Star	Ray June	Josef Von Sternberg		"Rose of the Ghetto"	Preparing
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						761-
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"True as Steel"	3rd Week
Victor Seastrom	All-Star		M. K. Wilson		Feature Drama	Preparing
Tiffany Productions.						
Robt. Leonard	Mae Murray	Ollie Marsh	David Todd		"Mademoiselle Midnight"	1st Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						Holly 131
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Taylor-Newmeyer	H. Lloyd	Lundin	Robt. A. Golden		"The Girl Expert"	Editing
Finis Fox Productions.—R. R. Beatty, Bus. Mgr.						
Finis Fox	All-Star	Hal Mohr	J. Thompson	Finis Fox	"A Woman Who Sinned"	Editing
Priscilla Moran Productions.—O. M. Baker, Bus. Mgr.						
M. Webb	Priscilla Moran					Preparing
Wm. Brush Productions.						
Bertram Bracken	All-Star	G. Pollock	John Prince		"The Great Struggle"	3rd Week
Oakland Film Corp., Jack Boyle, Prod. Mgr.						
S. Paton	Betty Compson	W. Thornley	K. Benedict	A. Johnson	"Prison Born"	2nd Week
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Sanford Productions.						
Kinemart Productions. B. Schrader, Casting. 1442 Beachwood Drive.						

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
...E STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761-731**
...Stratton Porter Productions.						
...nas H. Ince Corporation.						
Del Andrews	All-Star	Max Dupont	Frank Gerghty	Del Andrews	"The Galloping Fish"	11th Week
John Griffith Wray	All-Star	Henry Sharp	Buddy Ericksen	C. Gardner Sullivan	"Against the Rules"	6th Week
Lambert Hillyer	All-Star		Lester Manter	L. Hillyer	"Those Who Dance"	3rd Week
...TER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 2814**
Buster Keaton	Buster Keaton	Elgin Lessley	Walter Reed	Jean Havez	"Sherlock Junior"	6th Week
...SKY STUDIOS. Tom White, Casting. 1520 Vine St.						**Holly 2400**
...mount Pictures. (Famous Players-Lasky Release.)						
...Wood Productions.						
...Henabery Productions.						
...Willat Productions.						
...B. MAYER STUDIO. 5360 Melrose Ave.						**431-171**
...Niblo Productions.						
...YER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 2120**
...s B. Mayer Productions. (Metro Release).						
...Schulberg Productions (Preferred Pictures Release).						
Gasnier	All-Star	Karl Struss	George Yohalem	Waldemar Young	"Poisoned Paradise"	3rd Week
...TRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 4485**
Geo. D. Baker	All-Star	Arnold	Eddington	Geo. D. Baker	"Revelations"	9th Week
King Vidor	Laurette Taylor	Chet Lyons	Dave Howard		"Happiness"	9th Week
Clarence Badger	All Star	Rudolph Burquist	Chas. Hunt	Winnifred Dunn	"The Shooting of Dan McGrew"	Preparing
...e Coogan Productions.						
V. Schertzinger	Jackie Coogan	Frank Good	Brewster		"A Boy of Flanders"	2nd Week
...KFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 7901**
...ed Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	28th Week
Marshall Neilan	Mary Pickford	Rosher	Tommy Held	Staff	"Dorothy Vernon of Haddon Hall"	10th Week
...NCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 2806**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Eddie Cline	Baby Peggy	Glenn McWilliams	Fred Tyler	Grey-Unsell	"Captain January"	4th Week
... STUDIO. Melrose and Gower. 780 Gower St.						**Holly 7780**
Mal St. Claire	Alberta Vaughn	Lee Garmes	Lonnie Dorsa	Zamuck	Comedy	2nd Episode
Emory Johnson	All-Star	Ross Fisher		Mrs. Emilie Johnson	"Swords and Plow Shares"	2nd Week
...ACH STUDIO. Culver City. Warren Doane, Mgr.						**761-721**
Jas. A. Howe	Will Rogers	Robt. Doran	Ross Lederman	Staff	2-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
James Parrot	Chas. Chase	Ed Willatt	Leo Gerstad	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	C. Morehouse	Staff	2-Reel Comedy	Schedule
Percy Pembroke	Stan Laurel	Frank Young	Lloyd French	Staff	2-Reel Comedy	Schedule
Ralph Cedar	Spat Family	Nick Barrows	Clarence Hennecke	Staff	2-Reel Comedy	Schedule
Roach-Clements	Glenn Tryon	Fred Jackman	Clyde Hopkins	Staff	"Somewhere in Missouri"	6th Week
...SSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 7945**
...V. Patton Productions. H. F. MacPherson, Mgr.						
...ford Productions.						
Maloney-Williamson	Leo Maloney	J. Badarocca	Stratton		"Hunting Trouble"	Editing
...Coan Productions.						
Chas. Hutchinson	Chas. Hutchinson	Miller	Frank Hangne		"Fighting Through"	2nd Week
... Brown Productions.						
Al Rogell	Fred Thompson	Walker	Don Duncan		5-Reel Western	1st Week
...NNETT STUDIO. 1712 Glendale Blvd.						**Drexel 1550**
Del Ruth	Harry Langdon	Spear	Gray		"Shanghaied Lovers"	4th Week
Del Lord	All-Star	Billy Williams	Stevens	Staff	"Adams Fib"	2nd Week
...UART MACK STUDIO. 1329 Gordon St. Stuart Mack, Prod. Mgr.						**Holly 1918**
Stewart Mack	Lola Patti	Paul Allen	Harry Crawford	Staff	Serial	Schedule
Elmer Dewey	All Star	Bert Longenecker	Wm. Muench	L. V. Jefferson	"Eyes That See"	1st Week
Clayton Grandin	Robt. Ramsay	Jim Crosby	Wm. Wallace	L. V. Jefferson	"Unarmed"	Editing
...NSET PRODUCTIONS. 7425 Sunset Blvd. A. J. Xydias, Pres. and Gen. Mgr.						**476-001**
W. H. Curran	J. B. Warner	Philip Tannura	Harry Fraser		"Westbound"	Editing
Jack Nelson	J. B. Warner	Philip Tannura	Harry Fraser		"The Covered Trail"	Editing
...ITED STUDIOS. 5341 Melrose. M. C. Levee, Pres.						**Holly 4080**
...oph M. Schenck Productions. (First National Release).						
Jerome Storm	Constance Talmadge	Ray Binger	Edward Brophy	Sullivan	"The Gold Fish"	5th Week
...t National Productions.						
Jack Dillon	Griffith-Tearle	James Van Tree	J. Dunn		"The Lilies of the Field"	4th Week
...rice Tourneur Productions.						
...ard Walton Tully Productions.						
Jos. DeGrasse	All-Star	Geo. Reehm	Warrenton-Carpenter	Johnson	"Flowing Gold"	8th Week
...k Lloyd Productions.						
Frank Lloyd	All-Star		Harry Weil		"The Sea Hawk"	1st Week
...IVERSAL STUDIO. Fred Datig, Casting.						**433-131**
...versal Film Manufacturing Co. (Universal Release).						
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	14th Week
C. Brown	All-Star		Ernest Laemmle		"Signal Tower"	11th Week
Eddie Cline	Reginald Denny				"Love Insurance"	Preparing
Edward Laemmle	Billy Sullivan				"The Leather Pushers"	Schedule
Robt. Hill	Laura LaPlante	Jack Rose		Hugh Hoffman	"An Old Man's Darling"	Preparing
Wm. Craft	Wm. Desmond		Koehner		"The Riddle Rider"	8th Week
Marchant	Luciano Albertini		Ray Taylor		"The Iron Man"	5th Week
Irving Cummings	Herbert Rawlinson		Woolstenhume		"A Virtuous Crook"	Editing
King Baggot	Mary Philbin		Barry		"The Inheritors"	2nd Week
Ed Sedgwick	Hoot Gibson	Virgil Miller	Bill Tummel		"The Cocotah Kid"	2nd Week
...erial Productions.						
Robt. Florey	Maurice Cannon	Paul Ivano	Dick Blaydon	Robt. Florey	Comedy	2nd Week
...TAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						**598-131**
...ARNER BROS. STUDIOS. 5842 Sunset Blvd.						**Holly 4181**
...rner Brothers Productions.						
Wm. A. Seiter	All-Star	John Stumar	Tenny Wright		"How to Educate a Wife"	Preparing
Harry Beaumont	All-Star	David Abel	Frank Strayer		"Babbitt"	Preparing
Wm. Beaudine	All-Star	E. B. DuPar			"Lover's Lane"	Preparing
Monte Bell				Bell-Doty	"Broadway After Dark"	Preparing

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Considering Raiment

By Sada Cowan and Howard Higgin

Continued from Page 5

people want to have a social chat with her, rather than discuss humdrum business.

For clothes actually affect us when we wear them. Take a studio example: A very prominent director—we shall mention no names—saw starring possibilities in a girl who had hitherto been a bathing-beauty, pert and saucy; he clothed her in gorgeous raiment of silken and gold cloth, gave her jewels galore, even to be-gemming her slippers; he dressed her hair in most exotic, elaborate fashion; her dresses all had long trains and tight hems. As a result, she lost the free and easy stride of the bathing-girl. she carried her head erect and queenly. Her whole attitude changed without any instruction, so that she could show her clothes. Naturally, and entirely subconsciously, she assumed the queenly bearing that her clothes demanded. After a few months, the impulse was so strong that this actress would have looked just as imposing in a bathing-suit as she did in her gorgeous studio evening costumes; in short, the clothes had sold her a certain attitude which was now hers, on the set, in the street, or at home. Similarly, we can all change our entire bearing, as well as our carriage, posture, etc., by the type of clothes we wear. Therefore, having thought out exacttly the parts we want to play in the human drama, it behooves us to dress ourselves for those parts, and then in a short space of time, we will find ourselves assuming them naturally, gracefully and convincingly. The drama of the studio and of the screen is after all the drama of life, merely focused to a small pinpoint. The same rules apply in the larger sphere as in the lesser.

The second instruction regarding dress is to adhere to type. The well-drssed man, as well as the well-dressd woman, is well-dressed because he has studied his own type and has seen to it that his clothes show him off to best advantage, irrespective of the minor change in the mode from time to time. Of course, the exemplification of this idea is the more colorful with the female sex, since men's style have but minor changes with the seasons or with the period. The matron looks ludicrous in the flapper costume, and vice versa. There is nothing more appealing to every man, whatever his age, than a youthful matron who realizes that her callow days have gone, and who dresses the part she really holds. Naturally, in dressing this part, she will assume the proper carriage and demeanor for it.

Some of us are beautiful—but these people can wear almost anything. But most of us have just one or two points of interest about us. These are the things we should study, just as any stage or screen director or playwright studies his characters. Having studied them, we must use our best thoughts to dress them correctly. Then we will, consciously or subconsciously, play these parts convincingly and attain success in whatever sphere of life we are acting.

Dramatic Conquest

Continued from page 6

the young actor intimately can appreciate how he can "take himself in" when it spells greater charm in his work. He is the capable man who can hand out freely all the drama in the world, and yet be like the eternal boy who still believes in ghost stories.

This past year has witnessed success after success for him, the variety of characterizations he has played in his entire career is most impressive, but his name on the dotted line for "Magnolia" in a role so uniquely outstanding as that of the young hero who had to learn to fight to demonstrate that he was a true southerner, means more than a "big" part. It is nearing the goal! And Landis has proved that if an actor keeps moving he will reach the goal and find that all the hard work and the long hours are worth while.

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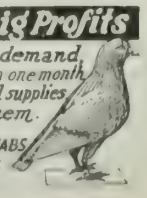

Flashes from Frisco

By AGNES KERR CRAWFORD

The newly organized Marriott Productions have taken as their temporary headquarters and studio almost the entire first floor of the Hotel Van Dorn at 242 Turk Street, and expect to begin production there the first of the new year. The organization is headed by Frank B. Marriott, Englishman and globe-trotter, as its president, and Forrest B. Creighton, well known, and with long experience of both the spoken stage and the screen, as its director general. The Marriott Productions have absorbed as one of its branches the Mandarin Photoplays, organized some months ago, and will carry out their plans for the filming of "Young China", by Charles Caldwell Dobie, one of the sweetest romances ever written about San Francisco's Chinatown. The exteriors are to be filmed in Chinatown itself and the interiors in their studio now being equipped at 242 Turk Street. The organization will also make a series of two-reel sport pictures. Good, clean outdoor stories, each one dealing with some branch of sport, tennis, baseball, fooball, and the many varieties of college athletics.

"Half-A-Dollar-Bill," latest production of the Graf films, had its world premier showing at the Warfield Theater last Saturday, and is being welcomed by crowded houses of enthusiastic film fans. For it is not only the best picture that the Graf organization has made, but its one of the best pictures to come to any local theater this season. A good, clean story with lots of human interest, well photographed in attractive and unusual surroundings, and beautifully photographed in attractive and unusual surroundings, and beautifully played by a cast of well known stars, including Anna Q. Nilsson, Mitchell Lewis, Raymond Hatton, William T. Carleton, George MacQuarrie, Alec B. Francis, little Frankie Darrow, and the two dogs "Cameo" and "Irish." It's one of those pictures that make you laugh, gives you real thrills in the big fight scenes, and when the faithful "Irish" jumps off the high pier and swims after the ship that is carrying away his friends, at last to be hauled on board hanging to a rope by his teeth, a lump comes into your throat. But it's one of those real pictures that everyone, old and young, will enjoy. The story is from the pen of Curtis Benton, and S. Van Dyke wielded the megaphone. Little Frankie Darrow, and "Irish" are making personal appearances for the first few days of the showing.

Joseph Jackson, director of publicity for Goldwyn, and president of the Wampas, Ray Leek, chairman of the Frolic and ball committee and Harry Beall arrived in San Francisco on Sunday morning. They spent the day inspecting the Civic Auditorium, and working with Garrett Graham on the plans and arrangements for the big Wampas Ball on January 19th. Everything points to the most successful affair that the Wampas has ever put on, the ticket sale going on merrily, and they returned to the south on Sunday evening much pleased with the outlook for some grand part.

Gouverneur Morris, famous author of the screen, spent a few days as a guest at the Hotel Plaza last week.

Grace Sanderson Michie, head of the scenario department of the Rellimeo Films of this city and Hollywood, has gone to New York to spend Christmas with her husband, Gordon Michie, business manager of the organization, who is there completing arrangements for the release of their recently completed pictures, "Eight Bucks" and "The Yellow Stigma."

Mrs. Wallace Reid, her mother, and little son Wally, Jr., spent a day or two in San Francisco the first of last week. They were en route from Canada, where she has been speaking before clubs, and many other organizations on the narcotic evil, in connection with the showing of her film "Human Wreckage," to her home in Hollywood, for the Christmas season.

William Matthews, well known to the film world and lately production manager for the Kenmat Productions is now the head of a new film organization; the Nova Productions with offices in the Golden Gate Theater building. The company already have all their plans under way for the making of a series of reel feature pictures of the great outdoors. first will be from the story by W. C. T published in "Adventure," and will be under the working title of "Sticky Ro Louis King will direct, and the cast will clude Tom Santschi, Clair Adams, Ge Nicols, and the newly discovered wonder Baby Mary Rore. The studio work will be at the Gerson Studio at 1947 Page street, the outdoor scenes in San Francisco and Bay District. The full cast will be ready announcement within a few days.

This is a week of new pictures in the l ing houses of San Francisco for besides world premier of "Half-A-Dollar-Bill" at Warfield, "Under The Red Robe" makes local bow at the Imperial; Lillian Gish's picture "The White Sister" comes to the C tol and much interest is aroused in "Ste Steps Out" at the California on accoun Doug Fairbanks, Jr.

The incomparable Nora Bayes comes to as this week's headliner at the Orpheum, ing ourneyed all the way jto the coast f special four-week's engagement, before goes to New York with a new play.

Ted Oliver, who played heavy in the two pictures made by the Gerson Films, is now to win laurels for himself in a branch of the business, as he has written scenarios that are to be filmed by a local ganization in the very near future.

"Lightnin'" Frank Bacon's masterpiece ened to a packed and delighted house on day evening at the Columbia Theater. of the original cast is still with the comp and Percy Pollock who plays Bacon's own role gives a charming and adequate perf ance. On the arrival of the company on urday they were met at the ferry by a com tee from civic bodies, the native sons, other organizations, and driven to the city for a formal welcome by the mayor, and leading citizens gathered to do honor to memory of Frank Bacon, one of San F cisco's best loved sons.

The Speech for Fame

By HAROLD WALLACE

That the road to success in the "movies" is not without hardships, but rather the result of conscientious effort and hard work has been proven in several cases of present day stars.

Among these is Monte Blue, and none will dispute the fact that his was an humble beginning. For Monte's first work for a motion picture company was not before the camera but as a utility laborer at the D. W. Griffith Studios, which paid him the handsome sum of $1.50 per day.

Until his decision to break into pictures, through any available medium, Monte had roved over the world—a soldier of fortune, as sailor, soldier, lumber jack and cow puncher as occasion demanded. Tiring of this, he returned to America and began his work at the Griffith Studio.

It was on a noon hour, when he was exhorting his fellow laborers on their rights as workmen that he was first noticed by Mr. Griffith, who was impressed by his earnestness and naturalness—and Monte wasn't acting. Later, when a picture offered a small role for a "stump speaker" Griffith recalled the impassioned speech of the laborer, and had him make up for the part. The result was satisfactory, and on the strength of his work in that first picture, he was given other "extra" roles and "bits."

The struggle was a long one, but that M made good his opportunity is born out by present position among the screen's stars t and the prominent place he occupies in hearts of the fans.

His work in "Orphans of the Storm," first big picture, and then in "Peacock Al and "Broadway Rose," brought him a con with the Warner Brothers. Under the Wa banner he has appeared as star in "M Street" and "Brass"—and more recently in Ernst Lubitsch production, "The Marr Circle"—in which his work is said to ec all his previous efforts.

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Helen Lynch Signed for Sawyer Film

Miss Helen Lynch who was one of the thirteen baby stars selected by the Wampas in 1923 has demonstrated in her work that she more than justifies the signal honor.

Miss Lynch has been selected to appear with Barbara La Marr in "The Shooting of Dan McGraw" which is now in preparation.

Chaplin Aide in Talmadge Film

Nellie Bly Baker of the Chaplin Studios, has been loaned by Chaplin to Constance Talmadge for a role in her next picture, "The Gold Fish."

Miss Baker will be remembered for her characterization of the masseuse in "A Woman of Paris," Chaplin's latest dramatic production. She has had a number of calls from the various other studios but Chaplin did not give her permission to work elsewhere. She is his secretary but will give up that position for a prominent part in his next production.

Old-Timer Will Attend Frisco Frolic

The first star ever photographed for a motion picture expects to attend the Wampas Frolic in San Francisco Jan. 19th. Cissy Fitzgerald, who made her first camera appearance for Thomas Edison in 1898 at Orange, N. J., and who is now appearing as "The Suicide Blonde" in Richard Walton Tully's production of "Flowing Gold", is making preparations to attend and let the public see the "perennial flapper."

Dixon Resigns Exchange Job

Thomas Dixon, Jr., director and secretary of Shadowland Productions, the local Olive Street exchange, has resigned his secretarial duties to give more time to his script work for local production companies.

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Figures That Lie

By MARGUERITE COURTAT McKEE

Continued from Page 7

Jade is growing in vogue for pendants, buckles and almost every other ornament or article into which it can be fashioned. Some of those little shops in the side streets or in the West Lake section are very comfortable and are carrying a great many new ideas in tortoise shell. Among the most graceful are bangle bracelets. They are like the Chinese charm bracelets, which a few years ago were worn as charms—inexpensive affairs, and the fad of the day.

Mah Jong!

By RAYMOND McKEE

Last week we four were seated around the table with our tiles built into a wall two tiles high and seventeen tiles long, without the seasons, 18 with the seasons. Then we pushed the four walls together to form a hollow square, remember? Now we will break the wall. "E" will begin by throwing the dice, you remember that East is the one who threw the highest number. Now then, "E" throws the dice to determine which wall shall be broken. Starting with his own wall as number one, and counting to the right until he reaches the number thrown. His own wall will be 5 or 9; that on his right 2, 6, or 10, the fellow opposite is 3, 7, or 11 and on his left, 4, 8, or 12. Now count it, then I'll be sure that you understand. The player whose wall is to be broken, shall throw the dice, then add this second throw to the number thrown for his wall. Taking the total of the two throws, and counting the stacks of tiles in his own wall, from right to left until he arrives at a number corresponding to the total of the two throws. the stack arrived at shall be lifted and placed on the top of he wall o the right of the opening, the lower tile of the two, next the opening; the upper one farther from it. These are known as "loose tiles." Should the number exceed the number of stacks in the player's own wall, it must be carried on to the next wall on his left. It shall be the duty of the player whose wall is broken, to make another break to the right of the opening separating seven stacks or fourteen tiles, including the loose tiles, from the rest. These tiles cannot be used in play, they are reserved for replacing kongs. Whatever that is, we'll find out later. If they are reached before any player goes Mah Jong, the game is drawn, the hands are all thrown up and the position of "E" passes to the right. Now for the draw. Beginning with "E", each player in turn to the right shall take two stacks, or four tiles from the end of the wall at the left of the opening. Then each in turn takes four more, until each has 12. Each then takes one tile, making thirteen in hand, then "E" takes the fourteenth.

It is always good form, if th player whose wall is being drawn from, will swing the open end of it to the center of the table in such a position that all may reach it. He shall also see tha teach player takes tiles in the proper order. Never look at any of the tiles you have drawn until you have drawn a complete h It you should, you must pal ten points to of us for every tile so looked at. Any p having looked at any tile in his hand the number is more or less than thirteen, not correct the error, but shall play with foul or stale hand, as the case may be, settle accordingly at the end. And should knock over or expose a tile or tiles while d ing to your hand, you must take those tiles your own hand then allow the player to such tiles would have gone to take the that would have gone t oyou. I know it's to follow so you'll have to listen closely. member those of you who play Mah Jong, these rules are as the Chinese play it, you'll have to take my word for this fo Chinese have no book of instruction. play the game as children and consequ feel no need for a book of rules. Such as "Chow," "bamboo," "characters," "D "Dragons," etc., are merely colloquial, have no equivalent Chinese character i Chinese written language. All of the te ology used by Americans in playing Mah was devised by a man named J. P. Bab Mr. Babcock lived a great many years i interior of China and spoke the language, died their art, in fact was dependent en on the Chinese for recreation so of cour became interested in their national game. has written a book of rules and for the a you may own one. Write to Joseph Park cock, 36 Spear Street, San Francisco, Cali haven't yet read his book but I'm sure it be quite complete.

Next week we will play the game.

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Present
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Photographed by James Van Tree
Story by Adelaide Heilbron

CAST:

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Corinne Griffith	Mildred Ha
Chas. Gerrard	Ted Co
Crawford Kent	Walter Ha
Mammy Peters	Ma
Phylis Haver	Gert
Edith Ransom	
Alma Bennett	
Myrtle Steadman	
Cissy Fitzgerald	Flo
Chas. Murray	Charlie
Baby Dorothy Brock	Baby
Sylvia Breamer	

Buster Keaton Productions
Present
"SHERLOCK JUNIOR"
Directed by Buster Keaton
Photographed by Elgin Lessley
Scenario by Jean Havez

CAST:

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Katheryn McGuire	Irwin Connolly
Joe Keaton	Ward Crane

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CHARACTERS

The Film Tribune

THE WORLD'S GREATEST FILMPAPER

me VI | SATURDAY, JANUARY 5th, 1924 | Number 38

POLICE CONFLICT IN MABEL NORMAND SHOOTING QUIZ

NIGHT FIRE CAUSES DAMAGE AT UNIVERSAL CITY

perties and Equipment Burned

ire, of unknown origin, which Universal City at midnight sday caused damage esti- at many thousands of dol-

e big stage suffered worst, sets for several pictures now ogress were destroyed. e property room was also in ath of the fire and many valu- props were burned. Many ry uniforms, loaned by the ian government were among The yare covered by in- ce.

d Bennett Will Be in Lloyd Film

id Bennett, the doll-like Maid an in Douglas Fairbank's in Hood," and more recently in the principal role in her nd's (Fred Niblo's) film ver- of "Captain Applejack," has selected to play the part of mond Godolphin in Frank l's production of "The Sea k."

ss Bennett came to America Australia in 1915 and after son on the speaking stage in ort of Otis Skinner in "Cock e Walk," was given a film ing contract by Thomas H. "The Greatest Show on h," "Hairpins," "Stepping "The Little Brother" and Bad Man" in which she sup- d Holbrook Blinn, are among best known screen vehicles.

andons Villainy for Smile Stuff

lember the fellow in "Rosita" received the special smiles of y Pickford and threw her a tiful white rose plucked from lady's hair?

hat's Russell Ritchie, and just account of that rose and smile o longer will play 'villains.' Why get knocks and snarls n I can get beautiful smiles?" Russell. "'Villain' parts are right until once you have ed 'hero stuff,' because then re spoiled as a 'villain.' Who'd bread and butter when he d get ice cream and cake? how, it's great to be a hero!"

FRANCIS X. BUSHMAN WILL RETURN TO SCREEN IN "BEN HUR" ROLE

Francis X. Bushman, at one time the most popular actor on the screen, will return to the silver sheet as Messala in "Ben Hur," which the Goldwyn Pictures Corporation will make in Europe.

This was the announcement made yesterday by Abraham Lehr, Vice-President in charge of production at the Goldwyn Studios.

The selection is of particular interest to motion picture fans because it will be the first picture in which Bushman has ever appeared in which he was not the star and the first picture in which he has played the villain. Messala is the noble Roman who is the chief antagonist to Ben-Hur, the idealistic young Jew. The story is laid in the time of Christ when the Jews were under the rule of the Romans.

The announcement of Bushman's selection as Messala marks the fifth member of the cast to be chosen.

"I would rather play the 'heavy' in 'Ben-Hur' than to star in any other picture," Bushman said yesterday. "As a boy I saw the stage version in Baltimore and it has always been my ambition to appear in it."

William S. Hart played the role of Messala on the stage for several years before he became the good bad man of the flickering drama.

Film tests of Bushman, taken by June Mathis, Goldwyn Editorial Director, showed him to be ideally fitted for the role of the Roman soldier. His features are classic and his body athletic. For four years he was the most sought after model in New York for such sculptors as Karl Bitter, Daniel C. Franch, Isidor Konti and Mrs. Harry Payne Whitney. In fact, there is hardly a large city in the country that does not possess a monument or painting for which he has posed.

He will be a worthy antagonist for George Walsh, a perfect specimen of physical manhood, who plays the title role.

Cameraman Is Champ Golfer

John Mescall, who is photographing Ruper Hughes' current picture "True As Steel," recently won the Los Angeles City Golf Championship. Mescall also held the same title in 1917.

New Edit Plan For Fairbanks

Douglas Fairbanks and his editorial staff have developed a system of cutting that obviates all the confusion and delay caused by the old method.

Instead of waiting until the picture is finished, "The Thief of Bagdad" has been assembled and cut as the production progressed. Hence, the cutting is completed at practically the same time as the final scenes are made.

A great advantage of this method is that it gives Doug a very definite idea of just how his story is developing and is a day-to-day guide to his editorial department.

Editing Three For Louis Mayer

Three big productions are now in the final stages of editing at the Louis B. Mayer studios. John M. Stahl's "Why Men Leave Home," based on Avery Hopwood's great stage comedy, will probably be the first ready for release to be followed shortly by Fred Niblo's colorful production of "Thy Name Is Woman" and Reginald Barker's stirring epic of sea coast life, "Cape Cod Folks." Dividing their time between supervision of the editing of these pictures and preparations for their next, all three directors will probably start "shooting" simultaneously along about the end of January.

McDowell Signed By Arthur Sawyer

Nelson McDowell has been signed by Metro, to play a character beachcomber in the production "Shooting of Dan McGrew." The company leaves for Catalina Island January 3rd to do the exterior work.

Policeman Figures in Party Fray

Reports issued from police headquarters late Friday indicate that a policeman assigned to the traffic squad had been acting as go-between for Courtland Dines, wealthy oil man shot at a New Year's party at which Mabel Normand and Edna Purviance were present, and Horace Greer, chauffeur for Miss Normand who shot Dines.

This policeman had made statements at the Good Samaritan Hospital to the effect Greer was being subjected to rough treatment during his detention by the authorities.

Greer's bail has been set at $10,000 and the preliminary hearing has been set for January 11th in Justice Hanby's court.

Not So Funny, Avers Charles

Charles Cruz, who recently finished the lead in "The Spark of Life", written and directed by Perley Poore Sheehan at Universal, is recovering from severe whip cuts he received during the filming of the picture. The whipping scene, in which Howard Truesdell inflicts punishment on Cruz was indeed realistic, and as Cruz says, should be of interest to those contemplating a screen career.

Is Familiar With All Sorts o' Shacks

Wm. Henshelwood, ("Billy Wood, for short) has designed all the sets for "Flowing Gold," the Rex Beach epic of the oil fields being picturized by Richard Walton Tully for First National. This art director has found his vast experience extremely necessary in the wide variety of settings required for this production.

From bunk houses to millionaire's mansions; modiste's shops to hotel lobbies; Texas farm shacks to governor's suite, pool halls of the oil fields to streets of oil boom towns, is a wide variety, but the artist, it is said, will show some startling effects.

Production Ceases At Pickford-Fairbanks

Production activities at the Pickford-Fairbanks studios were completed with the ending of the year 1923.

Actual filming of Mary Pickford's new offering "Dorothy Vernon of Haddon Hall," was finished on December 31st, and Marshall Neilan and the editorial staff are now in the midst of cutting and editing this feature.

The finishing of this picture completes Miss Pickford's production schedule which called for two pictures during the past year.

While no release date has yet been arranged for "Dorothy Vernon of Haddon Hall," it will be distributed through the United Artists Corporation and will probably reach the public some time in March.

Douglas Fairbanks' production, "The Thief of Bagdad," was completed almost simultaneously with Miss Pickford's, the month of December being devoted almost entirely to the filming of scenes of magic and fantasy, with the star alone appearing in these sequences.

"The Thief of Bagdad" will be given the usual Fairbanks" New York presentation in one of the legitimate theaters, with possible showings in other key cities to follow. Plans for the general distribution of this production will be held in abeyance, to be announced following the New York premier which will probably occur during the month of March.

Old-Time Lids Slated for Stan

Sometimes things are so old that they are new. For instance in making Hal Roach's latest Stan Laurel comedy "Rupert of Cold Slaw" under the direction of Perc Pembroke, the regular gold braid suits and inverted brimmed derby with horse's tail stuck in the top in the proper costume. The hats used in the picture were originally purchased by the United States Government and used for army dress parade in 1882—the infantry buttons and date are stamped on the inside.

Wreaks Vengeance With Banana-Cream

"All things come to him who waits!" hissed George Jeske, Hal Roach director, as he picked up a banana cream pie and let it fly full in Will Rogers' face. Vengeance wrecked, Jeske laughed one of his famous laughs. For many years he played the part of a Keystone Kop—and has stopped hundreds of pies in his day, and it has been his life's ambition to do that pie-throwing act with someone else as the target. But as that "gag" is obsolete as far as Hal Roach comedies are concerned, he did not have the opportunity to get even until Will Rogers and Rob Wagner decided to use the pie "gag" satirically. Then Jeske did the "dirty work."

WARRENTON CAMERAMAN FOR HIS MOTHER'S STAGE ASSOCIATE OF YEARS GONE BY

Many years ago, Joseph De Grass played opposite Lule Warrenton in "The Two Orphans" and "The Octoroon," upon the stage. Now DeGrasse is directing the Richard Walton Tully screen production of Rex Beach's "Flowing Gold," and Gilbert Warrenton, the son of DeGrasse's former playmate, is one of his cameramen.

Miss Warrenton will be remembered by theater-goers as one of the most versatile leading women of the stage. As a child, she played in stock at the old California Theater in San Francisco, and also in the company of her uncle, Sheridan Corbyn, throughout California, traveling by stage. Later, she toured the entire country as a reader, and as leading woman with her own company. She co-starred with W. V. Ranous in Shakespearean plays ,and with Franklyn MacLeay, was one of the last pupils of the late James E. Murdoch. Miss Warrenton instructed in elocution at St. Mary's Notre Dame, for two years, and was the only original member remaining with the Ulrich Stock Co. during its entire run of six seasons at the Grand Opera House in Los Angeles. During this time she appeared with and under the direction of DeGrasse. She has been working in pictures of late years.

Gilbert Warrenton, her son, is now rated as one of the most accomplished of cinematographers. He was responsible for much of the photographic beauty of "Enemies of Women," "Little Old New York," "Under the Red Robe," and other recent successes.

The Straight Dope About Palmborg

An item in a Hollywood newspaper the other day stated that Mr. C. F. Palmborg, Hollywood motion picture representative for the New York Life Insurance Company, had severed his connections and had gone into business for himself. This was, of course, a very absurd error, as Mr. Palmborg has no intentions whatsoever of leaving that company, as he handles the bulk of their film business. It is true, however, that he has opened another general insurance agency at the same address to deal in various forms of insurance. While financially interested in this new enterprise he is devoting the majority of his time to New York Life interests, the general agency being under his supervision but not detail management. There is not one iota of truth to the statement about his severance from the New York Life and he will continue to serve motion picture people in his past capacity as agent of this company for whom he has done such splendid work in the past eight years.

Lew Cody for Title Role in 'Dan McGrew'

Lew Cody has been chosen to enact the tile role in the S.L production of "The Shooting of Dan McGrew," for Metro. Announcement of the selection of Mr. Cody was made yesterday by Arthur Sawyer, supervisor of S-L Productions, following the compiling of the votes cast by exhibitors, exchange managers and salesmen for this coveted role.

Several months ago Mr. Sawyer sent a form letter to five hundred leading exhibitors and to all Metro exchange managers and salesmen asking that they vote for the actor they would pick for Dan McGrew. He enclosed a short synopsis and a week later was flooded with answers. Lew Cody was the popular choice.

Mr. Cody has recently appeared in "Nellie the Beautiful Cloak Model," "Reno," "Souls for Sale," "Within the Law" and other successful productions.

Barbara La Marr is the only other member of the all-star cast signed to date for "The Shooting of Dan McGrew." Miss La Marr will have the part of "The Lady Lou" in the screen adaptation of Robert W. Service's poem, which Clarence G. Badger will direct. Winifred Dunn prepared the continuity.

Actual production will start on "The Shooting of Dan McGrew" at the Metro studios this week.

"Ridin' Kid" Is Next for Cullen

Cullen Landis, upon his return from Natchez, Miss., where he is playing the leading male role in "Magnolia," a James Cruze production for Famous Players Lasky, will take off the fine raiment of a southern gentleman and don the outfit of cowpuncher. For preparations are being made for Mr. Landis' first independent starring production "The Ridin' Kid From Powder River," with the starting date to be announced. The story by H. H. Knibbs is now being put into continuity by Anthony W. Caldeway who adapted for the screen among other successes "Ruggles of Red Gap."

Lois Zellner, well known screen writer, is considering a contract to co-direct four of her own photoplays for an independent Hollywood company. One of these "Closed Doors" is now being developed by Miss Zellner into a six reel feature.

Now Rogers Has Become "Pie-ou

All that goes up must c down—all that starts must s and in the language of the po "I hurled a pie into the air was stopped by somebody. Wh I do not care." But this tim happened to be Will Rogers is now in the process of makin picture for Hal Roach under direction of Rob Wagner, ca "Warehouse Players," who on the receiving end of some en "gooey" pies. When the s had been shot and Rogers scraping some of the pie from face he was heard to remar "Who thinks up all this tu stuff anyhow?"

Beal Dons Make-up for Tourne

Another director has tur actor.

Scott R. Beal, assistant to M rice Tourneur, donned the m up yesterday for a brief ad scene in "Torment." In broadcloth, brass buttons jaunty cap he made a bell-ho to carry the luggage of a prin which is just what he did.

Beal emulated the example his chief, for in "The Brass tle," made last spring, Mr. T neur dropped his megaphone step in front of the camera as English merchant when an a who was ill failed to report the one brief scene in which was to appear.

Mr. Beal filled in yesterday a similar emergency.

'Twas a Farm Xmas For This Celebr

Anna Q. Nilsson spent Ch mas upon her new farm. Yes, know she is a farmerette, having purchased an acreage fifteen miles out of Hollywood course, it makes a rather long to her work upon "Flowing G the Richard Walton Tully pro tion upon which she is enga but Anna is rather a stren young lady, and doesn't mind.

Keenan Is Proud Of Ed Wy

Did you know that Frank K an is the father-in-law of Wynn, the famous stage come and musical comedy produ formerly a stage producer h self, the popular old stage st just as proud of his son-in-l success as though he didn't h a financial interest in some of shows. Keenan has just com ed a wonderful characteriza for the screen in Reginald B er's new picture, "Cape Folks," a coming Louis B. M offering through Metro.

Evelyn Sherman, Pat Calh Jack Radke and Frances Tait the latest additions to the ca "Flowing Gold," the Rex B novel under production by Ric Walton Tully for First Nati

's Certainly Sounds True-to-Life, Eh?

arles Hatton, working as a p in the mammoth hotel lob- ed in Richard Walton Tully's ing Gold," was seized with nting spell yesterday and headlong down a massive ase into the hotel lobby, t the hundreds of "guests." as given first aid by Frances surgical nurse of wartime also working in the picture, uffered no serious injury. cause could be ascertained, is said he had just been ap- ed of the intention of the or to give him a close-up!

o Watch Jules Become Cut-up

s a boy!"

se were the words that glad- d Christmas Eve for Jules , brother of and film editor ack White, comedy producer. baby, Jules's first, weighed pounds and has been named d Donald White, after his nal grandfather.

he laboratory seems deserted e next few days, it is because ng isn't allowed in the cut- rooms—and Jules passed d some unusually fine cigars. new arrival makes an uncle nly of Jack White, but of rothers Ben and Sam, who so members of his organiza- t the Fine Arts studio.

Bouquets for Metcalfe

A local film actor who won gh praise from the critics ring the recent run of ander the Great" at the ason was Earle Metcalfe, ying the part of Tex- in this stage production. the present time Met- fe is filling a tour with s company, but will re- n within the next week two and resume his rk. Relative to Metcalfe's rtrayal The Record says:

'Earle Metcalfe as the ug-chewing, pants-hitch- g, parabolic cowman, de- ves more space than can rein be given for a piece luminous characterization t equalled by any cowboy- e interpreter I have ever tched."

Which, you will no doubt ree is very broad in scope d an excellent testimonial Metcalfe's histrionic abil- . The Times says:

". . . Earle Metcalfe as exas came mighty near king the lion's share of the urels . . ."

Which is also broad and illiant. We are glad to e an old-timer like Met- fe step up and knock 'em ad this way. It revives r faith in the ability of mdom's pioneers.

Comes of Renowned Theatrical Folk

Joan Standing, who plays an important comedy part in Reginald Barker's new Louis B. Mayer-Metro offering, "Cape Cod Folks," is a member of one of the most famous theatrical families in history. A daughter of the late Herbert Standing, a noted stage figure for over two score years, she has six brothers on the stage, and all of them of stellar prominence.

Friendly Faces for Cowan-Higgin Walls

One of the strongest traditions of the motion picture world is that the scenario writer is the universal "goat." Actor, producer and director—all usually unite to blame the luckless writer for anything and everything. Such, however, is not the experience of Sada Cowan and Howard Higgin, well-known scenario team. Their story "Fashion Row," starring Mae Murray, brought them a photograph with the following inscription: "To my dear friends who wrote 'Fashion Row,' for which I am very grateful. Fondly, Mae Murray." They have just finished the script for Bill Hart's "A Lighter of Flames;" this star thanked them also for the adaptation, which he called "great stuff."

In fact, the walls of the Cowan-Higgin office are lined with a veritable photograph gallery of the leading lights in filmdom; and all the pictures carry messages of warm friendship. Among those represented are such well-known actors as Wallace Reid, Richard Bennett, Elliot Dexter, William H. Crane, Monte Blue, Bryant Washburn, Conrad Nagel, Theodore Kosloff—such scintillating female stars as Mary Pickford, Nazimova, Gloria Swanson, Clara Kimball Young, Wanda Hawley, Carmel Myers, and Jane Cowl—and such leading directors as Ernst Lubitsch, Dimitri Buchowetzski, Cecil B. de Mille, his brother, William, Sam Wood and Syd Franklin.

Tully Gives Filmdom Real Chill

All Hollywood experienced a thrill yesterday, when it was thought for a time the United Studios were ablaze. Flames were leaping heavenward and smoke in denseblack clouds hovered over the lot. Inhabitants of movieland and tourists from Iowa madly rushed toward the scene of the holocaust, only to discover that Richard Walton Tully was only staging some of the thrilling fire scenes for "Flowing Gold," Rex Beach's great tale of the oil fields, a forthcoming First National picture.

The completed picturization of this sequence can scarcely be more thrilling than was the actual taking. Several players escaped serious injury, and startling events not on the schedule transpired. And the four grinding cameras caught it all!

The bird that invented that "makes your mouth water" stuff ought to take a good look at this one! For here we see none less than the distinguished cinema artists Evelyn Adamson, Lew Cody and Naldo Morelli indulging in a couple mouthfuls of real, old-time spaghetti. To insure getting the proper "atmosphere" Morelli was called upon to prepare the delicacy, being initiated in the secrets of the spaghetti art, and the resultant stampede upon the piece-de-resistance by Mr. Cody and Miss Adamson brought out fully the completeness of the Morelli cooking talent. As Morelli said, "I guess I wasn't the only Italian at that table insofar as the spaghetti appetite was concerned." This is a scene from the forth-coming William B. Brush production "The Great Struggle" which Bertram Bracken is directing at the Hollywood Studios with a notable cast. Oui, oui, cherchez la spaghet!

FILM ACTOR SAYS PERSONALITY IS MORE INDUCIVE TO SCREEN SUCCESS THAN ACTING

Does acting ability or personality contribute most to the success and popularity of a screen player? This pertinent question was raised recently at a studio discussion by Bertram Grassby, well known actor now playing one of the principal roles in the Fox production "The Shadow of the East" who gave it as his opinion that of the two factors, personality is more important to the player, at least in so far as his box office value is concerned.

"Acting ability, while in itself something to be strived for by every intelligent actor or actress, will never get a player into the front rank of favorites," says Mr. Grassby. "While the public appreciates fine acting to a certain degree, its heart goes out more fully to the actor or actress of charming personal mannerisms and quaint individuality. This is not peculiar to the photoplay for a search of the records of both the spoken and silent drama reveals that the player of personality has ever been more popular and highly paid than the player who relied solely upon his acting ability.

"The success of virtually every prominent actor and actress on the screen today who is drawing a large salary because of the esteem with which he or she is regarded by the public, can be attributed more to their distinctive personalities than to any marked histronic superiority. Some of the present popular stars are relying almost exclusively upon their personal attractiveness, and boast little, if any, dramatic talent. On the other hand, there are any number of fine actors and actresses in the films who are meeting with only moderate success, and consequently receiving comparatively small salaries, because of the fact that they have colorless and unmagnetic personalities. This state of affairs may be deplored by many who go to the theatre in search of fine acting, but the bulk of theatergoers are quite satisfied with it, and will no doubt continue to be.

"The ideal to be striven for by every player is, of course, a combination of both acting ability and personality. This, however, is a rare achievement, and when we find the two qualities combined in one actor or actress, a John Barrymore, Mary Pickford, Lillian Gish, or Richard Barthlemess is the result."

Cameraman Speaks For Harry Wilson, etc

Glen Mac Williams, cameraman on "Captain January," starring Baby Peggy for Principal Pictures, says Robert Sherwood forgot an important phrase in the Movie Vocabulary of his book, "The Best Moving Pictures of 1922-1923."

"Credit department," is the expression, meaning, according to MacWilliams, the publicity office, which he says is the only place you can get any credit.

Here's a good one: A Venice fortune teller told Anna Q. Nilsson he could visualize her as signing some sort of contract soon.

Anna Q., who is at present playing the role of "Allegheny Briskow" in Richard Walton Tully's all-star production of "Flowing Gold," almost has a chronic case of writer's cramp from her contractual propensities. She's never without 'em!

For Week Starting Monday, Dec. 31st, 1923

Pulse of the Studios

For Week Starting Monday, Dec. 31st, 1923

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

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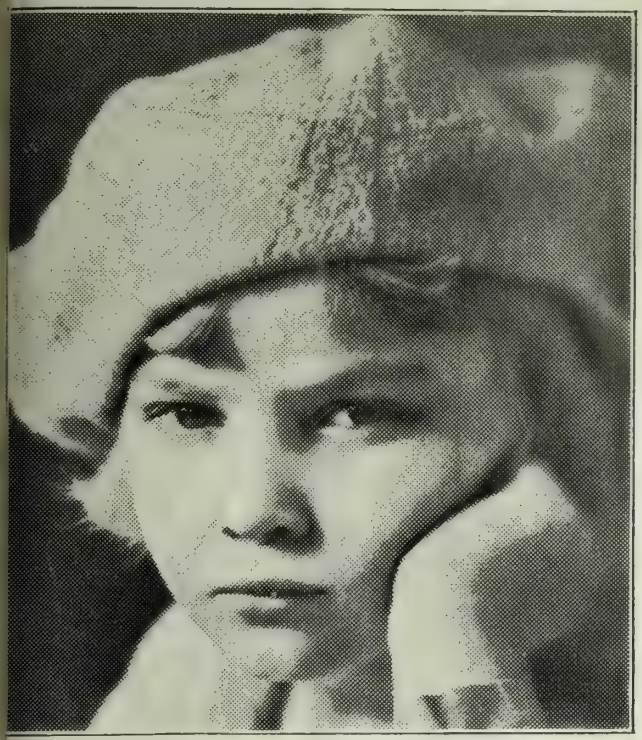
Eugene DeRue	Eddie Lyons	Ramsey	Cooke	Staff	2--Reel Comedies	Schedule
Ben Wilson Productions (Federated release)						
Dearholt Productions.						
Neva Gerber Productions.						
BRONX STUDIO. 1745 Glendale Blvd. Kenneth Bishop, Gen'l Mgr.						**Drexel 4**
Willey Productions.						
Fred Reel	Bill Patton	Zerr	Meeker	Fred Reel	"The Desert Secret"	Editing
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.						**578-**
Jas. Young	All-Star	Special	G. P. Saum	C. O. Sessel	"Welcome Stranger"	5th Week
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593-**
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting.						**Holly 0**
Century Comedies (Universal release).						
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**432-**
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	Feature Comedy	Preparing
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 3**
Scott Sidney	Dorothy Devore	Peterson-Garnett	Clemens		2-Reel Comedy	Schedule
Al. Christie	Bobby Vernon	Nagy-Phillips		Staff	Comedy	1st Week
CHARLES RAY STUDIO. 3700 Beverly Blvd. A. A. Kidder, Jr., Gen. Mgr.						**Drexel 2**
Hunt Stromberg Productions.						
	Bull Montana				2-Reel Comedy	Preparing
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						**431-**
Ryan Bros. Productions						
Geo. Chesebro	Chesebro-Clayton	Selander	Reed	Ben Cohen	"The Wolf Man"	Editing
Independent Picturs Corporation. Jesse J. Goldburg, Pres. & Gen'l Mgr.						
J. P. McGowan	Franklyn Farnum	Walter Griffin	Mack V. Wright	Agnes Parsons	6-Reel Western	Schedule
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Conley	Meehan		Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
Al. Ray	All-Star	McGill		Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
F. Hibbard	Lloyd Hamilton	Corby		Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 3**
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Tom Buckinham	All-Star	Sid Wagner	Kingling	Carter	"The Arizona Express"	7th Week
David Solomon	Shirley Mason	Geo. Eastman	Nathan		"The Morroco Box"	4th Week
John Ford	All-Star	Schneiderman	Ed. O'Ferna			1st Week
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead		"The Plunderer"	3rd Week
Wm. Wellman	Chas. Jones	Joe August	Horace Hough		"Donnegan"	2nd Week
GARSON STUDIO. 1845 Glendale Blvd.						**Drexel 0**
Benny Zeidman Productions.						
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						**Holly 0**
Monty Banks Productions.						
R. Wm. Neill	All-Star	Ray June	Josef Von Sternberg		"Rose of the Ghetto"	Preparing
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						**761-**
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"True as Steel"	4th Week
			M. K. Wilson		Feature Drama	Preparing
Tiffany Productions.						
Robt. Leonard	Mae Murray	Ollie Marsh	David Todd		"Mademoiselle Midnight"	2nd Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 1**
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Finis Fox Productions.—R. R. Beatty, Bus. Mgr.						
Priscilla Moran Productions.—O. M. Baker, Bus. Mgr.						
M. Webb	Priscilla Moran					Preparing
Wm. Brush Productions.						
Bertram Bracken	All-Star	G. Pollock	John Prince		"The Great Struggle"	4th Week
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Sanford Productions.						
Kinemart Productions. B. Schrader, Casting. 1442 Beachwood Drive.						
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						**761-**
Thomas H. Ince Corporation.						
Del Andrews	All-Star	Max Dupont	Frank Gerghty	Del Andrews	"The Galloping Fish"	12th Week
John Griffith Wray	All-Star	Henry Sharp	Buddy Ericksen	C. Gardner Sullivan	"Against the Rules"	7th Week
Lambert Hillyer	All-Star		Lester Manter	L. Hillyer	"Those Who Dance"	4th Week
Regal Pictures, Inc.						
Wm. Beaudine	All-Star			C. Gardner Sullivan	"Love and Lies"	1st Week



. the sapphire sea of Ber- . . . Cuba and its his- l tradition . . . ancient e ports of the West Indies . New Orleans with its t charm . . . the ever- s of Florida with their un- mable mystery . . . alliga- . . . palm trees . . . white avenues through hes of cozy cities . . . a aired youngster making a tion . . . unsophisticated . timid . . . wonderment eyes.

few days ago the publisher of Angeles newspaper conduct- a Wonder Child contest an- ed that the laurels had been ded to George Ezra Crane, f Hollywood and all the pent- xiety and excitement of hun- of fond parents was instant- bdued. Be it known here this fortunate youngster is ix years of age and while he ot as yet attained any prom- e in the realm of flickering a it is certain that if he sets nind upon attaining that end ill certainly achieve his own in the Screen Kiddies' Guild. he is a charming and manly and has a serious and re- d demeanor that is most re- ing after one has encountered any temperamental film chil- And certainly motion pic- will not cause any change in ge's manner of conduct for he already been the recipient of glowing praises from re- ed folk and has been the cen- figure of so many gatherings if he had even one spark of siraole ego in him it would popped out long e'er this. king in the words of the news- r which awarded him his most t honor:

. . . the fortunate young- the six-year-old son of George Crane of Hollywood, is a elous raconteur of original es. Out of his own fertile imagination and without any prep- aration, he weaves the most en- chanting tales. He first displayed this gift when but two years of age.

"Since then he has delighted large audiences at school, and charitable entertainments, with his art. His story-telling was a reg- ular weekly feature of the public library in Tampa, Florida, where his family formerly lived.

"Not only is this unusual prod- igy extraordinarily accomplished, but he is also extraordinarily beau- tiful. He has golden hair, sap- phire eyes and a captivating smile. He is physically perfect, his bod- ily measurements harmonizing thoroughly . . ."

Now the talent of this boy is to be brought to the screen. One of the independent producers in the Hollywood field, quick to grasp the possibilities of the contest winner, signed him for a photoplay deal- ing with a Fairyland theme. George is to portray the role of the Prince, (for every fairy story, as you know, is built around some Prince Charming), as the blind girl, played by Doris Eileen Whit- mer, imagines him to be. He ought to be a veritable revelation in such a role and certainly no better op- portunity could be afforded to bring out the nigh-ethereal quali- ties possessed by him. There is something fragile in his make-up that at times leads one to believe he was not fitted for such a mun- dane existence as we lead in this modern hey-day of civilization and hard-boiled business. He seems to belong to the age of Mer- rie Old England when knights rode forth to battle for fair ladies and prove their mettle on the tournament grounds in mighty jousting. Yet this impression is as quickly done away with when some American-boy expression comes forth from him with bom- bardment-like directness, and we as quickly relegate him to the ranks of today's kids. George Ezra Crane, Jr., has great fasci- nation for everyone with whom he comes in contact and therefore it is not hard to prophecy that he will attain all due recognition from cinema enthusiasts if he is af- forded the proper guidance in es- tablishing his own distinctive per- sonality before the camera. May he progress rapidly and in secur- ity. He brings a welcome change to the order of things a la cinema- kids.

GOLDWYN BREAKS HORNET'S NEST; ACTORS DECLAIM "THIRTY-THREE"

Samuel Goldwyn has stirred up a hornet's nest with his statement in the Los Angeles press that there are only thirty-three good actors in Hollywood.

Prominent players located here registered indignant protest last week and took issue with the mov- ie magnate who is now arranging to establish producing headquar- ters in Los Angeles.

"I respect Mr. Goldwyn as one of the most powerful factors in motion pictures today but I cannot conceive on what basis he estab- lishes his statement that there are only thirty-three good actors in Hollywood," said Conway Tearle, popular leading man, at the Unit- ed Studios last week.

"Thousands of actors find work in Hollywood studios. Hundreds of them are graduates from the spoken drama, men who estab- lished reputations as actors before they entered the silent drama. If Mr. Goldwyn is right then many producers are wrong for they are engaging daily, hundreds of men who they consider good actors.

"There can only be one way in which the merits of an actor can be judged and that is by his popu- larity with the public. Hundreds of actors in Hollywood are draw- ing millions of people to the thea- ters throughout the world. While all great screen favorites are not great actors yet it is certainly safe to say that ninety per cent of the popular players who work in Hol- lywood are considered good actors by the public and that is really what counts."

"If there are only thirty-three good actors in Hollywood then it is about time that hundreds of men who are making their living as actors, find other employment and make room for new talent," said Pat O'Malley, leading man for Laurette Taylor at the Metro studio. "However, I disagree with the contention that there are only this limited number of capable actors in Los Angeles. Like in every other calling the capabilities of actors are measured by degree. I cannot agree with the belief that there are only thirty-three good actors appearing in pictures—and there are hundreds of them—do so because they are capable actors. I am confident that from four to six hundred could be named and that any committee of critics would de- clare them artists of the first wa- ter."

"I believe that if the question were put to the public the num- ber of good actors in Los Angeles would run four times the number prescribed by Mr. Goldwyn," said Lloyd Hughes, leading man for Mary Pickford, Colleen Moore and other celebrities. " Ishould be interested in reading a list of Mr. Goldwyn's thirty-three and then submitting that list to the public for its opinion. Just what com- prises good acting is no easy mat- ter to decide. What one person considers great another considers poor. I believe there are as many good actors in pictures as there are on the stage, if not more."

"Gang" Work Looks Bad for Ringlings

Hal Roach's "Gang" is having a circus these days—a real wild west show. They are the show people. About fifty extra children appear as the audience. The pic- ture is being made at the Hal Roach ranch and the goat, the bear, Bill, the "Gang" dog, an old white horse that Stan Laurel bought for fifteen dollars, a but- ting ram, ducks, geese and mon- keys help make up the "animal" part of the circus. In the absence of Bob McGowan, Mark Gold- aine is directing.

Esther Is Another Mayflowerite

Esther Ralston, formerly a fea- tured player in Universal pictures and who recently completed her work with Lubitsch in "The Mar- riage Circle," is a bona-fide de- scendant of Governor William Bradford of the first Pilgrim Col- ony. Naturally, therefore, her family tree brings her line back directly to the hardy band of pio- neers who crossed the Atlantic in the Mayflower.

The actors in the various branches of the theatrical profes- sion and the motion-picture field, have in their ranks quite a num- ber of persons who trace a similar descent. At the suggestion of a small group now in California, Miss Ralston is devoting her lei- sure time to the organization of what is tentatively called the "A. D. M.: Actors Descendants from the Mayflower." It is planned to model this new group after the D. A. R.

"Ah, Buy Gum!" Quoth Wrigley

When a man has spent a life time in mastering not only a dif- ficult but graceful art of chewing gum it is only natural that he should wish to pass it along as in his latest Hal Roach comedy "Warehouse Players" in which he enacts the role of an accomplished motion picture director, he has the whole company from the king to the jester doing their jaw calis- thenics in typical Rogers style. It's going to be a great year for the gum manufacturers.

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 28**
Buster Keaton	Buster Keaton	Elgin Lessley	Walter Reed	Jean Havez	"Sherlock Junior"	7th Week
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						**Holly 24**
Paramount Pictures. (Famous Players-Lasky Release.)						
James Cruze	All-Star	Karl Brown	Vernon Keays	Walter Woods	"Magnolia"	2nd Week
Sam Wood Productions.						
Jos. Henabery Productions.						
Irvin Willat Productions.						
L. B. MAYER STUDIO. 5360 Melrose Ave.						**431-1**
Fred Niblo Productions.						
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 21**
Louis B. Mayer Productions. (Metro Release).						
B. P. Schulberg Productions (Preferred Pictures Release).						
Gasnier	All-Star	Karl Struss	George Yohalem	Waldemar Young	"Poisoned Paradise"	4th Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 44**
Geo. D. Baker	All-Star	Arnold	Eddington	Geo. D. Baker	"Revelations"	10th Week
King Vidor	Laurette Taylor	Chet Lyons	Dave Howard		"Happiness"	10th Week
Clarence Badger	All Star	Rudolph Burquist	Chas. Hunt	Winnifred Dunn	"The Shooting of Dan McGrew"	1st Week
Jackie Coogan Productions.						
V. Schertzinger	Jackie Coogan	Frank Good	Brewster		"A Boy of Flanders"	3rd Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 79**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	29th Week
Marshall Neilan	Mary Pickford	Rosher	Tommy Held	Staff	"Dorothy Vernon of Haddon Hall"	11th Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 28**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Eddie Cline	Baby Peggy	Glenn McWilliams	Fred Tyler	Grey-Unsell	'Captain January"	5th Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 77**
Mal St. Claire	Alberta Vaughn	Lee Garmes	Lonnie Dorsa	Zamuck	Comedy	2nd Episode
Emory Johnson	All-Star	Ross Fisher		Mrs. Emilie Johnson	"Swords and Plow Shares"	3rd Week
Carlos Productions.						
Henry Lehrman	Richard Talmadge	Wm. Marshall	Roland Asher		"On Ttime"	Editing
Jimmy Horne	Richard Talmadge	Wm. Marshall			"In Fast Company"	1st Week
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-7**
Leo McCarey	Will Rogers	Robt. Doran	Ross Lederman	Staff	2-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
Robt. Wagner	Chas. Chase	Ed Willatt	Leo Gerstad	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	Harry LaMarr	Staff	2-Reel Comedy	Schedule
Percy Pembroke	Stan Laurel	Frank Young	Lloyd French	Staff	2-Reel Comedy	Schedule
Ralph Cedar	Spat Family	Nick Barrows	Clarence Hennecke	Staff	2-Reel Comedy	Schedule
Roach-Clements	Glenn Tryon	Fred Jackman	Clyde Hopkins	Staff	"Somewhere in Missouri"	Editing
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 79**
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Maloford Productions.						
Blair Coan Productions.						
Chas. Hutchinson	Chas. Hutchinson	Miller	Frank Hangne		"Fighting Through"	3rd Week
H. J. Brown Productions.						
Al Rogell	Fred Thompson	Walker	Don Duncan		5-Reel Western	Preparing
SENNETT STUDIO. 1712 Glendale Blvd.						**Drexel 15**
Erle Kenton	Harry Langdon	Spear	Gray		Comedy	1st Week
Del Lord	All-Star	Billy Williams	Stevens	Staff	"Adams Fib"	3rd Week
STUART MACK STUDIO. 1329 Gordon St. Stuart Mack, Prod. Mgr.						**Holly 19**
Stewart Mack	Lola Patti	Paul Allen	Harry Crawford	Staff	"The Everyday Mystery"	5th Episode
Raymond D. Terry Productions. R. D. Terry, Prod. Mgr.						
Ray Terry	All-Star	Bert Longenecker	Elmer E. Dewey	L. V. Jefferson	"Eyes That See"	2nd Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd. A. J. Xydias, Pres. and Gen. Mgr.						**476-(**
Jack Nelson	Kenneth McDonald		Harry Fraser	J. Ingman Kane	"A Million or a Wife"	1st Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres.						**Holly 40**
Joseph M. Schenck Productions. (First National Release).						
Jerome Storm	Constance Talmadge	Ray Binger	Edward Brophy	Sullivan	"The Gold Fish"	6th Week
Frank Borzage	Norma Talmadge	Tony Gaudio	Bunny Dull		"Secrets"	1st Week
First National Productions.						
Jack Dillon	Griffith-Tearle	James Van Tree	J. Dunn		"The Lilies of the Field"	5th Week
Maurice Tourneur Productions.						
Richard Walton Tully Productions.						
Jos. DeGrasse	All-Star	Geo. Reehm	Warrenton-Carpenter	Johnson	"Flowing Gold"	9th Week
Frank Lloyd Productions.						
Frank Lloyd	All-Star		Harry Weil		"The Sea Hawk"	2nd Week
UNIVERSAL STUDIO. Fred Datig, Casting.						**433-1**
Universal Film Manufacturing Co. (Universal Release).						
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	15th Week
C. Brown	All-Star		Ernest Laemmle		"Signal Tower"	Editing
Eddie Cline	Reginald Denny				"Love Insurance"	Preparing
Edward Laemmle	Billy Sullivan				"The Leather Pushers"	Schedule
Wm. Craft	Wm. Desmond		Koehner		"The Riddle Rider"	9th Week
Marchant	Luciano Albertini		Ray Taylor		"The Iron Man"	6th Week
King Baggot	Mary Philbin		Barry		"The Inheritors"	3rd Week
Ed Sedgwick	Hoot Gibson	Virgil Miller	Bill Tummel		"The Cocopah Kid"	3rd Week
Slim Summerville	Slim Summerville		Holland		2-Reel Comedy	Schedule
Wm. Watson	Bert Roach		Harmer		2-Reel Comedy	Schedule
Imperial Productions.						
Robt. Florey	Maurice Cannon	Paul Ivano	Dick Blaydon	Robt. Florey	Comedy	Editing
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						**598-1**
WARNER BROS. STUDIOS. 5842 Sunset Blvd.						**Holly 41**
Warner Brothers Productions.						
Wm. A. Seiter	All-Star	John Stumar	Tenny Wright		"How to Educate a Wife"	Preparing
Harry Beaumont	All-Star	David Abel	Frank Strayer		"Babbitt"	Preparing
Wm. Beaudine	All-Star	E. B. DuPar			"Lover's Lane"	Preparing
Monte Bell	All-Star			Bell-Doty	"Broadway After Dark"	1st Week
WALDORF STUDIOS. 6070 Sunset Blvd. Al. Brandt, Gen Mgr.						**Holly 79**
Tom Forman	All-Star		Jimmy Dugan		"Flattery"	2nd Week

...ot Led Stone To Career

Le... Stone, who heads the ali... ar... st of John M. Stahl's great me..., "Why Men Leave Home," ...mld into his thespian career rou... trying for honors as a ay...ht. Having written what ...sidered a splendid drama, fa... a masterpiece, Stone arch... ...ored the extravagant atti... de... f respect assumed by his mi... and stalked out to a play ch... with his manuscript. A ...ge roducer who was in the of... the time decided that Stone as... st the type he wanted for a rt... role in one of his plays, id... talked the young fellow to... ccepting the part. Stone ve... did get that first play read, it... got along so well as an to... hat he didn't have time to llo... up his original ambition to ...rite

Ja... White has appointed Jas... ...ystone assistant to Al Ray, ... directing the Cameo com... ...nit, with Sid Smith, Cliff ... and Virginia Vance. .....

...idolson Story To Be Filmed

M...edith Nicholson's great ...ry "Broken Barriers," the most ...ke... of novel of its time, is going ...h... done in motion pictures.

W...hing out over close competi... ...n... or the film rights, Louis B. ...ay... has secured "Broken Bar... ...rs... for production by Reginald ...rk... Sada Cowan and How... ...d... ...ggin have been assigned the ...pe... ...ant task of preparing the ...ri... ...o. Metro will release the ...tu...

...Fi... story centers about an ...me... ...can girl of good family and ...th... ...ducation who has the cour... ...e... openly defy established ...ti... ...tion in the molding of her ...w... Daring, yet logical, it ...ts... a sincere and fearless ...ent of one of the big vital ...ns of this modern age.

...t ...will be interesting to note ...e... ...er or not the producers of ...ct... ...ture will take liberties with ...gi... ...ginal theme of "Broken Bar... ...r... as outlined in Mr. Nichol... ...ovel. The story is already ...ar to millions through its ...uc... ...uction as a Cosmopolitan ...zi... ...zine serial and its current ...bl... ...lation in book form.

...t yet people come from all ...he world to enter the movies ...se the work is so "easy," ...nyone who seeks disallusion... ...can come around the Hal ... studios and ask Laura ...ng, Sidney d'Albrook and ... Butler, better known as ...Spat Family" who have been ...ing" up around Chatsworth ...e last three weeks.

...y have been doing every... ... from scaling "unscalable ...ains to sitting for an hour in ...e-cold stream—but then any... ... to get a laugh is their mot...

Lures for Tears

One word starts Estelle Taylor to crying.

"Julia," murmurs the director in her ear.

Her mouth droops, her eyes half close. Slowly tears begin to fall. Soon they are cascading down her cheeks —and the camera grinds.

From the time she was a child of five, just starting to school until high school days Miss Taylor and Julia Cunningham were pals—closer than sisters. They walked to school together. They sat across from each other in their classrooms. They studied together; played together; spent all of their time together.

They even had the measles and whooping cough together. And stayed at each other's home when they were sick and had the same nurse.

They planned to go on the stage together. They rehearsed together. They were to have gone to dramatic school together.

Then Julia died.

"Thoughts of her wring my heart," Miss Taylor told the reporter. "When the director speaks her name my thoughts go back to the plans we made for a life together and of-of-of what happened—and I just cry."

Carmel Myers is a creature of exotic personality as well as of bizarre beauty and hence it is not surprising that odors touch her emotions more closely than does music. A drop of fragrant new-mown hay on the corner of her handkerchief makes a lightsome, merry-hearted country girl of her, a strong rose scent transforms her into a blustering Bowery maid.

And "Le Houre Bleu," with its ethereal sweetness reminiscent of a departed lover, puts her first into pensive then into sad mood. Soon her eyes glisten. Then the tears come.

Blanche Sweet has not lived a life of perpetual joy, peace and content. Yet no music can arouse personal memories of sufficient poignancy to bring tears.

It takes the sorrows, the pitiful, heart-breaking lot of others to wring water from her eyes. "There's a Long, Long Trail A-Winding" brings to her all the sadness that hung over the hearts of millions of mothers during the trying war-time days.

"It was a marching song in 1918," she explains. "And to me marching men means men going to slaughter. It was a camp song, a trench song, that mingled with the whine of shell and airplane. Hundreds died with its words on their lips. Its simple tune brings to my heart a hurt that nothing can erase."

When Rupert Hughes, who has directed Helene Chadwick in most of her recent Goldwyn pictures, wants the tears to run from her big sorrowful eyes he quietly asks the orchestra leader (there are orchestras on all motion picture sets, you know) to play, slowly and softly, "Love's Old Sweet Song." The second or third bar brings the flood. It has never failed.

It was at the suggestion of Miss Chadwick's mother, Mrs. Laura Chadwick, that he first tried that particular piece of music. She happened to be on the set one day several years ago when tears were demanded of her daughter.

"Ever since she was sixteen that song has made her sad," she said. "She never has told me why. She just cried the harder when I asked her. It used to send her to bed with hysterical sobbings. Now, after seven years, it brings a more quiet, thoughtful, sad mood."

It is at sixteen or thereabouts that a girl generally has her first love affair.

INCORPORATE FOR "DINKY" DEAN

Four-year-old Dinky Dean, protege of Charles Chaplin, and star of the Selznick film, "A Prince of a King," is to head his own production company.

Articles of incorporation of the Dinky Dean Productions, Inc., have been filed with the secretary of state at Sacramento and the new producing company expects to start activities within the ensuing month. The organization is capitalized at $750,000 and the production schedule calls for four pictures annually covering a period of four years.

Several of these will be big special productions and the remainder five-reel features in which Dinky will be supported by the best available talent that can be procured in Filmdom.

Barker Film Is Down-to-Earth

Notwithstanding the fact that "Cape Cod Folks," Reginald Barker's new Louis B. Mayer-Metro offering, fairly abounds in thrills and unusual spectacular scenes, romance furnishes the real story thread of this all-star special.

The picture tells of the triumph of Captain Joe Cradlebow, an adventurous young skipper in his suit for Emily Swift, the rather snobbish daughter of Jonathan Swift, tyrannic ruler of the fishing industry, and also of the clandestine love affair carried on by Swift's college-bred son and Becky Keeler, the plain little daughter of an old ship captain. A quaint old New England village is the setting for the story and scenes of swordfishing, furious storms at sea, humorous episodes reflecting the life of the fisherfolk, and the daring rescue of a ship's crew during a hurricane furnish a few of the highlights in the action.

Von Eltz Huzzas For New Year

Theodor von Eltz, is among the actors who sees a big year in 1924 for the motion picture industry.

"There will be better pictures of necessity," says Mr. von Eltz. "The public will no longer stand for the hastily thrown together program pictures where so much money and time are given to rush it through. A hurry-up picture cannot be a good one. An actor who is put on a time budget will not give in exchange, for he cannot, a worth while characterization. No longer is a picture merely a hasty pudding. It must be a living thing, so time and thought are essentials. Stories must be worth while. I believe there is plenty of material in many of the standard books, while the industry has plenty of capable writers who can furnish originals. And I could name more than thirty-three good actors!"

George Will Jump Into Drama

George O'Hara is all primed for dramatic productions, for since finishing "Fighting Blood," the young star is looming up as one of the big bets of the coming year. Not so long ago, a leading Los Angeles critic emphasized O'Hara's qualities of fine romanticism combined with a virility that make him a formidable competitor for those actors holding forth in the matinee idol class. O'Hara, with his superior comedy training —he was three years with Mack Sennett and his spacing and timing are highly approved by the veterans of the game—and all the drama that came his way in "Fighting Blood" is ready for the biggest things. Romantic roles if they carry with them plenty of characterization appeal to O'Hara, who in making a selection of the different offers that have come his way will decide for the one that gives him the greatest opportunity to act.

U. P. D. SIGNS SEAFARING MAID

Joan Lowell, a land-lubber of only two short years and with a record of seventeen years as a sailor back of her, has landed the first long-term starring contract with the newly organized United Producers and Distributors. She owes this distinction to the fact that her histronic work in the important role of Madge in the Associated Authors production of "Loving Lies" is so impressive that it was decided to feature her strongly in the advertising for this picture. She already had received her primary education in the cinema art at the Goldwyn studios, where she attracted the attention of such celebrities as Rupert Hughes. Upon seeing a preview of "Loving Lies," W. F. Wood, vice president and general manager of the U. P. D., lost no time in getting the young woman to affix her signature to a contract which calls for her exclusive professional services for a period of three years.

Miss Lowell was born aboard the ship her father commanded and with which he cruised in and out of every port touching the Pacific and Indian oceans for many years. Her mother died in her infancy and she was reared mostly by an old souwester, a pig-tailed sailor with a tatooed arm, whom her father appointed as her nurse. A tarpaulin served as her cradle and goat's milk was her initial bill-o'-fare. Up until two years ago when her father retired from the copra trade in which he was a pioneer and settled in San Francisco, she never had known a woman. Now at the age of nineteen, she is catching up on her schooling, unavoidably neglected during her sea-faring career due to the fact that she had to take her place as "one of the hands," earning a promotion to the position as second mate.

Mr. Wood predicts that she will become one of the sensations of the screen, not alone because she is an unusual "new face," but because of her ability as an interpreter of emotional dramatic roles. Besides, she is said to be a beauty of an extraordinary type, her complexion being of a coppery bronze while her eyes are dark brown and her hair is a chestnut brown.

East Works With West In Hollywood

East is East and West is West and ne'er the twain shall meet!

This old adage was cast to the four winds this week at the studio of Principal Pictures Corporation in Hollywood, when Harry T. Morey, one of the best known character men of the screen, arrived in Hollywood and greeted Hobart Bosworth, a member of the cast of Baby Peggy's feature picture, "Captain January," now in production.

Morey has been in pictures since their very beginning. He was starred and has played feature roles in dozens of popular films. But with all his years before the clicking cameras, he has never before taken part in a film made in Hollywood.

Hobart Bosworth is often called the Dean of the Silent Drama. He also has been in filmdom since its inception, and strange to say, Bosworth has never made a picture out of California.

Now Morey and Bosworth are appearing together with Baby Peggy and between scenes, one may often see the two popular actors in the "side lines" telling each other of interesting episodes in their careers—one in the East, the other in the West.

The "Somewhere in Missouri" company of the Hal Roach studios has gone to Chatsworth where Roy Clements, co-directing with Hal Roach, will shoot the final scenes for that comedy-drama.

Graf Will Lead Scribes to 'Frisco

Max Graf, supervising director and his brother Louis, president of the Graf Productions who have produced most of their pictures at San Mateo, are both working for the success of the Wampas ball which will be held in San Francisco, their birthplace. Max Graf will be the special delegate to leave Hollywood on the night of Jan. 17th to escort the hosts and baby stars as an envoy de luxe to San Francisco. As is quite natural, Max Graf is always a booster for San Francisco and is optimistic about its future. Likewise since he spends so much time in Hollywood, he is also one of its best boosters. The competition between the two is only friendly and good for both, he insists.

TOURNEUR IS ASSEMBLING "TORMENT"

Maurice Tourneur is placing the finishing touches to "Torment," his newest M. C. Levee production for Associated First National release.

Scenes photographed in Japan especially for the film, have just been received at the United Studios and conclude the final "shots" for the picturization. The work of editing under Mr. Tourneur's supervision will be completed within the next week when the production will be shipped to First National in New York for early release.

"Torment" is considered the most sensational of all Tourneur melodramas. The Japanese earthquake and the Russian Crown jewels figure prominently in the story and afford picturesque plot material that is said to keep the photoplay replete with high lights of action.

Practically half of the production is staged in the bank vaults in which all the characters are imprisoned following the first shock of the Japanese earthquake. Thus, within the confines of a limited space not much larger than that afforded the theatrical producer in the presentation of stage plays, Tourneur is said to have concentrated the most thrilling situations of his story.

In the cast are Owen Moore, Bessie Love, Maude George, Joseph Kilgour, Jean Hersholt, Morgan Wallace and George Cooper. Scott R. Real, Tourneur production manager, assisted the director in the picturization with Arthur L. Todd in charge of the photography.

ANDERSON DISTRIBUTES HARRIS CLASSIC

The first release of the Theatre Owners Distributing Corporation through Anderson Pictures is "After the Ball," a film version by Charles K. Harris of his famous song of a generation ago.

Mr. Harris, who is one of the most successful song-writers of the day, prepared his own story, from which James Colwell made the scenario. Dallas Fitzgerald directed the picture, and the cast includes Gaston Glass, Miriam Cooper, Edna Murphy and Robert Frazer.

"After the Ball" was produced by the Renco Film Company of Los Angeles, which, under the management of the late Harry J. Reynolds, will be remembered as sponsor for a number of successful productions extending over the past three years.

It is doubtful if any popular song of the past quarter-century ever enjoyed the nation-wide vogue of "After the Ball." To date more than 8,000,000 copies of this popular ballade have been sold in this country alone. Its foreign distribution has been equally as successful.

J. Aldrich Libbey, "The sweet singer of vaudeville" was first to realize the depth of pathos in the Harris song, and for many years it formed the backbone of his repertoire. Since his first rendition of "After the Ball," it has been sung many times over in virtually every vaudeville house and music hall in the English-speaking world.

Its melody may well be said to be familiar not alone to the present generation, but there is hardly a member of the younger generation who has not waltzed to its fascinating measures.

"In our first release for the Theatre Owners Distributing Corporation," said Carl Anderson in making the announcement, "we have sought to keep our promise of giving the exhibitor exploitable values in every picture that goes out under our banner. 'After the Ball 'is a melody thoroughly familiar to millions of people all over the world. Its appeal is one o fdeep pathos and intensely human. Mr. Harris in developing his story, has overlooked none of the qualities htat go to make for solid entertainment, and we all feel that in 'After the Ball' we have a genuine showman's picture."

Might Have Bolts and Latche

Josephine Crowell, of the Richard Walton Tully company, no engaged in the making of Re Beach's "Flowing Gold" for Fir National, is considering the circ lation of a petition to the crin commission, enlisting their aid forcing modistes to simplify t methods of entry into their cre tions. She suffered a trying e perience yesterday with a gow designed by Mme. Schlaud a herself. She was asked by Josep De Grasse, the director, to chan her costume. She hurried to h dressing room and proceeded get into the gown in question, b became gloriously entangled in t numerous straps, trimmings, et and was unable to extricate he self. Time passed. The compa waited. At last, after much s fering amidst groans and ne strangulation, a maid found M Crowell crouched upon the flo half in, half out of the marvelo creation.

There is a standing offer complimentary tickets to "Flowi Gold" to anyone who can tell h Miss Crowell manages to get i the dress.

Reveals Limits of Stage and Scre

The student of dramatic c struction can find much that interesting whenever he sees screen adaptation of a stage pl because a comparison will rev the limitations of the two media of expression. Albert Keny well-known scenario writer, poi this out in explaining the proc of translating a dramatic pi from the footlights to the fil as he is doing at the present ti with "The Monster" Crane W bur's stage success which will s go into production by Rob West.

As in the case of "Bavu," Universal picture which Al. K yon also adapted, the process scenarization of "The Monst includes the addition of what finally be about three reels of finished picture in order to p the characters and motivate action. With the background tablished in the spectators' m in the first half of the film, screen play proceeds much as stage play, with minor differe in technique.

Scenarist Has Home On Hotel Ro

Charles Kenyon, the emi playwright and scenario wr works in what is undoubtedly of the most unique studios in orful Hollywood. He occupi suite of rooms on the roof of lywood's most famous hotel. F the open windows he sees the of the entire town, on this sid the hills which shelter Los A les.

This is the only roof studi Hollywood; although there is other well-known studio of nature in New York.

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Volume VI. SATURDAY, JANUARY 5th, 1924 Numb

The Spirit of "Camera!"

By FRED W. FOX

I am "Camera!".

I am the Voice and the Echo of Filmdom. I am a part of motion picture tradition. I came to you in years long past to fulfill my duty as a truthful chronicler and a faithful counselor and today I am more avid and enthusiastic than ever before to perfect myself. I am deeply rooted in the premier achievements of the shadow stage, yet I scan the road ahead and mine eyes seek the distant heights. While I pursue the elusive will-o'-the-wisp I maintain my earthly balance with dignity and composure.

I am Comedy and Drama, the incarnation of sorrow and joy. To you I bring Life in the high and low places of the world. I am the representative of the greatest artistic and educational medium in existence today. I am the poet and the dreamer . . . and the man entwined in the drab meshes of Things. I am the light on the long dark road. I am the sunshine in the Valley.

I am the Thought and the Meditation, the Plans and the Activity of the mentors and geniuses of the cinema. I make respectful and uncolored delivery of a myriad messages, and I listen to those who know whereof they speak that I, too, may gain wisdom. I speak of the rosy hopes and acco lishments of the industry of celluloid romance

I embody Fraternity and Sincerity, good lowship and aid for my brethren. I abhor and conceit. I am the sworn enemy of the lee and parasites preying upon the wealth and h of Filmdom. I do not stoop to endorse false cedure and deceit for monetary remuneration. litical hirelings are an anathema to me. I an solved to advance the highest ideals of litera and journalism as established by the true ma of the Pen and Press.

I am Tolerance and Faith. I am not hast condemn my unfortunate kin. I am tolerant their sometime-wayward actions for I know cloak genuiness and big-heartedness. I have g faith in mankind and I believe in its innate pu and worth. I prefer to extend the helping h I do not strike a man when he is vanquishe wounded by life's buffetings.

I am the Idealist with a Definite Purpose to portray my role well and stand before the C unabashed.

I am "Camera!".

"CAMERA!" The Digest of the Motion Picture Industry, *including* THE FILM TRIBUNE, The World's Greatest Filmpaper, *issu* Saturday morning *of each week* at 6318 *Hollywood Boulevard*, Hollywood, *California*. *Entered as second-class matter* August 11th, 1918, *post-office at* Los Angeles, *California, under the provisions of the* Act of March 3rd, 1879. *Published by the* Camera-Tribune Publishing Co *with* executive *and* editorial *offices at* 6318 *Hollywood Boulevard*, Hollywood, *California*. *National advertising representatives* H. H. Conger pany, *New York, Chicago and San Francisco*. Subscription Rates: $3.50 *per year in* Los Angeles County; $4.00 *per year in* outside *zone*; $4. *year to* Canada; $5.00 *per year to* foreign *points*. *Address all* communications *to the* company. *All* unsolicited manuscripts *are sent at the* er's risk.

EWER CHARACTERS, SAYS LEVEE

how me a scenario with six or ei t characters and, all other th gs equal, I'll show you the st y that will soon find a mar- ke

his is the statement of M. C. Le e, producer of Maurice Tour- ne Productions for First Na- ti al and president of the Unit- ed Studios.

One of the chief reasons that M Tourneur and I selected the st y of 'Torment' was the fact th the play had only seven char- acters.

f scenario writers and those w aspire to writing for the sc en would concentrate on the ti tion of plots with six or eight ch acters, I believe the motion pi ure would show new signs of ra d progress.

A careful survey among ex- tors and the public indicates th one of the main faults with nt productions was evidenced by the fact that they had too many ch acters in the story. Sameness of characters in stories should also be eliminated. Where two char- acters look and act alike there im- mediately arises confusion in the minds of the audience.

I believe that most scenario writers who avoid these two items in the creation of plot material, will find a ready market for their product among producers.

As soon as the audience be- comes confused in following the story the entertainment value of the picture immediately drops. Few characters and each character as widely different as possible from the other. This in my opinion, as a producer in constant search of story material, is a rule that if followed, particularly at this time, would prove highly beneficial to both the author and the producer."

Bert Meets Bride In Proper Mufti

A heartless joke was attempted on Bert Woodruff, character actor, by the cast and others on the "Flowing Gold" stage, where Richard Walton Tully is filming the Rex Beach novel, yesterday. Woodruff was nearly forced to meet the train carrying his bride-to-be into Los Angeles, in his eccentric costume worn on the set.

Woodruff, representing Pa Briskow in the story, is a poor old Texas farmer who has struck oil all over his place and invests immediately in the wildest clothes imaginable. He was wearing this screaming outfit that day and George Reehm, the assisting director, would not dismiss him until almost train time, in the hope that he would be forced to wear his makeup to the depot.

Bert fooled them, however, did a lightning change and arrived at the station in ample time to worry a few moments for fear the lady had missed her train.

They were married that evening.

Elements Rage At United Studios

Yesterday another thrilling sequence of "Flowing Gold" was staged on the studio lot by the Richard Walton Tully company—a combination of fire, storm and flood. The flames leaping high in the air, the dense smoke, the artificial rain, the wind machine and lightning flashes attracted the curious for miles around.

Some, bolder than the rest, climbed the studio fence and watched the scenes from this vantage point.

"Hey! called one of these unbidden guests, to Ray Coffin, Tully's publicity man, "ask that guy if he'll move over a bit so we can see."

But the press agent did not deliver the request. The gentleman who was comfortably seated on a camera parallel happened to be Richard Walton Tully, himself, who was really entitled to a reserve seat.

Wood Speaks of Films' Two Faults

In this era of great vogue for motion pictures, it is interesting to note, despite the fact that most of the outstanding screen triumphs have been original stories enacted by artists almost totally unknown to the public previously, most every producer in the field makes a specialty of filming only best-selling books and successful or unsuccessful stage plays with the casts so cramed with stars that they fall over one another in their mad scramble to keep within camera range. "The Birth of a Nation" and "The Miracle Man," the first production of "The Cheat" and "Intollerance" are only a few of the more notable examples of how the story or the production has been "the thing" irrespective of its prior history and also irrespective of who's who in the cast of players. Perhaps the two biggest follies of the photoplay art today are: the alleged exploitation value of an adaptation and the attractiveness of an all-star cast. All the foregoing is according to the opinions of W. F. Wood, vice president and general manager of the United Producers and Distributors, which new company proposes to do things differently from the very inception of its career.

Small Cast for Tourneur

Maurice Tourneur's newest M. C. Levee production for First National Pictures, "Torment," offers a unique story, at least as far as this director is concerned, in that the entire cast consists of but seven players.

This marks the smallest cast ever directed by Tourneur who in the past has seldom produced films with less than twenty leading roles.

Priscilla Moran

My Dear Doc:—

Sorry not to find you in, but might have known you would be terribly busy this week with the new sheet.

Daddy and I want to wish you much success in the New Year and hope you will get over to see us real soon at the Hollywood Studios.

With love,

PRISCILLA.

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Wampas Wails

By PETE SMITH

Warning to press agents who photograph their stars in the act of reading the New "Camera!"—you pay for the cut.

Ray Leek and his father-in-law entertained a number of the Wampas boys at a party given last Thursday night in the discarding room of the Leek mansion.

Among those who enjoyed the hospitality of the Leek table were: W. Greene, Al Wilkie, H. Beall and L. Weingarten.

The color scheme of the table covering was green. The host and his father-in-law were blue. The guests were tickled pink.

Harry Brand denies that he has sworn to an affidavit to the effect that the publicity on the Wampas ball started two weeks ago, Sam Cohn and H. Beall to the contrary notwithstanding, or what have you?

Mike Boylan will be spared the pain of writing stories about himself in the future. Mike has engaged Tom Reed, protege of J. Jackson, to write about Boylan — provided First National is mentioned somewhere in the story.

Little Arch Reeve says New York is a great institution and is here to stay. While in Manhattan, Arch purchased an asbestos suit of armor so that no fires could be built under him.

The Wampas headquarters are located at the United Studios where M. C. Levee is President and Maurice Tourneur is producing pictures for First National and Conway Tearle is acting in "Lillies of the Field" and Lloyd Hughes is playing in "Welcome Stranger" and—but those are my only clients working here.

Special train for Wampas Ball in San Francisco, leave Los Angeles on January 18th and brings you back Monday morning, the 20th. Howard Strickling at Metro Studio in charge of transportation and reservations.

In the language of Jeff Lazarus, "Hurry! Hurry! Hurry! Reservations are going fast.

Any Wampi caught giving any printing to any printer anywhere, excepting Tony Martin, will be compelled to listen to Arch Reeve's' experiences in New York.

Jack Hill intends to nominate Art Wentzel as the chairmanship of the Committee on Boxes at the forthcoming ball. Art always takes good care of everything. Big hearted Art will turn over a star's' box to a newspaperman any day.

Continued on Page 18

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The Return to Characters

By FANCHON ROYER

He was very tall and distinguished in the costume and neat Van dyke that were habiliments of the fourth Duke of Norfolk and we found difficulty in separating the man from the characterization as we interviewed Howard Gaye, on a Pickford set where "Dorothy Vernon of Haddon Hall" was being completed. He was telling us that the Duke of Norfolk had been a relative of his own ancestors, the Howards, and we could well believe it. The historical nobleman before us was more than an illusion!

"What an exceptional role in which to return to the American screen, Mr. Gaye."

"Yes, is'nt it? Fortunate for me, I am sure that I was able to arrive in time for it." Mr. Howard Gaye, so well-known to our picture fans a few seasons back, has recently returned from London, where he went two years ago to fill several engagements in the English studios. We had heard of his great success in the featured role of Gaumont's historical production, "Byron," but foreign films are so rarely seen, that we had, otherwise, almost lost sight of this erstwhile Griffith favorite. We mentioned the fact that we recalled very clearly his vivid protrayals in the "Birth of a Nation," and "Intolerance," when suggested another question

"You've gone in for historical characters quite widely, have'nt yo u, Mr. Gaye?"

"Rather, I branched from leads and suave roles into this sort of thing with the photoplay you have just named. Robert E. Lee was the one and the Christ in the other brought that field before me in a fascinating way. Since then there have been others—from King Haakon to an Egyptian Pharaoh. These roles demand research that adds invaluably to anyone's education In the future, I hope to be provided with many such."

We chatted along, for a time then, and we learned more of this artist's career. Commencing with the Ben Greet Players in London, it first struck into the American films with Kalem in 1913. When that outfit disbanded, Mr. Gaye immediately joined Griffith playing in all the units of the old Fine Arts company. As there were sometimes twenty of these, life was scarcely inactive

"After that came a very great expansion for me," continued Mr. Gaye. We thought we detected a whimsical note in his careful enunciation. "I was contracted to direct a series of ten-reel features by Mena Films. The first of these, 'Restitution' was just completed when the war broke out. Perhaps you recall the production, something of a spectacle including pre-historic, Babylonian, French and other episodes. Naturally there was much satisfaction to me in the enthusiastic reception which it was given. But, there was the war, you know. And I had been feeling it for several years, as it was. I enlisted and the Mena series was not continued."

Before we had time to consider the significance of this sacrifice, the actor was through the war, with a short gesture, and telling us of his subsequent work. With his return from the front, there had been leads with May Allison and Katherine MacDonald, —and always his characterizations. He filled

the positions of technical advisor on several European productions and then he returned for a space, to his native land.

A widely read, admirably poised figure, there is an ineffable subtlety in his manner, his philosophy and his work. One feels that where other players might guess at dramatic effects, Howard Gaye knows such values to their fractional parts, and utilizes them accordingly. The screen can very profitably absorb many such personalities.

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Flashes from Frisco

By AGNES KERR CRAWFORD

The remains of Frank Hayes, famous comedian, were brought to San Francsico for burial Monday morning, at Cypress Lawn Cemetery. Funeral services attended by many of the greatest directors and players of the cinema world, having been held at his late residence in Los Angeles on Sunday, there were only brief words of comfort and prayer spoken at the grave. Mr. Hayes was not only born and raised in San Francisco, but was a member of one of its oldest families. So it is an odd chance that his last picture and the greatest part of his whole career, should have been in "Greed," which was almost all filmed here, and to the preview of which he had looked forward with so much interest, only to die too soon to see its first showing.

Chester Conklin, who has just finished work in "The Galloping Fish" came to town last Saturday for a few days stay, to talk over an offer from one of the local production organizations for his appearance in a series of comedies.

The Rellimeo Films of this city and Hollywood will begin production on their next picture the middle of January. It will be "The Bowery Bishop" from a story by Dr. Alexander Irvine, and Colin Cambell who will direct, is now hard at work on the continuity. Gordon Michie, business manager of the organization with his wife Grace Sanderson Michie, head of the scenario department, are now in New York, but will return to California within the next week or two.

Herman Lubfin, and Ernest Traxler, heads of the newly organized Cinema Arts and Crafts, will leave for the South within a few days on business. They expect to be in shape to begin production with at least two of their proposed six units, early in the new year.

Great consternation reigned at the Warfield Theatre last Tuesday when it was discovered that Irish, the wonder dog, who was making personal appearance with the showing of the latest Graf picture "Half-a-Dollar Bill" had disappeared. Rewards were offered when he failed to return the next day, and he was at last discovered in Daly City in the house of a man who had stolen him, and safely returned to his distracted master. The unusual work of Irish and Cameo, the two dog stars, add not a little to the success of "Half-a-Dollar Bill" which was so warmly received all last week at its first public showing.

Frank B. Marriott, head of the Marriott Productions, thinks that he has the greatest find of a long time in the film world, in littlePepita Riviera, who will play Little Lila Gee in their forthcoming production of the story of San Francisco's' Chinatown "Young China." Her discovery was an accident, as Mr. Marriott first saw her dancing in a pageant at the most fashionable hotel of Shanghai, China, where she was representing her native country Guatemala. Struck at once by her beauty, and her screen possibilities he arranged to have her brought to this country by her guardians, as she is only sixteen, where between her appearances before the camera she will complete her education. Forrest B. Creighton, head director for the organization, feels that little Pepita is not only a wonderful screen type, but that she has that divine fire and acting ability s rarely combined with beauty.

Marie Cahill, famous both on the stage an screen, spent several days last week in Sa Francisco.

Dorothy Devore came to town the latt part of last week to appear at the Granad Theatre all this week in a special skit th has been written for her as part of Pa Ash's big concert. For this week marks t first showing on any screen of the late Christie comedy "Kiddie Katie" in whic charming Dorohty plays the lead.

Much attention is being attracted this we by the world's premier showing at the Wa field Theatre of "Black Oxen" made by t Frank Lloyd Productions from Gertru Atherton's' popular novel. The novel then of the story, Mr. Lloyd's fine direction, ar the beautiful work being done by Corin Griffith, Conway Tearle, Clara Bow ar other members of the cast combine to ma ti a picture that has called forth unstint praise from all who have seen it.

Nora Bayes has been held over as t headline attraction at the Orpheum Theat for a second week, where she is charmi large audiences by her varied songs, also t appearance of her small adopted son Pet who forms a good excuse for the singing "Dirty Hands" as only Nora could sing it.

The ticket sale for the Wampas Ball go briskly on, and much local interest is bei taken in the forthcoming big event. All t leading hotels already have long reservati lists for the week-end over January Nin teenth, and it looks as though Hollywo for a few days would be a deserted village.

Under the Mask

By PETE SMITH

Conway Tearle—debonair, sophisticated.

The four words suggest one another as naturally as Beau Brummel suggests "fop." To quote an Iowa miss who came from a Long Beach theater after seeing for the tenth time that week a film in which he appeared, "He wears a silk hat as naturally as if he slept in it."

But this easy-mannered man-of-the-world, who is reputed to draw the largest salary of any of picturedom's leading men, has had his downs as well as his ups. He speaks of them reluctantly, not because he is ashamed of them but because the details of his life appear to him to be of no interest to anyone else.

Of a long line of theatrical people—the Conway's have been noted actors for more than two hundred years—his early life was an easy one. Raised amid comfortable surroundings, with cultured people for his associates, his tastes were formed along lines of elegance rather than ruggedness.

But family reverses soon after he entered his teens changed, for a few years, the whole current of his daily habit and association. He needed money with which to buy food; needed it badly. He was of sturdy build; an athlete. There was no place, just then, for him on the stage.

An athletic trainer who had taught him at school gave him the opportunity to earn a few pounds—he was living in London then—and he took it.

That night there entered the lists of the London prize ring a new contender for the welterweight championship.

But that is history that Mr. Tearle d not wish revealed.

At any rate, he spent a whole season in t ring. A scarred lip, once cut clear throu

Continued on Page 18

A Big Handshake for the New "Camera!"

from

"PETE" SMITH

Director of Inkslinging
for United Studios

Malcolm Stuart Boylan

Director of Publicity for

Associated First National Pictures, Inc., United Studios

Richard Walton Tully
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RAY COFFIN, Publicity Director

Joseph M. Schenck
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POST STREET AT STOCKTON

Wampas Wails

By PETE SMITH

Continued from Page 14

Charlie Condon has heard a rumor to the effect that the Wampas will hold a ball this year. If the report is true he guarantees to be present and enjoy himself on this occasion. The committee is working hard to give him a good time.

Will Murphy has joined the Wampas Press Dept. Will will work well, what?

Treasurer F. Perrett is wondering why the loyal members who always attend at least one meeting a year, have suddenly discovered the fact that they are behind in their dues.

Too bad that ruling passed some months ago which will prevent a few of the boys from getting a hundred-dollar-trip for six bucks.

In connection with the Frolic and Ball, H. Brand, Chairman of the Publicity Committee said: "Norma Talmadge in 'Ashes of Vengeance' marks an epoch in the progress of the film art."
Take care of that, Jeff.

George Landy's telephone number has been changed.
In fact, it has been lost.

J. Fidler and M. Howe have formed some sort of a partnership whereby players will be induced to spend some money on publicity. A couple of bright lads and both are paid-up members. Cheers and cries of "Hear, Hear," from Messrs. Beall, Cohn, Landy, Lichtenstein, Davenport and Gene Woolway.)

Caught at sunrise: S. Cohn underbidding Lichty on a prospective $2,500 account in front of John's Cafe. When last seen Sam was ahead of Lichty by one hand wave.

If you are not a Wampi you will probably not laught at this column. If you are a Wampi you will probably write "Camera!" begging the editor to discontinue it.

Under the Mask

By PETE SMITH

Continued from Page 16

but now skillfully mended so that a scar shows only on close examination, and a nose that shows a faintest trace of once having been broken testify to that.

"It was terrible; I don't like to be reminded of the experience," Tearle says when, at infrequent intervals, he speaks of it. "I still box. I don't min the punishment. But it was a precarious living I got, amid surroundings that seem like squalor now. My manager got most all the money, I found afterwards. He only gave me enough to keep me alive.

"But," with a grin, he adds, "I was within one notch of the championship when I got a chance to go on the stage."

For many years Mr. Tearle played opposite the great actresses of the American and English stage—Ethel Barrymore, Grace George, Ellen Terry, Billie Burke and a half dozen others.

He has just finished "The Next Corner" for Lasky and is co-starring with Corinne Griffith in First National's "Lilies of the Field" at the United Studios now. His last picture to be shown in Los Angeles is "Ashes of Vengeance," with Norma Talmadge.

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Price Marks and Hokum

By EDITH M. RYAN

...s with price marks on them are an bo...nation.

P...ductions that send realism into a vacuum re...e night mares of the industry.

A... enters when the box office is forgotten.

T... real actor of today is the star of to-or...w.

E...loitation covers a multitude of bad pic...

T... Skeleton in the closet of the industry i... so-called 'box office attraction!'

W... can lead the public to the box office, b... you can't fool it's palate with a punk pic...

Max Graf, supervising director of the Graf Productions, scattered a few myraids of brilliants in a recent conversation and the above are some of the samples.

"Money in America has always been noted for its vocal powers and in the silent drama of motion pictures the way it has talked has been remarkable," said Mr. Graf, as he chatted over a luncheon table the other day at the Hollywood Hotel. "Bigger and better pictures as the slogan of the producer having been regarded suspiciously for some time by the public is now only a humorous line in its opinion. When we are invited to a dinner does the host have to tell us how much each item of food costs? The public has been introduced so much to the price mark that it is no novelty. Without any discourtesy it certainly could reply: 'Excuse me, but I think we have met before!' The price mark more than anything else will keep pictures in their infancy.

"Sets that flaunt cost are bad business. I have been in the homes of many millionaires, but in no single instance were any so magnificent as those depicted on the screen. Money has talked too loudly, too vulgarly in the past. Now let art talk and let realism assert itself!"

Then Max Graf made an interesting admission.

"There is a silent partner of the bulk of producers, directors and even actors. No dragon of old ever threw a greater fear into a human than this same silent partner—the box office," he laughed. "When my brother Louis, who is the president of the Graf Productions and myself started out on our own, we agreed to snap our fingers at this kill-all art. Yes, that's what it is—a kill-all. We said if we have to genuflect to the box office, we'll just let the other fellow do it instead.

"Now we know the public. We know that it is human and we are making human pictures. But we have not insulted our public ever by thinking of our product in the terms of the box office. Since there is so much about box office attractions why not use this as the title of *all* pictures. Think of the drawing power in electric lights!

"There is a word that should be eliminated from motion pictures if we want to make 'em better—that same word—"drawing power.' We buy stories because we fondly imagine the author has 'drawing power.' We cast actors whom we believe have 'drawing power.' All we are doing is to keep the industry in swaddling clothes. When an actor with a name is cast in a role in which he is in no way suited, he is not a drawing power at all. The public sees him, goes away and spreads the report that so and so is miscast. There is resentment against the producer who performs this breach of confidence and a question raised in the mind of many people if after all the actor is so miscast but instead, slipping. Stocks of an actor drop every time his name instead of his adaptability to a part, is considered.

"Pictures will improve when producers look for real actors. The star is the actor who really can scintillate. There are a lot of actors who are of stellar calibre, but unfortunately for better pictures, producers are the last by whom the new are tried and again the last to lay the old aside. There are only a few fixed stars in the heavens, but the industry registers a different finding!

"Bit by bit the hokum is being banished. Some day there will be a grand holocaust for the price marks. Some day it will be wretched form to say how much a production cost. And some day into the obsolete phrases will pass—what has been for years the touchstone of thousands of pictures—'a box office attraction!' Some day exhibitors will advertise with pride (that may cause somewhere a tear)—'yes, we have no box office attractions! Just pictures that are artistic transcripts of life. Yes, the theaters are crowded!"

A 5000-to-1 Win

By GEORGE LANDY

...spite the title of this tale, it should not ...rly be on the sporting page, although— ... play on words may be permitted, it is ...y of the human race—

...tead of the usual oval race-course, the ...nts in the Screen Sweepstakes start at ...ent points geographically and socially. ... peasont girl in Sweden, the cabaret ...r in Moscow, the farmer's daughter in ..., the New York society queen, the ...ct of a New Orleans convent, and the ... girl in a Los Angeles department store ...se are some of the fillies that have ... the blue ribbon heretofore Each of ... girls broke through the field and finally ...e tape, a winner—the prize being a fat ...n picture contract.

...tistics prove that the girl who comes to ...ywood and starts as an extra, has odds ...er 5000-to-1 against her ever becoming ...tured player on the screen. Naturally, ...urse, every girl who comes to Holly-... figures she is that one, for this is the ...an reaction to statistics Despite hard- ... and even despite realization of the ...icaps, hope still springs eternal in the ...an breast. In fact, it is a champion high-...er in the heart of the extra girl. A ... over a year ago, a school teacher in ...glas, Arizona, whose name was Rose- ... Cooper, had the mumps. As a conse- ...ce she was away from her pedagogic ...s for three weeks. When the mumps ... her, she found that she had been ...ked" for the period of her absence by an over-mathematical school board. Whereupon, she was naturally incensed, and decided to fulfill an ambition which she had secretly cherished in her heart for many years. Even with the deduction of the three weeks' salary, she had enough money to get to Hollywood and just a little bit more—although it was very little. After the usual tramping around the studios and employment agencies, she finally succeeded in securing extra work here and there, and managed to keep the wolf a couple of inches away from her door at most times, although there were several occasions when she could distinctly hear him scratching at the portal.

Appropriately enough, her first real part was given her as "the extra girl" in "Mary of the Movies," one of those supposedly intimate revelations of the screen world which have been so popular of late. Her next chance came in a fairly small part as a young mother in "The Mail Man," starring Ralph Lewis. If you saw this picture, you will remember the attractive young matron who gave the mail carrier the oddest job of all the numerous chores which he was requested to do on his route. She got him to help her button her bungalow apron, and the screen gave us a flash of a provocatively dimpled and rounded shoulder. (My secretary says this is a good place to stop this paragraph, and like every well-trained "dictator," I invariably yield to her suggestions.) And now it seems that Rosemary Cooper has finally reached the winning line. She is playing the

second lead in support of Mary Carr in this star's present production for the F. B. O. Studios.

The race is on.

Rosemary Cooper wines at 5000-to-1!

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Palmborg's Paragraphs

(Being one of a series of impressions of film folk and cinemaland anecdotes as written by a motion picture insurance man. By C. F. Palmborg, special analyst and Hollywood representative of the New York Life Insurance Company).

It was a great pleasure to add Jack Mul- al nd his lovely wife to my list of policy ho rs, but it was a greater pleasure to add the to my list of friends. Naturally every ma in business makes friends through his bus ess associations, but it has been my pri ege to meet some of the most inter- st g people in the public eye.

These two young folks enjoy every min- te f life. They are interesting, entertain- ng nd have exceedingly likeable personali- ies nd as a result they are very popular. J. Mulhall has a long term contract with Mr oseph Schenk and at the time we were ra acting our business he was playing with Ho rook Blinn and Miss Enid Bennett in "T Bad Man."

A great deal has been said and written abo the wild life of Hollywood and the p parties given by motion picture people. I doubt if anyone has had more real inside information about the lives of the picture peo e than I, for in the insurance business I mu st careful inspection and examination is sec red before a policy is granted. People wh have been dissipating cannot pass these tests. The fact is that a policy issued by the New York Life is a certain indication of good health and right living on the part of the one to whom it is issued. We find that most of the picture folks pass a number one examination; that these fine looking men, with splendid physiques, measure up to their good looks.

As for looks—Jack Mulhall is one of the finest looking men on the screen, and his wife could easily take the part of his leading lady, as far as beauty is concerned, for she is a very beautiful and charming woman.

However, she prefers the role of wife of Jack Mulhall and claims no honors, but I found her to be as keen a business woman as I have ever met.

Mr. Mulhall leaves his business affairs in the hands of his capable wife. Both of them took insurance but it was Mrs. Mulhall who went into the "why and wherefore" of the policies. She naalyzed the different forms and made sure that she knew all that was offered and then we figured out just what suited their particular needs. She has a keen mind that is quick to understand. I feel that the fact that Mr. and Mrs. Mulhall took insurance thhrough me is a good indication that we deliver the goods.

They were building a new house while I was dealing with them and I had occasion to hear some of her business transactions in regard to the new home. She was familiar with lighting fixture prices, was well versed as to interior decorations—she knew what she was entitled to and saw that she got it. I admired her business ability and her courage to demand that which was rightfully hers. They are living in this new home now and are ideally happy, for it has long been their ambition to have a place of their very own. It is located high up on one of the Hollywood hills, where they have a glorious view of the surrounding country.

Jack Mulhall will always be popular with the public for he is the kind of chap who takes you into his confidece. His audience feels they have always kown him. His easy manner, good looks and personal appeal have brought him a host of friends, who eagerly wait for his latest productions.

GEORGE ("LADDIE") HEALD

Energetic young Englishman, 25 years of age, ambitious and ready to prove it by hard work, desires connection with local film producing organization offering opportunities for advancement. At liberty February 4th. Have played in vaudeville and musical comedy in New York and would prefer acting, but would consider technical or other work. For further information address box ZT-10, "Camera!" or phone Colorado 3800.

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In preparation "An Old Man's Darling." Recent releases, "The Thrill Girl," "Gossip," "Crossed Wires," Town Scandal," "The Untameable," "The Wild Party."

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Philosophy

RELIGION
By Eric Mayne

Cicero tells us that—"Men were called 'Religious' because they considered carefully and, as it were, went over again in thought all that appertained to the worship of Gods."

Religion is the communion of a man with what he believes to be God.

Religion is the basis of our Individual and our National Life.

In all ages men have constructed Religions according to their mental and spiritual development.

The True Religion is the Religion that helps us to do our duty to ourselves, our fe ow-men, and our God.

he greatest Religion the world has ever known is the simplest.

The essence of the Religion that Jesus taught is simplicity.

Jesus reduced the Ten Commandments One: "Do unto others as you would th should do unto you."

Jesus warned men against paying t much attention to the letter of the Ten Co mandments, and too little to the Spirit of t One. A warning that is still worthy of r tice.

Jesus did not teach contempt for life a its enjoymets. He over threw the tables the Money Changers, but he presided the tables of the Wedding Feast and add to the joy of the gathering.

Religion should beautify the pleasures life and enhance their value.

Life is our greatest gift. Our Relig should teach us how to make the best of it.

Cast of the Week

"THE SEA HAWK"
Directed by Frank Lloyd
CAST

The Sea Hawk	Milton S
Lionel	Lloyd Hug
Rosamond	Enid Ben
Peter	Wallace MacDor
Jasper Leigh	Wallace Be
Yosuf	Albert Pri
Ali	Fred De S
Marzak	Wm. Collier,
Insanta	Christine LaM
Tsamanni	Hector V. Sa
Sir John	Marc McDern
Fenzileh	Meda Re
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The Film Tribune

THE WORLD'S GREATEST FILMPAPER

...ne VI — SATURDAY, JANUARY 12, 1924 — No. 39

...RODUCTION ACTIVITY RESUMED ON BIG SCALE IN HOLLYWOOD

...LMDOM AROUSED BY VICIOUS SHULER STAB

...ster's Insults Create Contempt

...nt statements made by ... Shuler, political clergyman, ...t the motion picture indus... ...d its people, directed par... ...ly against Fred Niblo, well... ...director and president of ... ...otion Picture Directors' As... ...on, have added fuel to the ...bring controversy which had ...ginning when the Directors' ...as recently stopped.

...n every quarter of the film ... have come heated replies to ...sulting insinuations made by ... and there has been talk of ...ing a libel suit against him. ...ted action is under way to ...nd-for-all secure due justice ...e motion picture profession ...e leading local cinema publi... have joined forces to com... ...e evil influences. When ... regarding the attack Niblo ... he thought Shuler was "a ... imitation of Billy Sunday," ... publicity for himself.

...ards Returns to White Fold

...ry Edwards has come back ... Jack White organization to ... Sid Smith, Cliff Bowes and ...gia Vance in a Cameo com...

... Edwards, who has been di...; Baby Peggy, made several ...id comedies under Jack ...'s supervision, a year ago at ...nited studios.

...gth Means Nothing, Says Graf

... Graf, looking squarely at ...dgling, year—1924—sees no ... in the length of pictures.

...e public," says Mr. Graf, ... the supervising director of ...raf Productions, "does not ...hether a picture be 5,000 or ... feet, or still more, or still ...f the footage fits the story ...ents having a story that ... run longer cut down, while ...ling is the same when a pic... padded."

... Graf has a recently released ... in "Half-a-Dollar-Bill," ...ll star cast which will have ...w York premier at the Capi...ater, and will soon begin a ...icture with "The Wise Son" ...arles Sherman.

"CAPTAIN JANUARY" NEARS FINIS; IS FIRST AMBITIOUS BABY PEGGY FILM

Baby Peggy's first feature, "Captain January," being produced by Principal Pictures Corporation, is fast nearing completion. The picture is in its sixth week and according to Edward F. Cline, directing the offering, another four weeks will be necessary before it will be ready for the cutting room.

"Captain January" is an adaptation of Laura E. Richards' famous child story. The book is now in its fifty-fourth edition and is considered an ideal vehicle for Baby Peggy. Eve Unsell and John Grey are responsible for the scenario.

The cast that will be seen in support of Baby Peggy is one seldom seen in a single production.

The story deals with the life of a little tot cast upon the shores of a barren coast after a shipwreck. She is picked up by an old light-house keeper and taken into his modest home where she lives for many months. How she is finally discovered by rich relatives and how she and the old light-house keeper finally find happiness in the home of the little child's relatives, go toward making up one of the sweetest stories that the screen will present in a long time.

"Captain January" is the first of a series of productions that Principal Pictures will make starring Baby Peggy. Four features are planned each year. The starlet's contract covers a three year period.

Jasmine Returns From Alaska

Arthur Jasmine, prominent character actor, has returned to Los Angeles from Fairbanks, Alaska, where he was engaged in a film production under the direction of Norman Dawn.

Kenyon Writes 1st With N. Y. Locale

Despite the changing fashions in film stories and their locale, it is still true that the scenes of a great many photoplays are laid in New York and Paris. Strangely enough, Charles Kenyon, the eminent playwright and photodramatist, who has given scores of stories to the screen, never wrote one situated in either of these two cities, until recently, when he furnished a story to Fox with a Parisian locale, and the scenario which he is preparing at present is laid in New York City. Thus another film tradition is upheld!

Incidentally, play-goers who remember the tremendous success of "Kindling," in which Charles Kenyon first won literary fame, will be interested to hear that he is also at work on another stage production.

Goldwyn Now Has Rental Department

Organization of a "rental department" of the Goldwyn studios, to care for independent producers who are requesting space at the big plant, has been announced by Abraham Lehr, vice-president.

The new department will be in charge of J. J. Cohn, of the executive staff of the studios, and will include a complete business unit.

Besides the Goldwyn units at work, three other producing companies now are working on the lot. The Tiffany company, producers of Mae Murray pictures, Carlos productions, which made Roland West's "The Unknown Purple," and the entire Truart organization, all have leased space at the studios.

Several other companies are asking for space, due to the unsurpassed facilities of the big Culver City plant.

Donald Mack, local independent film producer, writes in to ye editor to tip him off to the fact the Mack pedal extremities are once more doing full duty after a three-weeks pneumonia confinement

Big Pictures Begin With New Year

After almost three months of inactivity in the local studios production has once more begun on a normal scale. Indications point to the greatest year in motion pictures. This is evidenced in the statements issued by producer, distributor and exhibitor, and is solidly confirmed by the work now well under way.

Judging from the varied announcements there will be no radical change in the type of pictures for the coming year, the spectacular film keeping pace with the ordinary drama of everyday life. At the present time the independents are well ahead in the race for 1924 honors, the larger companies just beginning to swing into line.

For the producer, the player, and everyone this promises to be the long awaited year. Production will be at the height during June, July and the first part of August.

Mission Starts With "Flattery"

The Mission Film Corporation, of which Leon Rice is President and General Manager, has started production work on the picturization of "Flattery," an original screen story by H. H. Van Loan The continuity is by Jefferson Moffatt. Rice is being assisted by Norman Walker, business manager of the company, and Edward McCray, production manager. Tom Forman, who directed "The Virginian," is wielding the megaphone on "Flattery," with Jimmie Dugan, who was chief assistant director on "The Hunchback of Notre Dame," as his assistant. The production is being photographed by Harry Perry and King Gray, the former having also photographed "The Virginian." In the cast are John Bowers, Marguerite de la Motte, Alan Hale, Grace Darmond, Edwards Davis, Louis Morrison and Larry Steers.

"Flattery" is a modern melodrama built around a tense theme and big situations, and with a startling climax. It is the Mission Corporation's second production, the first having been "The Barefoot Boy," which is now being given its initial showings.

O'Malley Among Film Pioneers

Pat O'Malley's first picture was "The Alien," a one-reeler made in 1912 by the Kalem Company. Robert Vignola, now a great director making Cosmopolitan productions, played the lead. Allice Hollister supported him.

Maybe She Made Poiret Wealthy

Don't buy your new spring wardrobe, girls, until you see Grace Darmond in "Alimony." Miss Darmond is rapidly gaining a reputation as one of the best-dressed women on the screen. In "Alimony" Miss Darmond wears six evening gowns and wraps and two riding habits of the latest sleeveless mode.

"America" Premiere February 22nd

On the eve of Washington's Birthday, February 21st, "America," the photodrama of the War of Independence, being made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-Fourth Street Theatre, New York.

The D. A. R., anxious to celebrate the sesqui-centennial of the beginning of the Revolutionary War with an appropriate screen production, requested Griffith to film a drama which would include the leading battles of this country's struggle for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians, and historical experts have been at work on the film for months.

The eminent historical and patriotic authorities connected with the production recently voiced the wish that the 1924 celebration of the birthday of George Washington be celebrated by the public presentation of "America," and to accomplish this Griffith and his players redoubled their efforts, working day and night, Sundays and holidays to finish the picture.

Practically every outstanding figure of Revolutionary days has a part in the drama, the filming of which necessitated Griffith and his company visiting the leading shrines of American liberty on special trains to take scenes.

Estelle Goes North for Rest

Estelle Taylor, following her appearance as Miriam in "The Ten Commandments," has just completed her characterization of Mary, Queen of Scots in Mary Pickford's newest production, "Dorothy Vernon of Haddon Hall."

Miss Taylor left Los Angeles immediately upon conclusion of her work at the Pickford studio for Northern California, where she will enjoy a short vacation before resuming her film work.

Little Dorothy Seay, after completing a part in "Poisoned Paradise," did a Spanish dance in "Happiness," the forthcoming Laurette Taylor production.

COMEDY RELIEF WANTED IN ALL FUTURE U. P. D. SCRIPTS STRAIGHT DRAMA NIL

According to an announcement issued by Adeline M. Alvord, head of the Editorial Department of the United Producers and Distributors, the order given to her by W. F. Wood, vice-president and general manager of this company, is to explore the length and the breadth of Writers' Land in search of drama with strong comedy relief. A dramatic story which fails to provide ample inspiration for frequent outbursts of laughter will receive scant attention from Miss Alvord for the time being. The drama which is all drab and utterly barren of the lighter, brighter touches will be all but ignored.

"There can be no doubt as to the call of the public at this time—it is for entertainment and heavyweight drama is not general enough in its entertaining value," Miss Alvord says. "If there is something new or novel in the mood or treatment of a dramatic impulse or situation, I am naturally interested, but not nearly so much so as I will be if the tensity of that situation is relieved by a logical occasion for real, unrestrained mirth."

Straight-away comedy dramas with a sufficiently equal balance between the serious and humorous elements are said to be unusually scarce just now. As a rule manuscripts submitted to scenario departments are either straight comedies, straight dramas or frank melodramas. In fact, according again to Miss Alvord, stories of the latter classification are much more plentiful than any other kind. Films of melodramatic extremes are not at all objectionable either if there can be interpolated the proper amount of genuine comedy," she adds. "With the aid of the contrast afforded by humor many a melodrama would be saved from being cast aside."

Alberta's Gumming Things Up

Polite society would gasp in mingled horror and astonishment could it obtain a glance at the way Alberta Vaughn has learned to chew gum.

For the actress deftly strings it out at length, loops it twice and cleverly returns it to her mouth without a single mishap.

She had to learn the trick for a situation in "The Telephone Girl" pictures in which she is featured at Robertson-Cole.

Miss Vaughn used a full box of gum before she reached the point where she could perform with the ease and grace of an accomplished artist. Then she removed an apron which she donned for practice and announced herself ready for the scenes.

SEARCH FOR LOST VOICE LEADS DE BRULIER TO FILMDOM; DEATH VALLEY IS AID

From picturesque and verdant provincial England to the dry parched furnace-like depths of Death Valley, Nigel deBrulier traveled in search of a beautiful tenor voice and a robust physique which were once his, but lost in his quest for fame on the operatic stage.

The chronicles of the adventures of Nigel deBrulier, screen artist of national repute and, more recently, a member of the special cast in support of Jackie Coogan in his latest film, "A Boy of Flanders," would do justice to the stories of Sabatini and Jules Verne. DeBrulier in his early youth possessed a rare and exquisite tenor voice, and first attracted notice in the church choir of a small hamlet in provincial England. He sought further afield to develop this gift and attained success on the operatic stage both as a singer and dramatic actor. He played in London, Paris and elsewhere on the continent—then he lost his voice, and in his struggle to regain this priceless possession, found his health undermined.

His physician advised an ocean voyage, so he looked toward America. He landed subsequently in a small railroad town in New England where he took on the combined duties of track walker, baggage master and freight clerk. He drifted then into the borax mines of Death Valley.

In Death Valley, in company with hundreds of strong men who knew no other world, deBrulier, former favorite of European opera stage, voiceless and sick, labored long hours under the glare of a pitiless desert sun. In this waste spot he found his voice and his health, and came to California to rest. California, the Golden State, claimed him, and his achievements on the silver sheet in "The Hunchback of Notre Dame,' "The Three Musketeers," "Wild Oranges," and "The Four Horsemen" are known to picture-goers the world over. His latest role of Jehan Daas, the aged grandfather of little Nello (Jackie Coogan) in the little star's adaptation of Ouida's child classic, "A Dog of Flanders," will add another success to his long list of admirable character portrayals.

He'll Tell You About "Moving" Pictures

"Kewpie" Morgan, who appears as one of the convicts with Lloyd Hamilton in "Going East," began his cinema career in "moving pictures that moved."

That is to say, he worked with the traveling Lubin company, which made dramatic pictures as they travelled all over Texas, where Morgan joined them, Colorado, New Mexica, Arizona and northern Mexico. That was ten years ago, when the picture business was "still in its infancy."

May Rehearse Wit Bethlehem Tro

If Charles Cruz lives to the old age of one hundred years week and one day he will figured in the life of three turies, 1800, 1900 and 2000. popular young juvenile who seen in Wm. Fox's "You Can Away with It" and other film born December 25th, 1899, ably coming along with Santa cording to latest report, how Charles is rather dubious attaining that mark on the scale and stated that it wa belief that by the time 2000 around he would be rehe with the original cast of Th grimage Play. The possibil this is readily seen when one to consider the ravages of T

Rankin is Doing Laugh S

Arthur Rankin, popular ju is doing his first short come the adult role of the scout in a Jack White juvenile p tion featuring Johnnie Fox, J

Rankin has played imp roles in many big features, b mits that he acquired a tas the two-reel lengths durin work in the first twelve ch of the "Fighting Blood" ser

Knows About the Small To

This week marks the ret Rosemary Cooper and the members of the cast engaged filming of Emory Johnson' duction of his mother's "Swords and Ploughshares F. B. O. Although the co travelled only a hundred from Hollywood, it was Cooper's first location exp and she enjoyed all the tudes common to these j ings. Most of the story is the streets and surroundin of a typical small country with Miss Cooper's role the gamut of the homely e of these people.

Miss Cooper is intimat quainted with such towns, spent all of her life in the her father, a mining engin later when she entered u profession of school mistres side of the cities through she passed on the train, L geles is the largest muni that she had ever visited.

Charlotte Keeps Active

Charlotte Stevens has j ished playing the ingenue Law for the Woman" at sal. The cast includes Harris, Cullen Landis, O land, Bertram Grasby, Heck and others.

Through splendid and work she has gained the lead in a forth-coming p "King of the Opium Ring."

Being an accomplished active in many sports and enteen, adds to her grow cess and popularity.

Double Task in Adapting Script

dapting "The Monster" for reen, Albert Kenyon had a task. Not only was it nec- for the film scenario to lay foundation which would e the action of the stage y Crane Wilbur; it was also tive to lighten the gruesome here in which the whole lay was laid. For popular ption, the photoplay must his light relief.

rdingly, in the scenario he is now completing for West, Kenyon has injected episodes of a lighter na- not only along the lines of ual comedy relief, but also ht" sequences where the ac- not as depressing as in the body of the story. It is a hat similar treatment to his tion of "Bavu," another hriller which he scenarized iversal. In fact, these light, scenes are much in the r of "The Country Doctor," ginal which Kenyon recent- tributed to serve as Ralph first independent starring

Bathtubs to Lloyd Equipment

ay be only a natural thought hile making a sea picture hose participating shouldn't to worry about baths, but Lloyd has struck this unex- snag in early scenes for Sea Hawk," a First National now being filmed on the . It is winter and the ocean is exceedingly cold, there shower baths in the Lloyd on Santa Catalina Island, ur ancient vessels built for ture contain no bathtubs and are so many sharks, octupi wordfish in the Pacific that if the water were warmer 0 male members of the cast have reason to hesitate be- umping in, so, twenty-five le bathtubs, the first of three nments have been added to cilities at Camp Lloyd.

Zellner, clever photoplay- is completing the continu- her latest original, "Closed " She will shortly com- the third of four dramas she is writing for an inde- t Hollywood company.

Life's My Own" and Doors" will be the two photoplays already pre- for this concern.

ient Pullman Idea for Comedy

of the first motion picture es was a "train show," seated, you in a make-be- Pullman car, and unrolled of scenery before your more delighted eyes.

d Hamilton has gone back st principles. His newest y, directed by Fred Hibbard, in a Pullman—with giggles aughs instead of mountains vers.

JUVENILE DESERTED COLLEGE EDUCATION FOR CHANCE IN FILMS; IS MAKING PROGRESS

Prominent among the juveniles who have forged ahead in the year just past is Jackie Vernon, whose work in this time has placed him in line for greater things to come. By an odd co-incidence he was born in the same town (Charleroi, Pennsylvania, about thirty miles south of Pittsburgh) where the late lamented Olive Thomas first saw the light of day, and like her decided to follow the light of the Cinema.

He made his entry into the realm of flickering celiuloid in Chicago where he spent one summer in the studios. Then he returned home to enter West Virginia University after refusing several flattering offers from some of the leading eastern colleges who desired to annex him to their grid-iron squads because of his reputed prowess as a pig-skin warrior. In the end, however, he failed to enter the University for on the eve of his departure for football camp with the "Mountaineers" he went

back to Chicago where he once more plunged into the activities of the Windy City's film colony.

He resumed under the direction of F. W. Corbett who was producing features known as the F. W. Corbett Productions, playing bits, and parts and performing various stunts for the camera. Later he was featured by the company and not much later he came to Hollywood to try his luck in the capital of filmdom. He has been here a little over a year now and has already made excellent progress. In addition to his histrionic ability he is gifted as a writer of short scripts and at the present time is hard at work preparing a screen vehicle for one of our foremost celebrities.

Jackie Vernon is a hard, sincere and conscientious worker. May he meet with all the success he so justly deserves.

Helen Gordon has an enviable record as leading woman for some of our foremost comedians, having played opposite Monte Banks, Sid Smith, Larry Semon, Joe Rock, Harry Sweet, Bobby Dunn and Buddy Messinger. She is now being considered for the lead opposite Dan Mason in his forthcoming series for Grand-Asher, which will start about the 18th of this month. Twelve pictures will be made under Jack Nelson's direction, with Al Martin writing the stories and titles. Paul Gerson will act as general manager for the unit.

1923 Unsell Scripts Rank Foremost

1923 has added to the laurels of Eve Unsell, scenario writer of note. Three of her adaptations have been selected for special mention by Robert Sherwood, viz: "The Hero," "Long Live the King" and "Shadows."

"Long Live the King" was also listed in the Box Office Honor Roll for 1923 of the Motion Picture News, together with "Circus Days" and "Daddy," both of which latter were edited and titled by Miss Unsell.

This talented writer is at present associated with Sol Lesser as consulting editor on the Harold Bell Wright series. The adaptation of "Captain January" for Baby Peggy was also prepared by Miss Unsell and John Grey.

The titling and editing of "The Good Scout" and the new Bebe Daniels picture, both of which Bennie Zeidman has made for Principal Pictures Corporation, are now engaging the attention of this clever screen writer.

"Bloody" Incorrect, Contends Tearle

Conway Tearle, who spent a good part of his stage career in London, points out that the slang word "bloody," put in the mouth of the Englishman on the American stage to designate his nationality, is never used by decent Englishmen.

"It is counted unspeakably filthy over there," says Tearle. "A man who used it would be ostracized. If he spoke it in the presence of a woman he would be knocked down."

Now that is settled.

Maybe He's Got a "Forty-nine" Muff

Jean Hersholt, nowp laying one of the principal supporting roles in "The Gold Fish" supporting Constance Talmadge, is quite proud of his long residence in Hollywood.

When asked how long he had live din the cinema metropolis, Jean replied that he had resided there long before the wagon was even covered.

Remembered Pat for Five Years

Pat O'Malley's portrayal of a character in a picture he made in 1915 so impressed Marshall Neilan, that "Mickey" bore him in mind for five years until, in 1920, he made "Go and Get It" and gave O'Malley a part in which he made motion picture history.

Actress Awaits New Antipodean Laws

If the Australian Government deems it advisable to prevent the importation of foreign talent into the country, Barbara Tennant will be signed for a prominent role in a picture to be made there.

Miss Tennant is extremely popular in Australia, as well as in the other countries of Great Britain. England was her birthplace and she received her early theatrical training in London.

Miss Tennant is resting since completing work in support of Baby Peggy in Principal Pictures Corporation's screen version of "Captain January."

Cissy Fitzgerald says it's all the bunk about "lilies of the field" failing to either toil or spin. Cissy has been playing the role of the "suicide blonde" in Richard Walton Tully's "Flowing Gold," and at the same time has been one of the lilies in "Lilies of the Field," another First National picture. She says she's liable to lose her girlish figure, with the double dose of toil.

Have True Dope on Light Comedy

Cliff Bowes and Sid Smith thought they were "light" comedians in Jack White's company, but listen to this:

They were doing a comedy which called for them to crawl out and lie in a bed supported by two beams fastened to a dump truck and projecting out over the thin air of a canyon. As they settled themselves comfortably and the camera was about to grind, they were horrified to feel themselves going down, down, and to see that their weight, with a leverage of twenty feet, had lifted the front end of the truck, which was about to overturn on them in the ravine below.

Sid, entangled in the covers, fell out, and Cliff jumped, which took their weight off the long lever, and the truck dropped into its place. Fortunately, the distance down was not great, and neither of the boys was hurt.

"But, gosh," says Cliff, "suppose it had been the Palisades!"

Grease Paint for Lloyd Again

Lloyd Hamilton, returning to Hollywood after a Happy New Year's Day spent with his mother in Oakland, has started his new comedy directed by Fred Hibbard. Ruth Hiatt, Wampas "Baby Star" and beauty contest winner, is again his leading woman.

Otto Matiesen is now playing the part of a thief in George Melford's "The Glorious Tomorrow" which is being made at the Lasky studios. In this production he has a worthy successor to his splendid portrayals in "Scaramouche," "The Dangerous Maid" and "Revelation." Others in the cast include Jacqueline Logan, David Torrence, Raymond Griffith, Alma Bennett and Mickey McBan.

For Week Starting Monday, Jan. 14th, 1924

Pulse of the Studios

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Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BRONX STUDIO. 1745 Glendale Blvd. Kenneth Bishop, Gen'l Mgr.						Drexel 4
Willey Productions.						
Fred Reel	All-Star	Zerr	Meeker	Rred Reel	"North of Fifty"	Preparing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						432-
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	Feature Comedy	1st Week
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3
Scott Sidney	Dorothy Devore	Peterson-Garnett	Clemens		2-Reel Comedy	Schedule
Archie Mayo	Bobby Vernon	Nagy-Phillips		Staff	Comedy	2nd Week
CHARLES RAY STUDIO. 3700 Beverly Blvd. A. A. Kidder, Jr., Gen. Mgr.						Drexel 2
Hunt Stromberg Productions.						
	Bull Montana				2-Reel Comedy	Preparing
Butterfly Comedies.						
Sherwood MacDonald	All-Star	John Thompson	Art Hilton		2-Reel Comedies	1st Week
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						431-
Independent Picturs Corporation. Jesse J. Goldburg, Pres. & Gen'l Mgr.						
J. P. McGowan	Franklyn Farnum	Walter Griffin	Mack V. Wright	Agnes Parsons	5-Reel Western	Schedule
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						598
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Conley	Meehan		Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
Al. Ray	All-Star	McGill		Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
F. Hibbard	Lloyd Hamilton	Corby		Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						Holly
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Tom Buckinham	All-Star	Sid Wagner	Kingling	Carter	"The Arizona Express"	8th Week
David Solomon	Shirley Mason	Geo. Eastman	Nathan		"The Morroco Box"	Editing
John Ford	All-Star	Schneiderman	Ed. O'Ferna			2nd Week
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead		"The Plunderer"	4th Week
Wm. Wellman	Chas. Jones	Joe August	Horace Hough		"Donnegan"	3rd Week
Jack Blystone	Tom Mix	Dan Clark	Eugene Forde		"Mixed Manners"	1st Week
GARSON STUDIO. 1845 Glendale Blvd.						Drexel
Benny Zeidman Productions.						
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						Holly
Monty Banks Productions.						
R. Wm. Neill	All-Star	Ray June	Josef Von Sternberg		"Rose of the Ghetto"	Preparing
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						761
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"True as Steel"	5th Week
			M. K. Wilson		Feature Drama	Preparing
Tiffany Productions.						
Robt. Leonard	Mae Murray	Ollie Marsh	David Todd		"Mademoiselle Midnight"	3rd Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						Holly
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Finis Fox Productions.—R. R. Beatty, Bus. Mgr.						
Priscilla Moran Productions.—O. M. Baker, Bus. Mgr.						
M. Webb	Priscilla Moran					Preparing
Wm. Brush Productions.						
Bertram Bracken	All-Star	G. Pollock	John Prince		"The Great Struggle"	Editing
Bertram Bracken	All-Star	G. Pollock	John Prince		"Water Babies"	Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Al. Neitz	Jack Perrin			Al. Neitz	"Wild and Woolly"	1st Week
Sanford Productions.						
F. S. Mattison	Mattison		G. Ertl		"The Ragged Robin"	1st Week
Kinemart Productions. B. Schrader, Casting. 1442 Beachwood Drive.						
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						76 73
Thomas H. Ince Corporation.						
Del Andrews	All-Star	Max Dupont	Frank Gerghty	Del Andrews	"The Galloping Fish"	Editing
John Griffith Wray	All-Star	Henry Sharp	Buddy Ericksen	C. Gardner Sullivan	"Against the Rules"	8th Week
Lambert Hillyer	All-Star		Lester Manter	Arthur Statter	"Those Who Dance"	5th Week
Regal Pictures, Inc.						
Wm. Beaudine	All-Star	Ray June	Tenny Wright	C. Gardner Sullivan	"Love and Lies"	2nd Week
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						Holly 81
Buster Keaton	Buster Keaton	Elgin Lessley	Walter Reed	Jean Havez	"Sherlock Junior"	8th Week
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						Holly 40
Paramount Pictures. (Famous Players-Lasky Release.)						
James Cruze	All-Star	Karl Brown	Vernon Keays	Walter Woods	"Magnolia"	3rd Week
George Melford Productions.						
Geo. Melford	All-Star	Chas. Clarke	Kenneth Hawks		"The Glorious Tomorrow"	2nd Week
Cecil DeMille Productions.						
Cecil DeMille	All-Star	Bert Glennon	Paul Iribe		"Triumph"	1st Week
Herbert Brenon Productions.						
Herbert Brenon	All-Star	Bert Baldridge	Harold Schwartz		"The Breaking Point"	1st Week
L. B. MAYER STUDIO. 5360 Melrose Ave.						43 17
Fred Niblo Productions.						

LOYD PRODUCING "SEA HAWK" ON HUGE SCALE; MILITARY EFFICIENCY PREVAILS

real bigness of motion pic- lays is visible on the screen. king "The Sea Hawk," Sa- s colorful sea story into a National Picture, Producer Lloyd has become a naval l in every sense of the word a small portion of his great aking may be seen when the ectacle is released next fall.

nake certain scenes for "The awk" Mr. Lloyd has created inema history by taking than 600 principals, super- aries, technicians and sail- om Hollywood to the West of Santa Catalina Island, rts four gigantic sea crafts Sixteenth Century type from Pedro drydock over rough o his location, takes them ea each morning and brings ack, feeds four large crews ive sailors and actors fre- from 60 to 70 miles from ase of supplies, provides g quarters, costumes, cloth- od and entertainment for rge camp, build sets, loads nloads ships daily and es- es contact with the studio einforcements and supplies be ordered and shipped so reach the camp in proper

bite the great responsibility upon him and his staff, Mr. has established a "location" be unequalled for sanita- omfort and cheer and the motion picture sea camp ttempted.

p Lloyd is run on a strict y basis and bugle calls and play a prominent part in the t of its activities. A com- y department, a quarter- 's department, an entertain- bureau, a sanitation division, ctrical department, a club- a dance hall, a mess hall, a l with two doctors and four a fire station, 170 tents ooden floors, two large bar- an adjutant's office, five hair

a large staff working on costumes and a laundry are but a part of the "location."

A one hour musical concert by a six-piece orchestra, a one hour entertainment provided by boxers, wrestlers, monologists and hired entertainers are a part of the program each evening after mess and even calisthenics, have a part on the daily schedule. The Lloyd Company rises at 5:30 by bugle call and "tucks in" at 10:00 when the power station and bugle calls urge "lights out." In 18 days on location despite rough seas and cold weather, the health and spirits of Camp Lloyd have been 100 per cent and four prominent sequences have been filmed.

Chef Collaborating With Schertzinger

Whenever a loving wife prepares to put the "touch" on hubby, she paves the way with an exceptionally good meal. The old adage has it that the way to a man's heart is via the dinner table. If this be true, then many of our recent popular song hits have been inspired by the same token, thanks to the expertness of the chef at the Jackie Coogan bungalow.

When Jackie's company is working, the director and principals do not leave the lot for luncheon. Arthur Bernstein, whose efficiency as the "watch dog" of the Coogan treasury has inspired many a Coogan attache to bargain with Uncle Sam over the price of a postage stamp, provides the noon meal right in Jackie's bungalow. His motive, of course, is to speed the time taken for lunch, but he failed to reckon with Director Victor Schertzinger. Vic recently sold Jack Coogan, senior, the idea of installing a piano in the bungalow, and immediately after lunch he sits down at the music box for a half hour and creates new song numbers. Geneva, the cook at the Coogan outfit, declares that Schertzinger's recent Spanish melody is the direct result of her Spanish omelet—on this ground Vic says that the public will never receive from his hands a Chinese ditty—because he simply cannot digest chop suey.

Mayo Making Reno Satire

Archie Mayo, who recently joined the Christie Comedy organization as ccenarist and gag man, has taken active charge of one of the comedy companies, and is now directing Bobby Vernon, under the supervision of Al Christie. The new comedy which Mayo is directing has to do with a race to Reno, and some funny angles concerning the divorce courts. Supporting Vernon will be Duane Thompson, Billy Bletcher, Lila Leslie, Victor Rodman, Budd Fine and others.

ie Protests Leap Year Bids

Pat O'Malley, wife of Lau- Taylor's leading man, and of Pat's two daughters, the world to know that Pat ley is not in the market for ap Year propositions.

O'Malley, for the informa- young ladies at large, opens Pat's fan mail and during st week has discovered that fair damsels evidently think still unmarried and open to ear proposals.

p Year is a great institu- ut it means nothing to me," at, who is in sympathy with fe's desire to tell the world his marital ties. "I certainly onored but there's a waste rt evident for my wife and bies are, as we say in films, o stay.'"

rs, a make-up tent, a bath a wardrobe department with

Morrison Says No on Stage Career

Stealing his stuff from Poe's immortal raven, James Morrison, popular film leading man, say most emphatically "never more" so far as stage work is concerned in the future.

"Films forever" is what Morrison has to say concerning the rest of his career, after several months with the spoken drama in New York City.

He is back in Hollywood with a big broad smile, and it will have to be a rather plethoric contract that will ever lure this player from his Hollywood apartment to the wilds of Manhattan again.

The popular young leading man but recently concluded a tour of eastern cities with a Broadway show. The night jumps and the inconvenience of road life caused Morrison to stop, look and listen and as a result he heard the call of the studios and a few hours later he was headed Westward for Hollywood and studioland.

Morrison, who is now ensconced in his Hollywood apartments, will shortly announce his plans for the future. In the meantime, he is renewing old acquaintances and enjoying friendships which were interrupted when he was called to New York last September to play an important role in a J. Stuart Blackton production.

Victor Potel, clever Hollywood comedian, has been "seeing Broadway" and other famous New York "peculiarities" in his unoccupied moments since his arrival in Gotham last week. Potel states that one has to keep in action to offset the consistent attack of frost and homesickness to which the Californian is exposed during an eastern winter.

Tearle Believer in Fencing

Ever since his characterization opposite Norma Talmadge in "Ashes of Vengeance," Conway Tearle has been an exponent of fencing as a means of keeping physically fit.

Tearle, who before his acting was a contender for the welterweight championship of London, formerly depended solely upon boxing as a means of achieving physically fitness. However, since his sword play in the Schenck production he has passed up the padded gloves in favor of the rapier.

"Fencing requires more finesse than boxing," says Tearle. "One must be more agile at the former than the latter. A boxer can cover up and protect himself without much effort but a fencer is compelled to keep on his toes at all times.

"I believe fencing to be the best form of physical training. Of course, if you want to put on a lot of muscle, fencing will not accomplish that. However, for a physical stimulus to the average person whose work demands a normal physical condition there is nothing like fencing."

Long Engagements Follow Vaudeville

Having completed a tour of fifty-seven weeks in vaudeville Ralph Bushman now has two one performances locally to his credit. Bushman played the juvenile lead with Buster Keaton in "Hospitality" an engagement of fourteen weeks and has just lately completed a society role in "The Man Life Passed By," Victor L. Schertzinger's latest production.

Mong Gives Hints for Housebuilding

Here's one way to beat the high cost of building.

If you want to keep down expenses when it comes to erecting a new home, start in when you're a young man, study architecture as a hobby, and marry a girl with a penchant for interior decorating.

So says William V. Mong, character star, who is now completing plans for his palatial new home in Beverly Hills. When a young actor, Bill took a fancy to architectural drawing, and made quite an intensive study of the art. Mrs. Mong, before she was married, made a hobby of interior decorating and recently when the happy Hollywood couple decided to build they found their hobbies saved them several thousand dollars.

This "velvet" is to be put into beautifying the grounds of the new estate at Beverly Hills and a corps of well known landscape gardners will do the work under the personal direction of Mrs. Mong.

The only member of the Mong household who has not as yet been assigned a task in connection with the construction of the palatial new home is "Bill" Mong, Jr., and his illustrious father hopes to find a suitable job for the youngster ere the last nail is driven.

"Personality in a structure is what makes an otherwise plain residence a real home," says the famous character actor. "It is the individual touches of those most interested in the house that make it more than a place to live."

Screen Actress Has Prophetic Name

The parents of Esther Ralston, whose blonde beauty illuminated Universal pictures over two years during which time she played opposite most of the U male stars, foretold that screen success which she is gradually and surely attaining. The word "Esther" came from the Persian, through the Hebrew; literally it means a star.

The facts of the case seem to point to Miss Ralston's making good the forecast expressed by her parents in naming her. She recently completed an important role in "The Marriage Circle," directed by Ernest Lubitsch. In this picture her work led him to say, "Miss Ralston will go far on the screen, since she possesses not only the beauty which American audiences require, but also an inherited flair for the dramatic and the background of hard work, which is the soil from which her talent will flower."

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						Capitol 21
Louis B. Mayer Productions. (Metro Release).						
B. P. Schulberg Productions (Preferred Pictures Release).						
Gasnier	All-Star	Karl Struss	George Yohalem	Waldemar Young	"Poisoned Paradise"	5th Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 44
Geo. D. Baker	All-Star	Arnold	Eddington	Geo. D. Baker	"Revelations"	Editing
King Vidor	Laurette Taylor	Chet Lyons	Dave Howard		"Happiness"	Editing
Clarence Badger	All Star	Rudolph Burquist	Chas. Hunt	Winnifred Dunn	"The Shooting of Dan McGrew"	2nd Week
Jackie Coogan Productions.						
V. Schertzinger	Jackie Coogan	Frank Good	Brewster		"A Boy of Flanders"	4th Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 79
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	30th Week
Marshall Neilan	Mary Pickford	Rosher	Tommy Held	Staff	"Dorothy Vernon of Haddon Hall"	12th Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						Holly 28
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Eddie Cline	Baby Peggy	Glenn McWilliams	Fred Tyler	Grey-Unsell	'Captain January"	6th Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						Holly 77
Mal St. Claire	Alberta Vaughn	Lee Garmes	Lonnie Dorsa	Zamuck	Comedy	3rd Episode
Emory Johnson	All-Star	Ross Fisher		Mrs. Emilie Johnson	"Swords and Plow Shares"	4th Week
Carlos Productions.						
Jimmy Horne	Richard Talmadge	Wm. Marshall			"In Fast Company"	2nd Week
Sacramento Picture Corp.						
Wm. Seiter	All-Star				"Listen Lester"	1st Week
Dunlap Productions.						
Scotty Dunlap	Mildred Harris				"The Dollar Mark"	1st Week
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-
Leo McCarey	Will Rogers	Robt. Doran	Ross Lederman	Staff	2-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
Robt. Wagner	Chas. Chase	Ed Willatt	Leo Gerstad	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	Harry LaMarr	Staff	2-Reel Comedy	Schedule
Percy Pembroke	Stan Laurel	Frank Young	Lloyd French	Staff	2-Reel Comedy	Schedule
Ralph Cedar	Spat Family	Nick Barrows	Clarence Hennecke	Staff	2-Reel Comedy	Schedule
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Seitz-Jones	Allene Ray	Walker-Cooper	Doc Joos		"The Fortieth Door"	1st Week
Maloford Productions.						
Blair Coan Productions.						
Chas. Hutchinson	Chas. Hutchinson	Miller	Frank Hangne		"Fighting Through"	3rd Week
H. J. Brown Productions.						
Al Rogell	Fred Thompson	Walker	Don Duncan		5-Reel Western	Preparing
Howard Davies Productions.						
H. Davies	Howard Davies		Kane-Murphy		"Fools of Fate"	1st Week
SENNETT STUDIO. 1712 Glendale Blvd.						Drexel 1
Erle Kenton	Harry Langdon	Spear	Gray		Comedy	1st Week
Del Lord	All-Star	Billy Williams	Stevens	Staff	"Adams Fib"	3rd Week
STUART MACK STUDIO. 1329 Gordon St. Stuart Mack, Gen'l Mgr. Wm. Muench, Casting						Holly 1
Stuart Mack Productions.						
Stuart Mack	Lola Patti		Harry Crawford	Staff	"Everyday Mystery"	5th Episode
Grandin Productions.						
Clayton Grandine	Robt. Ramsay	AllenAllen-Crosby	Wm. Wallace	Jefferson	"Un-Armed"	Editing
Geo. Ezra Crane Jr. Productions.						
	Geo. E. Crane		J. Cunningham			Preparing
Raymond D. Terry Productions. R. D. Terry, Prod. Mgr.						
Ray Terry	All-Star	Bert Longenecker	Elmer E. Dewey	L. V. Jefferson	"Eyes That See"	2nd Week
SUNSET PRODUCTIONS. 7425 Sunset Blvd. A. J. Xydias, Pres. and Gen. Mgr.						476 9
Jack Nelson	Kenneth McDonald		Harry Fraser	J. Ingman Kane	"After a Million"	2nd Week
UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres.						Holly 4
Joseph M. Schenck Productions. (First National Release).						
Jerome Storm	Constance Talmadge	Ray Binger	Edward Brophy	Sullivan	"The Gold Fish"	7th Week
Frank Borzage	Norma Talmadge	Tony Gaudio	Bunny Dull		"Secrets"	Editing
First National Productions.						
Jack Dillon	Griffith-Tearle	James Van Tree	J. Dunn		"The Lilies of the Field"	6th Week
Maurice Tourneur Productions.						
Richard Walton Tully Productions.						
Jos. DeGrasse	All-Star	Geo. Reehm	Warrenton-Carpenter	Johnson	"Flowing Gold"	Editing
Frank Lloyd Productions.						
Frank Lloyd	All-Star		Harry Weil		"The Sea Hawk"	3rd Week
Belasco Productions, Inc.						
Jas. Young	All-Star	Special	G. P. Saum	C. O. Sessel	"Welcome Stranger"	Editing
UNIVERSAL STUDIO. Fred Datig, Casting.						433 3
Universal Film Manufacturing Co. (Universal Release).						
Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	15th Week
Eddie Cline	Reginald Denny				"Love Insurance"	Preparing
Edward Laemmle	Billy Sullivan				"The Leather Pushers"	Schedule
Wm. Craft	Wm. Desmond		Koehner		"The Riddle Rider"	9th Week
Marchant	Luciano Albertini		Ray Taylor		"The Iron Man"	6th Week
King Baggot	Mary Philbin		Barry		"The Inheritors"	3rd Week
Ed Sedgwick	Hoot Gibson	Virgil Miller	Bill Tummel		"The Cocopah Kid"	3rd Week
Slim Summerville	Slim Summerville		Holland		2-Reel Comedy	Schedule
Wm. Watson	Bert Roach		Harmer		2-Reel Comedy	Schedule
Irving Cummings	Herbert Rawlinson		Woolstenhume		"Clay of Ca'lina"	Preparing
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						598 3
WARNER BROS. STUDIOS. 5842 Sunset Blvd.						Holly 8
Warner Brothers Productions.						
Wm. A. Seiter	All-Star	John Stumar	Tenny Wright		"How to Educate a Wife"	Preparing
Harry Beaumont	All-Star	David Abel	Frank Strayer		"Babbitt"	Preparing
Wm. Beaudine	All-Star	E. B. DuPar			"Lover's Lane"	Preparing
Monte Bell	All-Star			Bell-Doty	"Broadway After Dark"	2nd Week
WALDORF STUDIOS. 6070 Sunset Blvd. Al. Brandt, Gen Mgr.						Holly 40
Mission Productions.						
Tom Forman	All-Star		Jimmy Dugan		"Flattery"	2nd Week

...m King Guest of Producer

...illiam Wrigley, chewing gum ...ate, skyscraper builder and ...all magnate, accompanied by ... Wrigley and a group of ...nent Los Angeles people were ...uests of Frank Lloyd, inde... ...nt producer-director at a ...r given aboard "the Moorish ...ase," a vessel of 175 feet in ..., of Sixteenth Century de... ...d and manned by a crew of ...alley slaves and 75 soldiers, ...s and their officers, on the ...c ocean, near here today.

... Lloyd who has erected a ... for over 600 men and women ...e Isthmus of Santa Catalina ...e purpose of filming scenes ...e First National spectacle, ... Sea Hawk," acted as host at ...nner and Enid Bennett, who ... Rosamond, acted as hostess. ...n Sills, who plays the title ...n "The Sea Hawk," Wallace ..., Frank Currier, Lloyd ...es, William Collier, Jr., Fred ...va, Walter J. Israel, costum..., George Marshall and Dr. Rob... ...Wilson, completed the dinner ..., served in typical Sixteenth ...y style but consisting of such ...n victuals and preparations ...alone steak, French fried po..., clam chowder, pumpkin pie ...ce cream.

... yachting costumes of the ...ey party and the bright col... costumes of Miss Bennet, Mr. ... Mr. Beery and other mem... of the Lloyd cast made the ... one of brilliant contrasts ...riginality.

...ndon Airs Gave Conway Chance

...ts, a monocle, his handker... ...up his sleeve and a purpose... ...ggerated English accent won ...ay Tearle his first part on ...merican stage—as a cowboy ...ps and sombrero.

... told about it last week when ...age Englishman," as Tearle ...nfully labels the variety, ...d to watch him work in ...s of the Field" at United ...s.

..."ooked like that once myself," ...e remarked. "I had spent ... of my youth in England, ... I was born in this country. ...ne well on the London stage ...earing there was a demand ... for English actors, I came ... The little cash reserve I ...as eaten up in a poker game ...ard ship and I was stoney ... I landed.

..."ohman wanted an English ...or a London society drama, I ...old. So I laid it on thick—... the accent so broad I could ... understand myself.

..."ohman listened to my little ...—and laid a contract in front ... But instead of a London ... part, it called for portrayal ... Western bad man.

... never played it. The play ...bandoned. But it was a meal ... for several weeks."

THE PEPPER TREE; *a remarkable scenic study by Walter Frederick Seely, portrait photographer, of the huge pepper tree whose boughs hang over the roof of his studio on Wilcox Avenue. In the toning and centering of his subject Seely has achieved a most fantastical effect, and has brought forth from the otherwise unnoticed and somewhat drab surroundings an artistic value that is well out of the ordinary.*

MELFORD THINKS BRUNETTES HAVE BEST CHANCE; WAMPAS 'BABES' EXAMPLES

The brunette cycle which has been slowly revolving back into popularity in the motion picture industry will reach its climax this year, according to George Melford, prominent director who has carefully watched the trend of public favor for many years.

"The last cycle of brunettes died out with the departure of Theda Bara and others from the photoplay world," declares Melford. "Immediately thereafter, blondes stepped into possession and held sway for some time. Slowly, for the past three years, the brunettes have again been winning back public favor.

"Glancing back over the young actresses who have progressed to stardom or near-stardom within the past twelve months, it will be found that among those whose names stand out prominently are Leatrice Joy, Barbara La Marr, Jacqueline Logan, Rene Adoree, Corinne Griffith and Carmel Myers. All of them are brunettes; in fact, I cannot recall a single blonde whose opportunities for success stand forth as brightly as do the chances of these six actresses.

"The peak of the popularity of the dark haired ladies is certain to be reached this year. Verifying this opinion is the choice of the 'Thirteen Stars of Tomorrrow,' as made this month by the Western Motion Pictures Advertisers. Ten brunettes, and only three blondes, were selected by the Wampas as the most promising young actresses of today. The blondes are Dorothy Macknaill, Lucille Ricksen and Gloria Grey. The brunettes are Alberta Vaughn, Marian Nixon, Clara Bow, Carmelita Geraghty, Hazel Keener, Ruth Hyatt, Blanche Mehaffey, Julanne Johnston, Elinor Fair and Margaret Morris.

"These girls, I understand, were chosen from a list of 117 names, all suggested as possible 'Baby Stars.' A tabulation of the entire group of rising young players brings out the startling information that 101 are brunettes, while only sixteen are blondes.

"These facts definitely establish the present overwhelming majority of brunettes in motion pictures. Incidentally, they may also indicate that there will be a scarcity of blondes within the next year or two. If such a shortage does arise, girls with light hair and eyes will be in demand at the studios."

Mr. Melford is now busy on the production of "The Glorious Tomorrow" for Paramount. Jacqueline Logan, whom he names as one of the most promising young screen actresses of 1923, is featured in this picture.

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...er Baggot ... Professor's Chair

...rofessor King Baggot," it may be ...ext.

...cause of his success in groom... young girls for stardom, King Ba...ot has been tendered the po... of head of a big dramatic sch...l in New Pork City, open to him any time he cares to give up his ...irectorial megaphone at Uni... City. Baggot was the dis... of Mary Philbin, to whom he ...ssigned her first important rol... in "Human Hearts."

...ter, Miss Philbin was given the ...stellar role in "Merry Go Ro...d" and now Baggot is direct... her in another big Jewel spe... made from I. A. R. Wylie's "T... Inheritors," a novel of Eng... life, in which the star is seen as ...e niece of a poverty stricken ...

..."lthough I sincerely appreciate the honor of being tendered a ch... in a high class dramatic sch...l," commented Baggot, "I do not believe that I would care for the work. The thrill of discover... and developing latent talent in ...e active field of my profes... is too great a pleasure to for... all for the prosaic career of an ins...uctor in dramatics."

...ggot, who is one of Univer... "big three" of their directori... ff, has, in his long and varied ...erical and motion pictures ca... qualified for every position in ...e world of dramatic art from pr...erty man up. He has been a su...ssful stage director, leading ma... author, cameraman, continu... ...riter and master of stage me... ...ics.

...e Yourself" Say ... Courts to Goldwyn

...muel Goldwyn may continue to ...e his name on his motion pic... productions, protest of the G...lwyn Pictures Corporation no...ithstanding, the United States Ci...uit Court decided yesterday in Ne... York. The decision upholds a ...evious one made by the Fed... District Court.

...r. Goldwyn has been using hi...name on his pictures and their ad...rtising with the added phrase "N... now with Goldwyn Pictres Co...oration." The Goldwyn com... protested his right to the use of ...s own name. Now two courts ha... upheld him.

... news report has been print... roughout the country that was ...ary to fact," said Mr. Gold... yesterday at the Ambassador H...l. "This report infers that I ob...ted to using the phrase "Not ... with the Goldwyn Pictures Co...oration' and that the Gold... company was attempting to to... me to use it. Instead, it was ...lesire to have this phrase used w...ever my own name was men... d. The legal battle had to ...ith the question of whether I ar...entitled to use my own name at...ll and now the United States Ci...uit Court, as well as the Dis... Court, has upheld my conten... in this connection."

ACTOR BELIEVES IN SCREEN AS EDUCATIONAL FACTOR; SAYS EMOTIONS ARE CONSTANT

Cullen Landis is sighing because there was no screen when he was a little boy.

"The screen is making history the most fascinating of subjects," says the young actor who is playing the male lead in the James Cruze production "Magnolia," which is a pre-bellum story of the South and being photographed in the actual setting at Natchez, Miss. "There is no excuse now that history is a dull thing of dates with such full page illustrations that make a period live again as 'The Covered Wagon' which Mr. Cruze has so magnificently set forth, "Scaramouche," with its wonderful portrait gallery of French revolutionists so ably done by Rex Ingram, then there is "The Life of Abraham Lincoln," the pictures of Bill Hart, while other names include "The Dangerous Maid," "The Sea Hawk," "Richard the Lion Hearted," "Ben Hur," soon to be done, and many others so that every country and clime is being registered on the silversheet.

"Manners and customs change, but emotions keep constant from one period to another. There are the same loves and hates, joys and sorrows, comedies and tragedies. In great historic events are dominant emotions that lend themselves admirably to dramatization. I think the public likes to lose itself in scenes remote from everyday experience. Many have the idea of having lived before and so feel doubly stirred when some page of long ago stalks before them presented as only the screen can do it.

"There is the educational value in the picturization of the high spots of history that is not only a boon to the child, but to the adult as well, while the beautiful settings and costuming carry a big appeal. I feel that costume pictures have only just begun. Pictures after all, are pictures and beauty must be a part of them."

It has long been the wish of Cullen Landis to appear in a picture with southern setting. Now that his wish is gratified he is more enthusiastic than ever as his words clearly indicate.

Three More For "Sea Hawk"

Wallace MacDonald, recently featured in Fred Niblo's "Thy Name is Woman," Frank Currier, veteran character actor recently seen in "Stephen Steps Out" and Fred DeSilva who has supported Shirley Mason in "With the Tide" have been added to the cast of Frank Lloyd's First National Picture, "The Sea Hawk," now being filmed off Catalina. MacDonald is to be seen as Peter Godolphin, Currier as Asad, the basha of Algiers, and DeSilva as Ali, Asad's lieutenant. "The Sea Hawk" is now entering its third week of production with some extraordinary sea shots in which three of the four ancient ships appear, completed. More than 600 men are "on location" at Camp Lloyd.

The Irish Sure Get the Coin

Eileen O'Malley, Pat O'Malley's eight-year-old daughter, earned $600 in motion pictures in 1921. At the end of the year her father put the entire sum in Hollywood real estate for her—paid it down on a lot valued at $1500, leaving the $900 on a three year mortgage.

In less than a year the lot was sold for $2500 and "Little Lady Eileen" had $1600 cash to her credit. It was reinvested in two adjoining lots for which Pat contracted to eventually pay $5000.

Last week they were sold for $12,500.

And now "Little Lady Eileen" has $9100 cash in the bank waiting for investment—besides the money she earned during the last two years.

"By the time she is grown she will have enough to support her in luxury, if Hollywood real estate is half as good an investment as I think it is," says Pat.

Pictures Not Art, Says Winifred Dunn

Winifred Dunn, Metro scenario editor, who is now adapting "The Shooting of Dan McGrew" for the screen, declares that the photoplay is not an art!

Apparently this is a most heretical statement, especially from the lips of one who has been a staunch defender of the screen and its artistic possibilities for many years. Miss Dunn explains, however, that the photoplay, although not an art, is a great medium of expression.

"Webster defines art as 'the power or quality of perceiving and transcribing the beautiful or aesthetical in nature.' The ideals of the screen go much farther and lift it to the rank of what might be called super-arts, which include the expression of that perception which Webster calls art. It is not only the picture of life, either in its idealized or actual aspect which makes a fine picture—but it is the expression of that picture and its transference to the silver sheet which makes any photoplay stand out.

Is Loyal to Shadow Stage

Theodor von Eltz, who recently appeared behind the footlights in a leading role in "R. U. R.," won in the brief two weeks a vaudeville offer and right on the heels of this male lead in a stock company, both of which he declined as he is in line for some interesting things on the screen.

"An actor must make his choice and mine is the screen, with occasional but brief returns to the stage," says Mr. von Eltz, who is most optimistic about the new year and proposes to have all of its benefits.

Hibbard is N. G. As Mother

Add to the list of things that motion picture directors must know: Just how to make a child feel at home in a bedtime scene.

Little Bonnie Barrett, age three, was working in a Pullman-car scene with Lloyd Hamilton in "Going East." Bonnie was expected to crawl into a berth with Hamilton and go to sleep beside him. She usually "gets" a scene at once, but this time she was shy and "fidgety," and wouldn't compose herself.

Director Fred Hibbard, who has a reputation for handling children, couldn't get her to "play asleep," and she wouldn't do it for her young aunt, who had brought her to the studio while her mother kept an appointment. Several hours were wasted before Mrs. Barrett arrived, but when she did, and little Bonnie was clasped close in her arms, the explanation came in a whisper, close to Mother's ear:

"They didn't tell me to say my prayers," Muvver!"

Horseshoe is Outdone by Script Team

Over the door of the studio office where Sada Cowan and Howard Higgin write their scenarios, hangs a rare object which they treasure most highly. It is an old shoe from a Javanese mule, probably the smallest beast of burden used in the civilized world, and without a doubt the most stubborn. When he is cantankerous, he makes his Missouri cousin look like a well-trained dog as far as obedience is concerned.

Naturally, during the course of their collaboration on scripts, difference of opinion will occasionally arise between Miss Cowan and Mr. Higgin—such a difference as has often proven fatal to the success of other collaborating teams. For them, however, the presence of the little mule shoe, which was picked up by Miss Cowan during the course of one of her trips around the world, acts as a deterrent and a saving grace. A combination of opinion is effected, and the script goes merrily on. At the present time, Cowan-Higgin are finishing the adaptation of "Broken Barriers" which Reginald Barker will film for Louis B. Mayer.

Cinema Song is Published by Actor

Eugene B. Branford, local film actor and author, who recently returned from a tour throughout the east with his foster mother, Mrs. Susie B. Clark, also renowned for her writings, has just published a new song dedicated to the motion picture colony entitled, "Oh, Hollywood!" of which he is the composer.

Branford, who is also the author of "The Cross of Friendship," a poetical wirting with Friendship as the theme, came to Hollywood about one year ago from New York, and while not devoting his time to his literary pursuits he sought employment at local studios.

"Camera!" [The Digest of the Motion Picture Industry] *including* The Film Tribune
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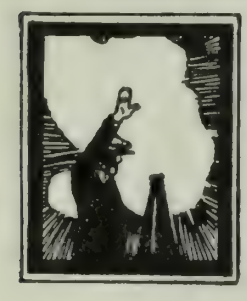

THE MASQUERADER

[*A Word or Two About His "Hymn of Hate"*]

By FRED W. FOX

You are all no doubt familiar with the Nobel Prize which is designed to further competition in the invention and production of new advancements in art, science and literature, and during my time of reading articles intended for publication and subsequent public consumption I have come across a good many manuscripts that would fare well in the contest for Nobel honors. It is doubtful, however, if there are anywhere near the same number of these as there are of scripts that would grab first place in the contest for that much-more-famous award, the Booby Prize, which has been the butt of a myriad jokes since time immemorial. I have just finished perusing a distinguished (or rather, extinguished) piece of literary craftsmanship that would put 'em all in the background when Mr. Booby, or whoever it was that founded that award, came to present the rubber medal. To be plain about it, I have just taken my eyes off of the most stupid and assinine editorial brainstorm I have ever read. I am somewhat stunned to think that anyone claiming the title of human being could ever have the audacity to sully a piece of paper with such utter rot. It has left with me the impression that the writer has lost all sense of decency or self-respect.

It is a vicious and biting tirade against the motion picture industry, and is particularly directed against Mr. Fred Niblo, a highly respected member of the profession and head of the Motion Picture Directors' Association, who, as representative of the film folk of Hollywood, attended a recent meeting of the principal figures in the suppression of the directors' annual ball not so long ago. Realizing that this insane attack upon F dom calls for unified effort upon the part of all of have just conferred with Mr. Lykke, editor of our temporary, the **Morning Filmograph,** who has ass me of the editorial support of that valued film pub tion in meeting the outburst face to face in their ed of like issue. In this case we will work in conjun through our mediums to insure a speedy and abs rectification of the matter. We are both publishing masterpiece (?) verbatim to insure its widespread effective circulation. I am presenting it to you here for your consideration and comment. It is reprod from the January issue of "Bob Shuler's Magaz whose publisher is without a doubt well known to y one of the "pests of the reform country;" a ma shady principals masquerading as a pillar of the C in this city, who is publishing this propaganda she provide himself with a lot of cheap and sensational licity. Judging from the tone of his writings and great hullabaloo he is making upon his advent int sphere of inkslinging it would seem that Brisbane White are in dire danger of being put into the ground by this modern Crusader for Right (?). H calls it:

"MOVIE GALL!"

"All Gaul may have been divided into three parts but a ga is in a single lump and belongs in toto to the Movie outfit ou lywood way. I have just read that the "Film Celebrities" demand the removal of Montgomery and Birnbaum from th lice Commission and possibly the recall of Mayor Cryer. Th offense of these gentlemen is that they seem to have been in of the movie bunch obeying the laws that are written o

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THE MASQUERADER

es. Now isn't that the last leg of mutton on the counter!

e movie stars, satellites and moonbeams were assembled in lgrim Fathers' retreat, the Biltmore Hotel, for their Annual sgiving Charity Dance. The law provides that all such close at midnight. But according to Fred Niblo, President Motion Picture Directors' Association, the movie cohorts ot been closing their dances at midnight nor did they intend close this one. 'To the devil with the law,' was the way one nent actor expressed it.

e fact is, if we are to believe the newspapers, the Movie had just begun to arrive at midnight when the police ap- and closed the dance. Mr. Niblo almost weeps. He says nce was a pine-blank failure, whatever that is! He de- that they lost several thousand dollars and charity went g that night. Poor thing! The fact is, midnight is entire- early for any genuine action on the part of the Movie Stars. are still sober at midnight. The ladies have not smoked than a dozen cigarettes each by that time. They still have clothes on. Moviedom hasn't had a bit of fun, Mr. Police- up to midnight. The Police Commission and the Mayor have been ashamed of themselves. Things never begin to ppy with a movie dance before three o'clock in the morn-

d be it known to all mankind, according to Mr. Frederick that laws are made to regulate common, ordinary, Ameri- ople and not Movie Stars. The Movie Colony has on more ne occasion given timid notice that it was and expected to thout the law.' Fatty Arbuckle thus notified society sev- onths ago. More recently, Gaston Glass gave a very simi- tice. At least a dozen prominent female stars have from o time pronounced their defiance of law and have given the unity to understand that Moviedom is independent of the d should not be worried or interfered with by the law. Of we all agree that a little cheap dance hall like Solomon's be closed at midnight, for the law says so, and these girls ance there are the penny variety. But not so with the Queens, with their gold embossed cigarette cases and their flasks. Mr. Niblo would have the whole world understand ere is no law to regulate that variety.

d so Los Angeles has been notified by Frederick Niblo, ent of the Motion Picture Directors' Association, that in ure the Movie Fandangos will proceed to Pasadena and San sco to hold their dances, communities, according to this ity, that will permit the violation of the law just so it is y the Movies. Of course Los Angeles will weep itself half th at the thought and yet we know of nothing we can do p the fox trot going until three o'clock in the morning and flasks have been emptied and the gentlemen are carrying various and sundry articles of ladies' attire as keep-sakes minders of the 'fun that we had.' Which reference is to dances and parties reported from Moviedom, you under- and not to the one at the Biltmore, for it closed at midnight —and emphatic! Indeed, we are sorry, but the law is the Chief Vollmer so fitly stated, and the law is to be enforced Angeles, so that same Chief remarks. Ah—men!

d therefore we can but weepingly remark that our loss, as it is, is San Francisco's gain, a city already made im- by a fat star once upon a time!

"Say, you Movie High-ups, when did you grow so big that the laws of the land couldn't reach you? When was his royal nibs, Mr. Niblo, appointed to 'kick' the members off the Police Commission and recall the Mayor because those gentlemen insisted upon the enforcement of the laws of the land—even against the Movie Minions? Who are these Movie Lords that they should drink or dance or do anything else at times when other men are thus prohibited from thus indulging! Why should these Cinema Sisters insist on arriving at their dances just as other mortals are compelled by law to unhug and get ready to go home?

"And as to the Shriners' Ball, they closed at midnight, as the law provides, and haven't kicked about it either!"

It was to the meeting of the conflicting interests that Mr. Niblo went to do his share to amicably settle the dispute. He conducted himself, as always, as a gentleman of refinement and manners. Among the gathered reformists was this masquerading clergyman, and during the session he kept his mouth shut. No sooner was Niblo's back turned, however, than the logheaded inebriate proceeded to belate him, and film folks in general, through his yellow sheet, acting like a two-year-old. The sarcasm and insult in his message is glaring. Being a minister, or at least professing to be one, he should be familiar with the lines of Luke 6:45 from the Bible which says: "A good man out of the good treasure of his heart bringeth forth that which is good; and an evil man out of the evil treasures of his heart bringeth forth that which is evil; for of the abundance of the heart his mouth speaketh." And Luke 6:31 which says: "And as ye would that men should do to you, do ye also to them likewise."

In cases of this sort we are usually content to consider the source but this passes all human conception of right-being and therefore we are determined that due justice be accorded the people of the motion picture industry, and especially Mr. Niblo. We are resolved to show this man in the true light. His insidious influence has been a pall too long over our endowed liberty. He must make way with his antiquated and crazy ideas. WE DEFY HIM TO STAND UP IN HIS PULPIT AND READ HIS WRITTEN TIRADE TO HIS CONGREGATION. BEING THE FAIR-MINDED AMERICAN PEOPLE WE KNOW THEY MUST BE THEY WILL NOT RECEIVE HIS WORDS. SO HELP US GOD!

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Mah Jong!

By RAYMOND McKEE

Now we all understand the laws governing the game up to the play. Last week we four were seated around the four walls of China ready to break the wall. So here goes! Remember if the seasons are included in the set, it shall be the duty of each player in turn beginning with E, to lay upon the table, face up, and to his left, any seasons he may have drawn, and to replace them immediately by drawing an equal number of tiles from the open end of the wall. Should the tile drawn be another season, it shall not be replaced until each of the other players has placed any seasons drawn in the original 13 tiles. Seasons are not part of the playing hand, which must always contain at least 13 tiles, besides seasons. Any of you who fail to show and replace a Season before you make a first discard, shall not be allowed to replace it, but must play with your stale hand. Seasons drawn during the play shall be replaced by drawing from the open end of the wall before discarding. East begins by discarding any one of his fourteen tiles, laying it face up, between the walls face up in the center of the table. Some folks name their discards and some folks don't. Suit yourself. Now if any of you have already in your hand two or three of the same suit and denomination you may call Pung, placing the tiles from your hand on the table, to your left, or in a row in front of the rack, and adding the discard to them, discarding from your hand any tile you please, in place of the tile punged. If any of you have in your hand three of the same suit and denomination as the discard, he may pung the discard and lay down either three or four tiles. If you wish to show all four, you must call Kong, instead of Pung, and must take a loose tile before discarding or your hand will be stale. If no one Pungs the discard, the player on the right of the discarder may use the discarded tile to fill a sequence of not more or less than three tiles of the same suit in numerical order by laying down two tiles from his hand and taking the discard from the table then joining it to them. No other player can use a discard to complete a sequence unless it makes him Mah Jong. Every player using a discard must afterward discard a tile in its place, unless he is Mah Jong. In case the same discard can be used for a sequence by the player on the right of the discarder and for a Pung or Kong by some other player, the pung or kong has the preference. But he must announce his claim before the player with the sequence discards. The Chinese name for a sequence is "Chee," meaning to connect. Under no circumstances may you take a discard from the table into your hand. It must be left face upward on the table. If you take a discard in your hand, any other player may demand that it be returned to the table and not used. Next week we will draw from the wall.

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Grease Paint and Brush

By FANCHON ROYER

re is a whole-souled genuineness about s Randolf that is rather at a premium ushed, over-full, twentieth century years e are living; a genuineness in no degree by his unmistakable professionalism is knowledge of many arts. This, undly, is the secret of his ease before the camera, the canvas or on the sidelines "just looking at life," to quote a phrase of his own.

For Anders Randolf is not only one of the screen's most distinguished character actors but he is a brush artist of great talent. More, he is a competent critic of a half dozen other arts. This much we knew before we chatted with him that wintry afternoon beside the portrait of a prominent screen star, half completed upon his easel, but the conversation developed his interest for us immeasurably.

"I thoroughly enjoy balancing my work in this way," he observed naturally in reply to our mention of his versatility. "To do a photoplay and then a portrait," he nodded toward the picture we faced, "is quite ideal. I have just finished a long run in Pickford's new play and am finding this bit of painting a great relaxation." He eyed the work half wistfully as though he longed to be at it but he attended again, giving us the information we asked. It mostly consisted of statistics and titles, but from our own reviewing background and familiarity with his record we pieced together the facts.

Mr. Randolf, whose Sir George Vernon in "Dorothy Vernon of Hadden Hall," will be but his second western-made portrayal, originally embarked upon an artistic career from which he was diverted by motion pictures in 1913. His first association with the cinema was formed when he provided a portrait of an actress to be utilized in an early screen story with an artists' colony locale. Carried along for a time almost without realizing life's new aspect for him, the artist became an actor and almost at once joined Vitagraph with which company he was associated for several years. Striking performances such as the Lion in "The Lion and the Mouse," soon brought him prominently before picturedom, and of late years his free-lancing has continued to develop his position in the studios. Included among these later characterizations have been significant portrayals in Griffith's "The Love Flower," and "The Idol Dancer," Cosmopolitan's "Buried Treasure," while in Barthelmess' "The Bright Shawl" his Captain Santacilla proved one of last year's most effective heavies. Meanwhile Mr. Randolf never misplaced his brush and colors, for he possessed both the inclination and the ability to achieve equally admirable results in two directions.

"Last summer," he told us in parting, "I came to California for new scope all around. First there was a part in 'How Men Love,' a Grand production, then Sir George, and between times a few canvasses. Life hasn't changed much. I just transferred my background and found new scenes, faces and cameras; also some old friends."

He said nothing about the unusual recognition which has been accorded him since Hollywood became his home; he just "liked the spirit of the place and the climate."

To one who is treated now and again to over-doses of the eccentric in his professional association, Mr. Randolf is as wholly refreshing as the well-balanced, solidly grounded artist must be. He has brought much to the American screen and his oils have aroused admiration in artistic circles everywhere. The thought suggests itself that it is of such material as Anders Randolf that great directors are made.

"Always Sure-Fire!"

By EDITH M. RYAN

ways sure-fire!"

A actor might be glad to be so rated in e otion picture world where golden is not won in a moment, but Theodor Eltz to whom the above words are s being predicted by filmdom's leading rs, modestly passes the buck to that us school of experience and training which he is now drawing dividends.

Probably no actor of Mr. von Eltz's ence today ever slipped into Hollywood with less flare of trumpets. He came o letters of introduction, no pull, no e exploitation. He came quite as inscuously as tens of thousands of ex- ut with one important difference. He had an enviable stage experience. where in his luggage was stowed away of press notices of his work in stock roadway successes. Fine notices they but Theodor von Eltz never circulated among casting directors. He doesn't that way

re is always some one in this hectic of climbing the ladder who knows a actor when he sees him. Theodor von Eltz had his period of waiting and then out oubled sky came a ray of light. Came a director who had heard that here chap that was a "sure-fire actor" and st thing von Eltz got straight about it hat he was engaged to play opposite Allison in "Extravagance."

Ne that we did not say that out of a ed sky came **several rays** of light! r von Eltz has as lively a story of ss in the climb to fame as the next It is his credo to let a director know mself the worth of an actor. No actor less about himself than von Eltz. But s admitted that he believes it is generally understood that he knows his business. Probably no young actor has ever remained consistently a leading man, but still negotiated quite such a variety of roles in able characterization.

Back of this variety is diversity in social contacts.

He was born in New Haven where his father had the chair of modern languages at Yale, later removing to New York where he had a similar position at Columbia. His were cultural surroundings, with interesting family connections, belonging on the maternal side to the well known family of Potters, his grandfather and great grandfather being prominent in the medical world while on the paternal side his forbears belonged to the Austrian nobility. He was destined for a medical career, but the call to the stage proved stronger. Every summer with his family he joined the summer colony at Craigsmoor, N. Y. and one eventful season a Belasco player took a cottage in their midst and helped the young people put on several plays. So when he finished at a private school in Pennsylvania he secured a stock engagement and made his first stage appearance in "The Gambler" and as there was a different play each week he found himself well entered in the acting school of versatile roles. When Winthrop Ames put his charming play "Prunella" on Broadway, Theodor von Eltz had a leading character and gave a good account of himself. There were other successes and he was lined up for the leading male role in "Tiger Rose" when this country went into the world war. Mr. von Eltz more than did his "bit" going overseas in charge of a negro regiment.

When he returned from the war, all his friends advised him to give up for the time being a stage career, as the turn of world events had made the actor's lot a difficult one. There was the siren whisper "a business career"! The young actor decided to give business the "once over" and went down to Texas where he entered the oil fields. He learned the "other side of life" and while it was interesting to him, the stage kept up its persistent call. And so one day he found himself back on the stage in Mind at Dea

Continued on Page 16

Flashes from Frisco

By AGNES KERR CRAWFORD

The cold wave that hit San Francisco last week, with rain, hail, cold winds, and even snow on the nearby mountains, seems to have put a damper on all the picture activity that was promised us just as soon as the New Year was over. However, the Marriott Productions did get a flying start, as they filmed the first scenes of their picture "Young China," in the beautiful Tea Garden of Golden Gate Park, last Friday. Forrest Creighton, director general of the organization is directing, with Ray Duhem at the camera. Beside little Pepita Riviera, who will play the lead Little Lila Gee, the parts already cast include Gail Lloyd, who did a bit in Von Stroheim's production of "Greece," Chauncey Southern, and Romulo Berta. Others will be announced later.

Berthold Berger, general manager of the Gerson Pictures Corporation, left for New York on Sunday. While there Mr. Berger will attend to several business matters, and probably close with a big releasing organization who have offered to handle all the future output of the company. Their recently completed series of five-reel melodramas starring Ora Carew are doing well in the state right market, and the company still have Miss Carew under contract.

William Russell and Harry Wertheimer, known to the screen as Harry Morrison are again enjoying a holiday in San Francisco as guests at the Plaza Hotel. The two race horses bought by "Bill" Russell during the Tanforan racing season are at Tia Juana and acquitting themselves with credit.

Speaking of horses, the general public in San Francisco are getting a bit tired of hearing of the thirteen "baby stars" who are to grace the Wampas Frolic, and welcome with real enthusiasm the announcement that Tom Mix, and Tony are coming. Tony to arrive, padded, steam-heated box car and all, and to grace the Ball in person, where he is sure of a warm welcome from all the fans. The ticket sale for the big event is making good progress, and the crowd promises to come up to everybody's highest expectations.

Max Graf, production head of the Graf Films, left for Los Angeles last Wednesday to arrange for the preparations of the continuity for his next big film, to be made from Charles Sherman's successful novel "The Wise Son." Actual filming will start in San Francisco just as soon as Mr. Graf can get the continuity whipped into shape, and secure his production staff and players.

Another motion picture producer, I. W. Irving, who made "Trapped," and "The Man Higher Up," has come to San Francisco to shoot some exterior scenes for his next production. He thinks the country about the Golden Gate ideal for artistic and varied scenes.

O. G. Perry, manager of a chain of theatrical and moving picture houses in Australia arrived in San Francisco a few days ago from Sydney, Australia. After a short stay here he will visit the film world of Los Angeles, make a trip north and return here for a longer stay. Mr. Perry reports that his audiences in Australia are good natured, and will try anything once, but that many films making big hits in this country are flat failures in his, while others not so successful here will run for months.

Two films scored such big hits in local houses last week that the managements have carried them over for a second week, for "Black Oxen" at the Warfield broke all records of that house for its first week so is carried over, and "White Tiger" the crook play featuring Priscilla Dean has also been retained by popular demand. Of the other leading houses "Under the Red Robe" is in its last week at the Imperial, and "The White Sister" at the Capitol starting its third week with good business. Of the new openings "The Light That Failed" at the California, divides honors with the Granada offering of "Lucretia Lombard" made from Kathleen Norris' best seller, and shown in other cities under the title of "Flaming Passion."

Milton E. Hoffman, former general mar of the Metro studios, and his wife came San Francisco one day last week, on thei turn from a voyage to Honolulu for rest pleasure.

Blanche Mehaffey, advance guard of thirteen "baby stars" who are to grace Wampas Ball, arrived in San Francisco week, and was met and entertained by le city officials. During her stay here she semi-official guest of the city, and many for her entertainment have been made, to low the motor trips, dinners and theatre ties that she has already enjoyed.

Jesse D. Hampton, film producer of Los geles, was among the guests at the St. Fr for a few days last week.

Benny Leonard, champion lightweight l of the world is the headliner at the Orp this week. He is offering a very clever ing act on the regular bill, and follows matinee performance with a talk to the l on "How to Reduce." On his arrival se days before the opening he was met by V Richie, who himself once wore the hono the champion, and many other of the le lights of the local fight circles, who are al ing to make Benny's stay in our midst as as possible.

Laurence Hughes has been a guest a Plaza Hotel the last week, completing arr ments for the making here in San Francis a series of comedies and short films, by a pany of which he is the head.

Pauline Lord, one of San Francisco's fa daughters has come back to her native city opened on Sunday night as the star of E O'Neill's famous prize play "Anna Chri The play is one that has created perhap greatest sensation of any play produced in York and London in the last two seasons, Miss Lord in its title role gives one of the outstanding performances ever seen. The pany as it comes to the Alcazar Theatre contains, besides Miss Lord, two other bers of its original Broadway cast, and with a very warm reception here.

The Fantasy of Bagdad

By MARK LARKIN

Whether we agree that 1924 is promising from a cinema standpoint, we must admit that the producers themselves are promising enough. From nearly every studio comes announcement of big features to be made. It remains a fact, however, that little or nothing has yet been done toward actual work on what might be termed productions of this character.

The Fairbanks picture will be completed first. "The Thief of Bagdad," is an Arabian tale based upon the poetic spirit of "Arabian Knights' Entertainment." It is an oriental fairy story for grown-ups, woven of the fantasy, splendor and romance of the Far East.

If it be true that everyone builds air castles, then Douglas is right in the premise upon which dreams are made.

It is a story of fantastic imagery that shows you the beautifully impossible picture of your half conscious musings.

In explaining his venture into the field of fantasy, Douglas Fairbanks says—"Everyone at some time has dreamed of some brave deed for a beautiful princess in a strange land. 'The Thief of Bagdad' takes you to the impossible world of Fancy."

The plot of this play deals with a nimble thief who captures the love of a princess. Glorified by this love, he sets out to achieve worthiness, to establish his birthright. He learns from the Priest of Wisdom that "Happiness must be earned." His journey carries him to strange realms, with adventure at every turn in the road; he crosses a sea of molten lava, encounters in varied forms, travels on magic carpets, rides winged horses and even wears a Cloak of Invisibility.

In the sets that Fairbanks has built he carried out the idea of fantasy. The Bagdad he has erected and which covers six acres is not the Bagdad of Ali Baba but a Bagdad born of the fleeting visions that come when realities are softened by the haze of fancy. The through which he passes on his journey t citadel in the clouds, suggests the overwh ing effect of Dore's illustration of Dante.

What will be the public reaction to this duction?

The same question was asked when Hood was released. There Douglas we for spectacle in a broad sense but in Thief of Bagdad" he has not only added a tic, fantastic touch but uses all the bea symbolisms of allegory to point a frankly itual theme.

At least, there is no doubt in Holly among the cognoscenti that this is the most bitious production that has yet been broug the screen.

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Palmborg's Paragraphs

(Being one of a series of impressions of film folk and [illegible] as written by [illegible] Palmborg, [illegible] and [illegible] of the New York Life Insurance Company.)

Once more it has been my sad duty to obtain proof of death and for a man who for many years has lived in our midst. A man respected and loved by all who knew him—Mr. Alan Holubar.

He gave me his application for insurance in the month of August, just before I left for New York, but as he was busy preparing for his new picture we could not arrange for a medical examination before I left. The fact that he had not been examined worried me, for I realized that he wanted to put the insurance in force as he had given me a check with the application. I had him constantly on my mind, and telegraphed our cashier at the Los Angeles office asking him to see that the examination was completed as soon as possible. The latter part of September he wired me that this had been done.

Soon after this I returned home and before the policy was issued, I was advised that Mr. Holubar was seriously ill at one of the hospitals and that he had requested me to call.

It was a great shock to me to find this man whom I had talked such a short time ago—and at that time a vigorous, robust man—so very ill. I will never forget the hand clasp he gave me or the look of gratitude in his eyes. Those few moments alone repay me for the time I have given to others who seem to think that I am urging them to do something that will benefit me instead of them. It is such incidents as these that force me on in this work for I have many such experiences in my book of memory.

Mr. Holubar knew that the policy had not been issued as there had not been time since the examination and now that this illness had suddenly descended upon him, he was anxious to learn if it would be released.

At the time he applied for this insurance he was in splendid condition—in fact he debated about taking additional insurance as he already carried quite a sum. However he finally decided upon a good sized policy figuring that it was the best kind of savings account he could have, to say nothing of the protection and numerous other benefits it carried.

I found him a wonderfully fine man to deal with. Fair and square in every detail. He spoke tenderly of his wife and daughter and had them foremost in his mind when making his plans. Several times I had occasion to go to their home and it was such a happy home!

They had every reason to be happy. His wife had become a famous actress under his directorship and he had made a big name for himself as her director. They had a beautiful home, a sweet little daughter whom they both adored and he was just starting work on one picture of a series that he was to direct for Metro, pictures that promised to be the biggest of his career.

As I talked to him at the hospital I realized he was a very sick man, but every hope was held out for his recovery. The following week when I was notified of his death, I could not believe it until it was verified by his doctor. And so this fine man, in the prime of life and apparently in the best of health was suddenly stricken with a fatal illness. How uncertain life is!

A short time ago I delivered the policy to Mrs. Holubar, a mute tribute of her husband's devotion and loving care. I now have in my possession, a check of five figures, made out to Mrs. Holubar from the New York Life. This I will deliver to her as soon as she returns from the east.

That day at the hospital, I gave Mr. Holubar my word that I would see that the policy was issued. As a result of that promise he was content, for he knew he could depend upon the New York Life and he had my word that I would look after his interests.

So there is a great satisfaction in my heart for having served this fine gentleman for I know that the fact that he had created this additional estate for his loved ones, gave him great comfort in his last hours.

Casts of the Week

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Gloria Grey	Richard Morris
Johnny Walker	Mark Fenton
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O'Malley, the Trouper

By C. S. DUNNING

Impressions of Pat O'Malley—and it is that which I am attempting to set down on paper—can best be summed up in two words "Irishman" and "trouper." They tell the whole story. To the reader with imagination who has, perhaps, seen O'Malley on the screen, no more need be said.

But in cold fact O'Malley is neither Irishman nor trouper. He was born in this country—Forest City, Pa.—in a little town in the Lackawanna Valley. He owns his home in Hollywood in which he has lived for quite a number of years, quietly as a family man should, with his wife and two daughters. He is never on the road and hasn't been for years.

Yet he has all the essential characteristics suggested to the imagination by the two words I have used. He looks and feels the part.

Possibly the two years spent in Ireland making pictures with Sidney Olcott—impressionable years of early manhood—did their bit and more towards strengthening the characteristics suggested by his name. Much averse to the activities of the cinema actors the Irish country folk had their fears more easily quieted by hose who spoke their brogue, wore their clothes, told their stories and fought with them, as Irishmen fight, O'Malley and Olcott found. So the two, leading man and director, for two years lived the life of the people with whom they were working. They carefully cultivated a brogue; they bought and sold cattle; they joined in the free-for-alls; they went to the fairs; they spent their earnings in the taverns over a pot of ale.

"It was a grand life," says O'Malley. "I'l like to return to it. I'd take the missus and the kids along this time, of course, but—

"Well, Ireland's like California. You've got to see it, to live there, to get to know it, to appreciate its fascination. And the people are people after my own heart."

For years before he first walked in front of a camera, just a month or two before he went to Ireland, O'Malley lived the life of a "trouper"—that strange creature who is to the theatrical world what the "boomer" is to the newspaper world. Beginning in early h hood he began an experience that led through all the diverse divisions of the s business. Starting at the age of eight wit stock company playing up and down the La wanna Valley—he played juvenile roles ing the show, walked wire between acts, passed out handbills mornings—he jun from circus and carnival to stock company burlesque, vaudeville and "legitimate" pro tions. Though his mother caught him c during the first few years and sent him to school whenever she could, he was a soned trouper long before it came time him to don long pants.

He settled down, of course, on his marr to Lillian Wilkes, a vaudeville performer, a his return from Ireland in 1914. But you rub the spots off a leopard, make an Eng man out of an Irishman nor make a tro anything but a trouper. An Irishman may in London or a trouper marry and settle d but neither changes.

Nor has Pat O'Malley.

"Always Sure-Fire"

By EDITH M. RYAN

Continued from Page 13

ver. It was there that he learned about the career offered the actor in motion pictures.

Since his residence in the film colony—he came just three years ago—Mr. von Eltz has played many leads supporting such stars as Viola Dana, Betty Compson, May Allison, Bebe Daniels and Lenore Ulric, the latter in his biggest picture of the year "Tiger Rose" directed by Sidney Franklin, who is among those directors full of praise for his work.

It would seem as if the young actor had deserted his first love, the speaking stage. Since coming to Hollywood, Mr. von Elez between pictures had several seasons at the Community theater where he played leads as well as character roles. Only recently he stepped back again behind the foot lights in "R. U. R." given at the Fine Arts theater where he played one of the principal characterizations. Among pictures coming up in addition to "Tiger Rose" which is showing in the East and scoring for him everywhere, are "The Turmoil" and "Just Off Broadway," while a comedy drama that has won excellent notices for him is "Lights Out" in which he plays in whimsical manner, the scenario writer.

The present year promises much for this actor who has won for himself through hard work, natural ability and fine opportunities a clean-cut technic and a charming art that carry, no matter what role he plays the confidence of directors who want **actors** today and who have passed the word along the length and breadth of filmdom to other directors who know through repute that Theodor von Eltz is always—"sure-fire"!

Pegeen Olcott whose recent arrival from the east marks her second debut into picture circles.

Miss Olcott's work of several months ago with the Rellimio Films as Mrs. Fenton in "Heartstrings" under the direction of Louis William Chaudet was so outstanding she was immediately re-engaged by the same company to portray the role of Shanghai Sal in "The Yellow Stigma" which was directed by Colin Campbell.

Under the tutelage of E. H. Sothern, Miss Olcott received her early stage training in Shakespearian repertoire. Proof of her genuine talent and versatality was later shown when she became a member of the Morosco Stock Company.

The individuality and new personality which she lends to her ingenue portrayals signify a brilliant future for this screen artist.

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Frolic Foolishness By EARL SIBLEY

re has been right smart of talk here in the papers here in San Francisco about g the movies move and some of the boys hey might come up here on the bay.

Santell, the director, in an interview said: movies could all fold up their tents like rabs and silently steal away over night, l's right, coz that's about the only way of them could get out and a lot of them 't anything to move anyway.

l the producers are arguing about the hen there isn't any use for when it's a fog they can shoot on Market St., and it's a low fog they can get up above it win Peaks and you can't depend on it y for Max Graf did a picture called Fog" and when they needed it, it wasn't and they had to use smoke pots. Most fog is around Daly City whic is a bless- nobody wants to see that town anyway 's right before you get to the cemeteries is very appropriate as it is the last town ould ever want to see while you was on

speaking of getting the Movies up here, ent a committee to Los Angeles to call on roducers composed of the town marshal, ple of politicians and some real estate nd forgot to send any one that could tell about pictures. So when the producers the real estate men if they was plenty shine he said, "Sure they are widening ighway down the peninsula and that the producers coz the little strip of dirt ide the road would be gone and the ys wouldn't have no place to walk their . And they asked the politicians if they ny place where they could rent Louise the 15th furniture and they said, "Sure, we got the largest Auditorium this side of the Mississippi river" and when they asked to town marshal if it was a good place to make pictures he said, "Gee we didn't come down to get the studios away from Los Angeles, we only wanted to see if you had your traffic cops mounted on roller skates or if they stood under a wagon umbrella with a real estate sign on it." But if you want good coffee we got a feller named Coffee Dan that makes it swell and his eggs don't bother you none sticking in the tin pans for he gives you a little hammer to knock 'em loose.

And this here Wampas committee got all sore coz the city dads in L. A. wouldn't let 'em dance all night so they are coming up here and take trade away from the Butcher Union's Ball and I can't see why they travel 500 miles to dance two hours longer when they could put on the ball like a serial in episodes and get in the same amount of dancing as they could have episode No. 1 on Monday night and episode No. 2 on Tuesday night and Mix's horse Tony couldn't stay up that late anyhow. And they ain't treating us right anyway as they are sending up a lot of these baby stars that they can send on half tickets.

And we used to could say we had a lot of boats for pictures but they are going to get out an injunction against Frank Lloyd as he bought everything that would float and shipped our whole navy to San Pelro and the harbor commissioners are scared to death that he is going to send it back. And now the town marshal is sore as he has to meet all the trains and can't shine up his badge for they want to take pictures of him and the stars an dthe badge makes reflections in the picture.

But I don't think they will ever more up here because they's a bridge at Salinas that's too low for the trucks to get under.

It's going to make a lot of hard feelings and is a interesting game to watch from the side lines as Emmet Hayden, the supervisor, according to the newspapers at three o'clock this morning was three pictures ahead of Dan O'Brien, the town marshal, but Dan feels encouraged as two of his pictures was in uniform which kinda counter acts it, and the old fellow that sells colored glasses on Market street is good and sore already for every time Louis Mayer or any one else comes up and tells us how swell the weather is, the fog comes in and it rains for three days and he can't sell any spectacles.

Any way it ought to look like old home week for every time an actor comes to San Francisco they tell about how glad they are to get back to their old home town and if they could only hold 'em here it would be some village.

There is plenty of money here and it is called the financial center of the Pacific coast because they don't let no one get a close up of the money.

And it must be a good plice to make pictures for Yon Stroheim shot up here for nearly a year and only lost three or four days on account of bad weather and look what happened to him in Los Angeles he's lost three months already just cutting the picture.

It's going to be a good thing for every body though and there is bound to be a crowd for if the tickets don't go any faster they are going to give green trading stamps which are good anyplace.

The Greatest Tribute By GEORGE LANDY

ney Chaplin's permanent return to the , has brought him one of the most re- ble tributes ever paid to a film player. e Jean Nathan, one of the leading dra- critics in this country, who has often ex- d a most pronounced antipathy to the and all film people, has said the follow- "I am very much interested in the work of Syd. Chaplin. I consider him the foremost comedian on the screen today."

Such comment from Nathan's truculent typewriter is certainly "praise from Caesar," and makes especially notable the return to greasepaint of a truly great comedian. For Syd Chaplin IS a great comedian—we all remember his sparkling characterizations in "A Dog's Life," "Shoulder Arms," and "The Pilgrim," a promise of genius which has been more than fulfilled in "The Rendezvous" and "Her Temporary Husband."

"The Rendezvous" was a typically Russian, morbid melodrama, in which Sydney Chaplin supplied the comedy relief in the person of a cockney "Tommy" who acted as a sort of guardian angel over the youthful heroine. Again and again he extricated her from seemingly unsurmountable dangers—and always in a manner that brought a gasp of relief to the audience and an appeal to its risibilities. Here was a characterization marked principally by its grotesquerie. On the other hand, in "Her Temporary Husband," the comedy nuances of Syd. Chaplin's characterization are of a more delicate, refined nature. In this story, he plays an over-timid, middle-aged butler who is forced into melodramatic situations in an attempt to help his impoverished master. While all the other principal persons in the story are rushing madly about in wild pursuit of one another, and during several actually gory battles, the apparently imperturbable butler, who is really scared sick, manages to save the day principally by pantomimically informing his master of conspiracies directed against him.

In "The Galloping Fish," the Thomas H. Ince production, in which Syd. Chaplin plays the principal role, he gives another finely-wrought portrayal. In fact, his work seems to be as close to technical perfection as the comedian's art can possibly reach, and, incidentally, he furnishes a convincing proof that genius can reside in the souls of two members of the same family—a related genius, it is true, but with a different style of expression. Charlie and Sydney Chaplin are both great comedians, but each works in different ways, "his wonders to perform." Originally, back in the days when they were appearing at the London music halls, Syd was the older and the better known of the two. He had made quite a reputation for himself as a star comedian, in dialogue sketches and as the leading mime in the famous Fred Karno pantomime, "The Humming Bird," known on this side of the Atlantic as "A Night in an English Dance Hall." Charlie had been engaged for the lead in a musical piece scheduled to open at the Oxford Music Hall; two days before the opening, he lost his voice completely—and consternation and despondency ruled the Chaplin household. Karno came to the rescue with an offer to Charlie to play the pantomime role his brother was doing in London, in another, provincial company. Charlie accepted with great joy; later this company came to the United States; Mack Sennett saw the troupe and, on his advice, Charlie was signed for the screen by Kessel and Bauman—the rest is history.

Later, Syd arrived here, acted in a few comedies and directed some more, but soon he found all his time taken up by the management of his brother's important business matters. Syd became the business man of the family; it was an easy step to enter other business ventures and so his screen appearances be-

Continued on Page 18

The Greatest Tribute

Continued from Page 17

came spasmodic, few and far between. Many of us, however, remember with glee his multi-reel comedy, entitled "The Submarine Pirate."

Strange quirks of fate had taken the great comedian and made a business man of him, but now Syd Chaplin has shown that he is definitely and permanently returning to his first love, the grease paint. "The actor," he says, "cannot also be a business man. The two temperaments, talents and outlooks are at distinct variance with each other. The actors is the subjective mind; he develops it at the expense of his objective mind, which becomes atrophied, as it were, and that is why the actor is a notoriously bad business man. If he tries to combine the two, his acting must suffer. Business interests inevitably prevent the mental and spiritual relaxation necessary for inspirational, inventive introspection. The true actor cannot stop working when he takes off his make-up, as the business man can do, when he closes the door of his office for the evening. His subconscious, subjective mind must keep at it all the time and in that very fact lies his development as an artist.

"For example, the best actor is not concerned with the mechanics of his art while he is before the camera. He does things subconsciously, without too-detailed instructions from the director—otherwise, he becomes a mere automaton and his performance is stilted and unreal.

"Back in the old days, our theatrical entertainment was highly dramatic; consequently, comedy relief was compulsory, to prevent the emotional fatigue of the audience. I remember the famous Surrey Theatre in London, owned by the Conquest family, where they put on a thriller every week; but the big box-office attraction, the outstanding interest in the shows, was the comedy character supplied by George. Later, came the more polite 'parlor comedy-drama,' if I may so designate it; there was no great emotional stress, therefore comedy relief was unnecessary and passed more or less into the discard. Comedy was limited to straightforward farce or built on situations, gags, or a personality type. A comedian who created one manner of person was confined to creating that person for years and years; all his psychology, all his motivations and actions were determined by the outward appearance and the station in life obviously that person's. My brother, Charlie, is a case in point; he has been doomed to genteel poverty, with all its pathos, in every one of his pictures. Yet Charlie is a great artist—one of the very greatest—but the versatility of true artistry has been forbidden him.

"The screen follows the stage in many ways, especially in the general trend of its offerings. Hence the films found little use for comedy relief; as on the speaking stage, comedy became confined to farce, slapstick and gags.

"Now, however, there is the dawn of a real renaissance. The actor who supplies the comedy relief in the present-day picture, brings laughter that is not forced, not dependent on far-fetched gags, slapstick or the custard pie school of thought. It is based on logical character development, and thus in satisfying the best in the actor, it permits him to give that best to the audience.

"This is the type of part I hope to play henceforth. It permits artistic characterization through logical motivation and sequence in action; it does not strain the credulity of the actor or the audience; it offers the chance for versatility that every real actor wants. Of course, the straight comedy, the out-and-out farce, we shall have with us always. They are staple entertainment and they have their place. But more and more, the straight drama will provide for comedy relief which will supply greater opportunity for the actor and greater pleasure for the audience."

Prepare another laurel wreath, size seven-and-an-eighth, and deliver to Sydney Chaplin

Figures That Lie

By MARGUERITE COURTOT McKEE

When a woman lives a hurried life, ru ing from one tea to another, many differ frocks are required. Anticipating the creased demand among women for the gown of distinct style, the coutourieres Paris have sent to Manhattan Island s models that are offered in many delight versions. My sister Juliette, who is in N York and in touch with the fevered cro who play under the night lights, writes that the new type is more soft and lov and subtle than anything in gowns that h been seen so far. Chiffon, all chiffon. dai delicate and beautiful she writes.

Have you seen the new rag doll ba They are quite the rage now. They Frenchy looking, dressed in a quaint taff frock with a chantilly lace cap on her he and her hands hold a bit of knitting needles. At her back the bouffant silk c ceals a bag that is designed to hold a ni gown or fresh negligee. The latest con is properly so designated, for it is a made to reproduce the lady herself, an ex replica. It is dressed in the owners favo fashion and is in every detail a statuette herself. To make these dolls requires common skill and artistic ability, and t are consequently very expensive.

The boudoir cap, which began its ca as a most unlovely article of apparel, become a thing of beauty with decided tistic quality. Caps so labeled, are made lace pleated on each side of a ribbon to fr a bandeau, which ties at the back of head. A French flower may be tucked one side. These are reasonable in pr Others may be made of silver or gold l in the form of some picturesque head dr Some of the prettiest styles are the pea caps. Dutch, French, German, Russian Italian. These caps are worn upon ot occasions than in the boudoir.

Earrings grow more and more fanciful some exceedingly interesting ideas shown. One is of two rare bits of ami clear and almond shaped, in each of wh is embedded an Egyptian scarab. Th two treasurers are fastened together b fine gold chain which is worn as a ne lace.

FINIS

The Return of Clift

By HARRY HAMMOND BEALL

After four and a half years in England, using American methods in making pictures on the British Isles, Denison Clift will arrive in the United States early next month. He will come at once to Hollywood to start work under a two year contract with William Fox.

Clift is one of the megaphone wielders who climbed to that degree of prominence in the cinema art via the typewriter route. He entered the film world about eight years ago after much experience as a newspaper and magazine writer and editor. Then William Fox made him supervising editor at his west coast studios, in which capacity he was called upon to finish up productions that other directors had started.

His fame spread abroad and then came an offer from a British syndicate to produce in London. It meant an opportunity to work unrestricted, to try out experiments on his own initiative and a chance to see the world.

Clift accepted and he is not sorry for ti has been a wonderful four and a half years, but it is going to be mighty good to get back to Hollywood he cables his waiting wife.

"This Freedom" from the novel by A. S. M. Hutchinson, editor of "If Winter Comes," Clift believes is his best picture so far. It is to have a local premier this week. William Fox bought it from the English producers for whom Clift worked, paying $100,000 for the negative, which is said to be the largest sum ever paid for American rights to a British firm.

Clift will arrive in San Francisco on February 6 on the Tenyo Maru, having circled the globe on his way home. He visited Egypt, India, Japan, China and other Oriental ports en route using the $1000 honorarium or bonus, with which his employers presented him on his termination of his contract, as an expression of their goodwill and pleasure over his work. All Hollywood will rejoice, for when he was here Clift was one of the most popular members of the film colony.

DENISON CLIFT

About the Peace Award

h deep satisfaction I present for the con-
tion and vote of the American people the
selected by the Jury as entitled to the
ican Peace Award under the conditions.

Award brought forth 22,165 plans.
many of them were the composite work
anizations, universities, etc., a single plan
represented the views of hundreds or
nds of individuals. There were also
ed several hundrd thousand of letters
, while they did not submit plans, sug-
in almost each instance a solution of the
problem.

Jury had therefore before it an index
true feeling and judgment of hundreds
usands of American citizens. The plans
from every group in American life.
were obviously from life-long students
tory and international law. Some were
persons who have studied little, but who
themselves seen and felt the horror of
or who are even now living out its
gly.

wever unlike, they almost all express or
the same conviction: That this is the
for the nations of the earth to admit
y that war is a crime and thus withdraw
gal and moral sanction too long permit-
it as a method of settling international
es. Thousands of plans show a deep
tion to have the United States take the
n a common agreement to brand war in
ruth an "outlaw."

plans shows a realization that no ade-
defense against this situation has thus
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as been developed to control it. They
out that security of life and property is
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on of the manufacture of munitions of

e of the plans labor with the problem of
ing the hearts of men and disposing them
peace and good will; some labor to
practicable means of dealing with the
nic causes of war; some labor with ad-
racial animosities, with producing a
conception of nationalism, etc., etc.

ough the plans as a whole run these
ant currents:

t, if war is honestly to be prevented,
must be a right-about-face on the part
nations in their attitude toward it; and
some progressive agreement the manu-
and purchase of the munitions of war
be limited or stopped.

t while no political mechanism alone will
cooperation among the nations, *there
e some machinery of cooperation* if the
cooperate is to be made effective; that
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or bringing about the disavowal of war
open avowal of its real causes and open
sion of them.

lly, that there must be some means of
g, recording, interpreting and develop-
e law of nations.

Jury of Award unanimously selected the
iven below as the one which most closely
ed several of these currents.

Honorable Elihu Root, chairman of the
of Award, then prepared the following
rd-looking statement indicating that the
l counsel and cooperation among the na-
provided in the selected plan may lead
realization of another—and not the least

Continued on Page 20

WINNING PLAN—No. 1469—Selected by Jury of American Peace Award—Created by Edward W. Bok and Offering $100,000 for the Best Practicable Plan by Which the United States May Cooperate with Other Nations, Looking Toward the Prevention of War.

Statement of Jury of Award

The Jury of Award realizes that there is no one approach to world peace, and that it is necessary to recognize not merely political but also psychological and economic factors. The only possible pathway to international agreement with reference to these complicated and difficult factors is through mutual counsel and cooperation which the plan selected contemplates. It is therefore the unanimous opinion of the Jury that of the 22,165 plans submitted, Plan Number 1469 is "the best practicable plan by which the United States may cooperate with other nations to achieve and preserve the peace of the world."

It is the unanimous hope of the Jury that the first fruit of the mutual counsel and cooperation among the nations which will result from the adoption of the plan selected will be a general prohibition of the manufacture and sale of all materials of war.

Elihu Root, *Chairman* — Ellen Fitz Pendleton
James Guthrie Harbord — Roscoe Pound
Edward M. House — William Allen White
Brand Whitlock

The Question to be Voted Upon

The substantial provisions which constitute the plan selected by the Jury of Award, and upon which the vote of the American people is asked, are hereby submitted by the Policy Committee as follows:

I. ENTER THE PERMANENT COURT

That the United States adhere to the Permanent Court of International Justice for the reasons and under the conditions stated by Secretary Hughes and President Harding in February, 1923.

II. COOPERATE WITH THE LEAGUE OF NATIONS, WITHOUT FULL MEMBERSHIP AT PRESENT

That without becoming a member of the League of Nations as at present constituted, the United States Government should extend its present cooperation with the League and propose participation in the work of its Assembly and Council under the following conditions and reservations:

Safeguarding of Monroe Doctrine

1. The United States accepts the League of Nations as an instrument of mutual counsel, but it will assume no obligation to interfere with political questions of policy or internal administration of any foreign state.

   In uniting its efforts with those of other States for the preservation of peace and the promotion of the common welfare, the United States insists upon the safeguarding of the Monroe Doctrine and does not abandon its traditional attitude concerning American independence of the Old World and does not consent to submit its long established policy concerning questions regarded by it as purely American to the recommendation or decision of other Powers.

No Military or Economic Force

2. The only kind of compulsion which nations can freely engage to apply to each other in the name of Peace is that which arises from conference, from moral judgment, from full publicity, and from the power of public opinion.

   The United States will assume no obligations under Article X in its present form, or under Article XVI in its present form in the Covenant, or in its amended form as now proposed, unless in any particular case Congress has authorized such action.

   The United States proposes that Article X and XVI be either dropped altogether or so amended and changed as to eliminate any suggestion of a general agreement to use coercion for obtaining conformity to the pledges of the Covenant.

No Obligations Under Versailles Treaty

3. The United States will accept no responsibilities under the Treaty of Versailles unless in any particular case Congress has authorized such action.

League Open to All Nations

4. The United States Government proposes that Article I of the Covenant be construed and applied, or, if necessary, redrafted, so that admission to the League shall be assured to any self-governing State that wishes to join and that receives the favorable vote of two-thirds of the Assembly.

Development of International Law

5. As a condition of its participation in the work and counsels of the League, the United States asks that the Assembly and Council consent—or obtain authority—to begin collaboration for the revision and development of international law, employing for this purpose the aid of a commission of jurists. This Commission would be directed to formulate anew existing rules of the law of nations, to reconcile divergent opinions, to consider points hitherto inadequately provided for but vital to the maintenance of international justice, and in general to define the social rights and duties of States. The recommendations of the Commission would be presented from time to time, in proper form for consideration, to the Assembly as to a recommending if not a law-making body.

Author's Name Not to Be Revealed Until After Referendum

In order that the vote may be taken solely upon the merits of the plan, the Policy Committee, with the acquiescence of Mr. Bok, has decided not to disclose the authorship of the plan until after the referendum, or early in February. The identity of the author is unknown to the members of the Jury of Award and the Policy Committee, except one delegated member.

The Policy Committee

JOHN W. DAVIS
LEARNED HAND
WILLIAM H. JOHNSTON
ESTHER EVERETT LAPE
Member in Charge
NATHAN L. MILLER
MRS. GIFFORD PINCHOT
MRS. OGDEN REID
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Philosophy

POLITICS

By Eric Mayne

The Science of Politics is the intelligent comprehension of our position, and our responsibility as the subjects of a great nation.

The Science of Politics is the Science of regulating a Nation for the preservation of its Safety, Peace and Prosperity.

Theodore Roosevelt tells us—"Practical politics must not be construed to mean dirty politics. The most practical of all politicians is the politician who is clean, and decent, and honest."

Theodore Roosevelt was a practical politician. He practiced what he preached.

The true politician puts the good of the people before party; the purity of principle before policy; the value of honour before office; and the resolute march of progress before power.

If intelligent and responsible people neglect the politics of a country, it is bad for the country and worse for the people.

When men realize their responsibility as men to their nation then law making will be put on a different basis.

Then men will understand that nothing can be politically right, which is not morally right.

Many a politician has buried his patriotism in his political party.

Constant distrust seems to be the only road to political safety.

Nations that should, at the present time, be constructing and developing their countries are spending all their energy and money in fighting over which party shall do the reconstructing and who shall lead the party.

In the flood of political talk, great principles are being washed away.

From incompetent and bungling politicians, Good Lord, deliver all nations.

About the Peace Award

Continued from Page 19

important—of the dominant desires of e American public as expressed in the plans:

"It is the unanimous hope of the Jury the first fruit of the mutual counsel cooperation among the nations which result from the adoption of the plan sel will be a general prohibition of the m facture and sale of all materials of

The purpose of the American Peace A is thus fulfilled: To reflect in a practic plan the dominating national sentiment as pressed by the large cross-section of the A can public taking part in the Award.

I therefore commend the winning pla unanimously selected by the Jury of Av and Mr. Root's statement of the first obje be attained by the counsel and cooper provided in the plan, to the interest the widest possible vote of the American pe

EDWARD W. B

January, 1924.

THE PLAN IN BRIEF

Proposes

I. That the United States shall immed enter the Permanent Court of Internat Justice, under the conditions stated by S tary Hughes and President Harding in ruary, 1923.

II. That without becoming a member League of Nations as at present constitute United States shall offer to extend its p cooperation with the League and particip the work of the League *as a body of n counsel* under conditions which

1. Substitute moral force and public o for the military and economic force, o ally implied in Articles X and XVI.
2. Safeguard the Monroe Doctrine.
3. Accept the fact that the United State assume no obligations under the Tre Versailles except by Act of Congress.
4. Propose that membership in the L should be opened to all nations.
5. Provide for the continuing developm international law.

"CAMERA!" Hollywood, Calif.
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(Put an X inside the proper box.)

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The Film Tribune

THE WORLD'S GREATEST FILMPAPER

Volume VI — SATURDAY, JANUARY 19, 1924 — Number 40

INFURIATED FILMDOM ARISES TO COMBAT BITTER SHULER ATTACK!

LONDON HAILS NEW COLOR CINEMATOGRAPHY

SON OF FRIESE-GREENE, NOTED BRITISH CINEMA INVENTOR, HAS NEW COLOR PROCESS

An announcement of importance the British film industry, as well in the world of film art and ence, was made the other day, d was hailed as a distinct adncement in cinematography.

That Mr. Claude Friese-Greene d developed an entirely new or film process of remarkable tistic and scientific possibilities s the news which created great erest in London film circles.

Additional interest attaches to s invention by reason of the ct that its creator is the son of e inventor of cinematography, e late Mr. W. Friese-Greene, idely known as the "Father of e Film," whose death, two years o, revived much comment on the hievements of this pioneer in nematographic invention. Mr. iese-Greene's funeral on May th, 1921, was an impressive pube ceremony conducted by leading embers of the British film indus-y.

The son of the originator of nematography has now come forard with an invention which is pected to advance the art and ience of cinematography along any lines. Mr. Claude Friese-reene is only 25 years of age, but as already had much experience the field of film science, and has en experimenting with color cinatography since he was in his ens.

There have been a number of olor film processes invented, but e development of color films that ould be both artistic and comercially practicable has been raught with many difficulties. his new invention is declared by echnical authorities to be entirely uccessful from artistic standpoints nd to have the great advantage f being based on a process by which positive prints can be made s easily and quickly as black-and-white films, tinted, and at a price hat makes the commercial success f the films a certainty. The econmy of the manufacture of the ilms places them within the reach f every exhibitor, and the films re projected by the ordinary quipment.

Although the process is still young, it is said to mark an advance on any color films yet developed. The colors are soft and natural in tone, and there are stereoscopic values which, the inventor declares, will be still more emphasized as his experimentations proceed. Friese-Greene has made wide research in working out his process, and has studied exhaustively the scientific and artistic aspects of light rays and color luminosity.

The story of this invention reads like a romance. Millions have been made through science of cinematography conceived by the late Mr. Friese-Greene, but the inventor himself, after more than a quarter of a century of devoted effort, in the face of every discouragement, died without having received financial reward for his great gift to the millions of the world who find pleasure, recreation and education in the cinema theatres in many countries today. At the time of the inventor's death this statement was printed:

"On June 21st, 1889, Mr. Friese-Greene made provisional application for a world's patent for the first cinematographic machine, and on May 10th, 1890 was granted patent No. 10,301. That patent stands pre-eminent. Mr. Friese-Greene's first motion picture was a street scene taken at Hyde Park Corner. He also was the first to invent the perforated edges in the film. Before he brought out celluloid, he first used paper dipped in oil to make it transparent. He kept on inventing improvements, and spent £20,000 on the work."

Yet, in spite of his great invention, the elder Mr. Friese-Greene was never rewarded for his genius, and never, in fact, recovered the fortune he spent in developing his cinematographic process.

As the younger Mr. Friese-Greene grew from youth to manhood, he observed the trials of his father and realized the tragedy of his failure to profit financially from his invention, but the young man was not deterred by this gloomy prospect from his ambition to contribute something of value to the science originated by his father.

For some time, he has been conducting experiments based upon his original views of light values and color combinations, which have now resulted in the process he has developed. It was only a short time after his father's death that the young inventor discovered the method by which his theories could be embodied in a practical means of projecting color in motion pictures on the screen.

A company has been organized to handle this invention, and an ambitious program has been mapped out for making the most of Friese-Greene's color film process. Offices have been opened by the Company at 17, Shaftesbury Ave., London.

An alert and dynamic factor in the application of tried and true business principles to studio management, and therefore an outstanding figure in the progression of the cinema art as a whole, is M. C. Levee, head of the United Studios, which is just bringing to conclusion the first phase of an elaborate expansion plan designed to meet the needs of the industry for many years to come. It is on men of this kind that Filmdom centers its hopes for the establishment of the motion picture industry prominently in the foreground of the commercial, industrial and artistic activities of our country. He represents the caliber of man we have needed a mighty long time.

Film Folk Pledge Aid in Fight for Truth

Close upon the heels of the stinging denunciation of the motion picture people published a fortnight ago by Bob Shuler, Los Angeles reformist, and the subsequent defi hurled by "Camera!" and Filmograph, the two leading Hollywood film papers, come scores of messages from people in various branches of the industry endorsing the defensive measures adopted by the two publications, and pledging support to the campaign to be waged to secure justice and a public apology from Shuler. The unanimous opinion is that Filmdom has been subjected to abuse too long and most of the folk refer to the Shuler incident as the "last straw."

Tentative arrangements are now under way for a conference between Fred Niblo, nominal target of the tirade, Chris Lykke, editor of Filmograph and Fred W. Fox, editor of "Camera!" to propound ways and means to insure the full success of the program. This meeting will probably be held the first of the week and full details of the conference will be given in next week's issues of the papers.

Sunshine Sammy, one of Hal Roach's much boleved 'lil rascals of "Our Gang" fame sprung a good one when he met big Billy Moon, Hollywood's new 320 pound laugh producer.

Said Sunshine, sheltering his sixty-odd pounds 'neath the rotund Billy Moon's "balcony"—"You sure am lucky, man, that they all called you Billy Moon and me Sunshine, 'cause if they had called you Sunshine Moon and some fool press agent sprung a story 'bout 'interviewing' that 320 pounds of Moon Shine—Oh! Lawdy man, what a riot they would be."

Pat O'Malley, leading man for Laurette Taylor in "Happiness," will spend a month in Ireland next summer.

Pat, accompanied by Mrs. O'Malley and his two daughters "Sheila" and "Little Lady Eileen," will visit the home of his parents and take his first rest in years, among his countrymen.

Mary Pickford has finished "Dorothy Vernon of Haddon Hall" and is now aiding in the editing. The premiere of this film will take place in New York about March 1st and, of course, she will be there with Doug, following which they will leave on an extended tour of Europe, including in their itinerary those points of interest in England, France, Belgium, Denmark, Sweden, Norway and other countries that they were forced to pass up during their last trip owing to scarcity of time.

DIRECTOR SAYS TALKING FILMS WILL REFINE SCRIPTS; NEW SCHOOL OF WRITERS

Talking motion pictures can not be practical until the art of scenario writing is reduced to a science even more exact than the technic of legitimate stageplay writing, is the opinion of George Melford.

Scenarios, as they are now written, are rudely constructed affairs, declares Melford. Seldom, if ever, is a completed picture similar to the original working script. Writers, technical supervisors, directors, cutters, titlers and editors habitually make changes while the photoplays are in course of production. In addition, individual changes are quite often made by theater managers or censors in various locales.

"Talking motion pictures must be continuous in action to be successful, just as the stage play is. The scenario must be letter-perfect, for there can be no changes after action and conversation have been recorded together. The present inferiority of photoplay continuities must undergo a tremendous change before the talking movies can be practical."

Melford asserts his belief that the coming of the "conversational movies" will result in an entirely new and far more efficient school of scenario writers within the film industry. These new writers, he thinks, will be the students with years of training in both the technique of the stage and of the screen.

Theodore von Eltz has entered 1924 with a bang, for this capable actor is now negotiating a role in Cecile De Mille's "Triumph" and is also signed for Herbert Brenon's production "The Breaking Point," both for Paramount. He will commence the second picture at the end of the week and will of necessity be doubling up in the two productions.

Mr. von Eltz has been in the film colony three years and has done consistently fine work.

Statesmen Witness Griffith Filming

Two former ambassadors and a former secretary of the treasury were among a party of distinguished guests who recently watched the filming of several scenes for "America," the screen epic of the Revolution which D. W. Griffith is making for the D. A. R. at his Mamaroneck studios.

Dr. Charles R. Crane, former minister to China, Richard Crane, former minister to Jugo-Slavia, Mr. and Mrs. D. F. Houston, the former one-time secretary of the treasury, Sir Percy Sykes of London, Eng., Mrs. Leatherbee of Westover, Va., and D. M. Brodie were among a notable group which watched Lionel Barrymore and Carol Dempster, Griffith's leading woman, enact some of the more stirring scenes for the new film.

The Crane family owns the famous Westover estate on the James River, in Virginia, where Griffith "shot" a number of Revolutionary scenes for "America," using prominent Southern society women and Revolutionary descendants as extra people.

Matiesen Wears Togs of Thi

A thief's costume worn by O Matiesen, now playing an impo ant role in "The Glorious Tom row" at the Lasky studio, was or worn by Frederick "Crafty" Ve siston, celebrated German cro Vensiston, single-handed, pull several famous robberies in E rope and was finally executed his misdeeds.

At the time of the executi Matiesen was preparing a wa robe for a crook role in which was cast on a European sta Perceiving the advantage of real thief's costume for his pa he persuaded the authorities give him Vensiston's clothes. made his first distinct stage hit the part and kept the costume a memoir.

When George Melford, prod ing "The Glorious Tomorro was told about the garments, requested that Matiesen w them in this picture.

King Baggot has no throne, this week he has a castle.

Baggot, not named King beca of any aspirations to royalty, after his mother's maiden na has been reigning over the lo subjects in his company in mammoth castle sets built on of the stages at the "Big U" p duction plant.

"Finished" Actor Achieves Go

There came to the director of those inspirations which c only to directors,—an inspirat he eagerly clutched to his bos because it called for a bit of b ness not in the script. To fu the inspiration a young actor needed. There were 33 alle such on the set, and to avoid h ing up the company while an a of recognized ability could called, the big-hearted dire chose from among those presen young man whose ambitions ered high above his ability. bit of business which the dire visioned called for the very de erate vamping of the less dea specie by a very beautiful blo —none other than our statue Gertrude Astor. To her cha the young man was to resp nobly, if not violently. A d times he tried—(it was his "g moment" and he realized it)- the cameraman carelessly gro out several magazines of f Realizing the hopelessness of ther effort, the b. h. d. finally K.'d the scene.

Utterly oblivious of the bal eye cast upon him by the dire a few moments later the aspi and perspiring youth spoke to Astor.

"Your work was marvelous," he said. "Do you think, Miss A that I may hope to become a ished artist?"

There was nothing vampish the look that Miss Astor besto upon him as she replied: "I If I correctly understood what director just told his assis your hope is realized."

s soon as Blanche Sweet comes her engagement with Tomas Ince she will spend a k at winter sports in Northe California mountains. At st, that is the ambition of the pular star who is hoping to do e bob-sledding and skating be- she starts her characterizaof "Tess of the D'Ubervilles" her husband, Marshall Neilan.

on't Harp on Heroes, Admonition of Lewis

Ralph Lewis says no actor uld play a hero too long without changing his pace. Lewis says is never going to play a hero re than two times in succession the future, and would preferenact a role where the characerization is rather unsympatic than otherwise. He states t his role of the dogmatic Stoneman in Griffith's "Birth of a Nan" and the grasping miser in "he Conquering Power" have ed much longer in the memory theatre-goers than any of the timental hero roles he ever enged.

weetie Will Call on Imprisoned Joe

Even as confined criminals of human type have sweethearts me to visit them in prison and nd them good things to eat ough the iron bars, so is Joe artin, the Universal orang outng, who became too vicious to , to have his days of duress in cage at the winter quarters of Barnes' circus at Culver City de brighter.

Mary, the prize chimpanzee of elig Zoo, who was always a eat admirer of Joe's histrionic omess, although herself no mean nian Thespian, is to be taken to ll on the incarcerated Mr. Marn, and Col. Selig has ordered his rchasing agent to see to it that ary has a goodly supply of coanuts to bear as prison gifts to e orang outang life termer.

NO LOCATION TRIPS ON CURRENT COOGAN FILM; L. A. UNSUITABLE

The topography of Los Angeles and vicinity, for the first time in film history, fails to offer suitable locations for a film production. Scouts sent out by Jack Coogan, senior, to "spot" locations for Jackie's new picture, "A Boy of Flanders," returned after weeks of exhaustive exploration which included practically every foot of California soil, but nowhere could they find country similar to that of Flanders. The cities and countryside of the low flat Flemish variety provide the locale of Jackie's adaptation of Ouida's child classic, "A Dog of Flanders." The entire action of the play takes place in and about St. Agnetin, a small Flemish village, and Antwerp, which at one time was larger than London, and famed as a clearing house of precious gems and as the center for art and artists.

So Jackie Coogan and his company will not be obliged to go outside the confines of the big Metro studios in Hollywood for any scenes in the picture. Antwerp has been transplanted to Hollywood—dykes, canals, windmills and all of the other picturesque objects that adorn the Flemish countryside have been faithfully constructed to meet the requirements of the story. More than three hundred scenes have been written into the script, all of which will be filmed on the studio grounds.

"A Boy of Flanders," with its tender theme of love, service and ambition, is one of the immortal little classics of child fiction, and promises to be Jackie Coogan's most quaint and delightful picture to date.

Looks Rather Bad for the Boys, Tho

Katherine Grant, popular winner of a recent Los Angeles beauty contest, now playing a prominent role in George Archainbaud's new production, "The Plunderer," has started something now on the Fox lot. Miss Grant, as talented as she is beautiful, disliked waiting between scenes, so decided to capitalize on the spare time. Accordingly, she organized a reading class comprised of the girls working in "The Plunderer." They are now reading Barrie's "Quality Street." Each role is assigned to a person and the play is carried on. Miss Grant's reading class has proved a big hit.

Learn to Let 'Em Kid You, Says Hersholt

Jean Hersholt who is now playing one of the principal supporting roles with Constance Talmadge in "The Goldfish," had his first stage experience in Denmark where for several seasons he was one of the best-known leading men on the Danish stage.

Hersholt says that he European films can never compete with American screen dramas if for no other reason than the failure of the European artists to properly understand and appreciate the American sense of humor.

Almost every European actor devotes hour after hour attempting to so comprehend the American sense of humor that he can put it into his acting. But the more he attempts to learn it in Europe the worse off he seems to be.

Hersholt says it took him at least two years after he came to America to get onto the American habit of kidding. Until the time comes when a foreign actor can have two or three years in American-made pictures or spend the same amount of time on the American stage, there will never be any fear of foreign countries rivaling America as the big film production center.

Blanche Sweet's "California Top" hairdress is becoming popular among movie fanettes throughout the country.

The frizz-top effect which has been pictured in the newspapers has come into vogue among many of Miss Sweet's followers, according to letters received by the actress.

Gowland Home in Path of Beach Fire

Gibson Gowland, who plays McTeague in Erich von Stroheim's Goldwyn production of "Greed," nearly lost his life and valuable personal property in the recent fire that burned a large part of Ocean Park. Gowland lives on the edge of the district that was destroyed in the conflagration. When the fire broke out he first took his son to a safety zone.

He then returned to his dwelling and began moving the most valuable pieces in his collection of art and curios, which he had gathered during years of travel all over the world. Automobiles could not approach the raging flames as near as his house is, so the actor attempted to carry by hand as many pieces as he could.

While he was thus engaged a call for volunteers went out, to assist in rescuing some invalids. He ceased attempting to save his own stuff and turned to the other work. Working frantically in the smoke-filled street, he narrowly escaped being hit by the automobile of a speeding fire chief.

Owing to the direction of the wind Gowland's place of living was not destroyed by the flames. The outside was scorched, however.

"MAGNOLIA" TEACHES LANDIS MANY NEW THINGS; LEARNS ABOUT GENTLEMEN

Cullen Landis confesses that there is always something more to learn in pictures. Never has the young actor, who is male lead in the James Cruze production "Magnolia" now being filmed at the Lasky Studios for Paramount learned more than in this production. With charming naivette he has handed himself over to wholesale instruction and with aptitude he has learned to fight, to do a little killing and shuffle the cards and win the stakes! His teacher is Ernest Torrence and his instruction has been most complete.

As "Tom Rumford" in "Magnolia" Cullen has been cast out by his family because he doesn't measure up to the standards of a southern gentleman. So he enters the gambling den of General Jackson (Ernest Torrence) and learns pronto that all there is about being a gentleman is to move first and move right. Putting into the dialogue that is falling from the lips of these two who have many scenes together the curious minded, always intent on learning something more can add this to his knowledge.

Cullen—Men fight for their honor, they say.

Ernest—They can afford to when they figger they can win.

Cullen—I've heard they fight sometimes because they are game.

Ernest—What is a game man? He's a man that keeps on fightin' because he hasn't found out he can't win. Look hyup. What is honuh?

Cullen—It's something they say I didn't have.

Ernest—If a man insults yo' 'honuh' it's because he thinks he can kill you if you resent it. Well, then, what is it he insults?

Cullen—It's my character, I guess.

Ernest—Nothing of the kind. It's yo' ability to kill him.

Cullen graduated this week from the Jackson school of the southern code and was seen returning to the old home after a seven years absence driving ahead of him another southern gentleman attired in feminine toggery. The usual wardrobe had been left on the gaming table, it was said!

Anna Q. Not Cut Out for Milkmaid

Anna Q. Nilsson attempted milking the family cow yesterday morning, down on the old farm—oh, yes, Anna is now on the farm, with an R. F. D. address 'n'everything. Says it rather hurries her to get through at the studio in time to do the evening chores, but Anna Q. is strenuous, any way, so she doesn't mind. The milking attempt covered her with glory—and with milk, and now she's looking for one of these automatic milkers, or whatever they call them. She doesn't have so far to go to work, now, as she is through with Richard Walton Tully's "Flowing Gold" and engaged upon "Broadway After Dark," at Warner Bros. She says it's more a case of Ventura Boulevard after dark, however.

For Week Starting Monday, Jan. 21st, 1924

Pulse of the Studios

For Week Starting Monday, Jan. 21st, 1924

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BRONX STUDIO. 1745 Glendale Blvd. Kenneth Bishop, Gen'l Mgr.						Drexel 427
Willey Productions.						
Fred Reel	All-Star	Zerr	Meeker	Rred Reel	"North of Fifty"	Preparing
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						593-57
Fred Caldwell	Muriel Reynolds	Hollister	Ray Rounsaville	J. S. Moorehouse		Preparing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						432-14
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	Feature Comedy	Preparing
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 310
Scott Sidney	Dorothy Devore	Peterson-Garnett	Clemens		2-Reel Comedy	Editing
Archie Mayo	Bobby Vernon	Nagy-Phillips		Staff	Comedy	3rd Week
Harry Beaudine	Jimmie Adams				2-Reel Comedy	
CHARLES RAY STUDIO. 3700 Beverly Blvd. A. A. Kidder, Jr., Gen. Mgr.						Drexel 211
Hunt Stromberg Productions.						
	Bull Montana				2-Reel Comedy	Preparing
Hunt Stromberg	Harry Carey				"Desert Rose"	Preparing
Butterfly Comedies.						
Sherwood MacDonald	All-Star	John Thompson	Art Hilton		2-Reel Comedies	1st Week
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						431-15
Independent Picturs Corporation. Jesse J. Goldburg, Pres. & Gen'l Mgr.						
J. P. McGowan	Franklyn Farnum	Walter Griffin	Mack V. Wright		"The Gight with Fate"	1st Week
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						598-16
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Conley	Meehan		Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
Al. Ray	All-Star	McGill		Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
F. Hibbard	Lloyd Hamilton	Corby		Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						Holly 300
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Tom Buckinham	All-Star	Sid Wagner	Kingling	Carter	"The Arizona Express"	9th Week
John Ford	All-Star	Schneiderman	Ed. O'Ferna			3rd Week
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead		"The Plunderer"	4th Week
Wm. Wellman	Chas. Jones	Joe August	Horace Hough		"Vagabond Trail"	4th Week
Jack Blystone	Tom Mix	Dan Clark	Eugene Forde		"Mixed Manners"	2nd Week
Edmund Mortimer	John Gilbert	G. O. Post	Walter Mayo		"The Apache"	2nd Week
GARSON STUDIO. 1845 Glendale Blvd.						Drexel 008
Benny Zeidman Productions.						
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						Holly 016
Monty Banks Productions.						
R. Wm. Neill	All-Star		Josef Von Sternberg		"Once In a Blue Moon"	1st Week
GOLDSTONE STUDIO. 1426 Beachwood Dr.						Holly 269
Phil Goldstone Productions.						
Al. Neitz	Wm. Fairbanks	Roland Price	Ralph Dietrich		"Bread In the Bone"	Editing
Al. Neitz	Wm. Fairbanks	Roland Price	Ralph Dietrich		"The Texas Ranger"	Preparing
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						761-71
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"True as Steel"	6th Week
			M. K. Wilson		Feature Drama	Preparing
Tiffany Productions.						
Robt. Leonard	Mae Murray	Ollie Marsh	David Todd		"Mademoiselle Midnight"	4th Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						Holly 14
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Finis Fox Productions.—R. R. Beatty, Bus. Mgr.						
Priscilla Moran Productions.—O. M. Baker, Bus. Mgr.						
M. Webb	Priscilla Moran					Preparing
Wm. Brush Productions.						
Bertram Bracken	All-Star	G. Pollock	John Prince		"Water Babies"	Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Al. Neitz	Jack Perrin			Al. Neitz	"Wild and Woolly"	1st Week
Sanford Productions.						
F. S. Mattison	Mattison		G. Ertl		"The Ragged Robin"	2nd Week
Kinemart Productions. B. Schrader, Casting. 1442 Beachwood Drive.						
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761-73
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharp	Buddy Ericksen	C. Gardner Sullivan	"Against the Rules"	9th Week
Lambert Hillyer	All-Star		Lester Manter	Arthur Statter	"Those Who Dance"	6th Week
Regal Pictures, Inc.						
Wm. Beaudine	All-Star	Ray June	Tenny Wright	C. Gardner Sullivan	"Love and Lies"	3rd Week

Fast Work on "Sea Hawk" Rushes

Frank Lloyd, who has established numerous motion picture records by the size of his four Seventeenth Century ships, the size and efficiency of his camp for 600 men on the Isthmus on Catalina during the filming of early scenes for "The Sea Hawk" has added another to his list of attainments.

That he might see the scenes taken of a spirited sea battle between two of his ships before he changed locations, Mr. Lloyd sent two reels of the day's scenes with Edward M. Roskam, his film editor, to the studio and return by special aeroplane, saving eight hours, which with the rainy season threatening and a camp of 60 0to with after, is a noteworthy saving.

During the past few days Mr. Lloyd has taken full advantage of the good weather and sun and has completed nearly four prominent sequences for "The Sea Hawk" without dropping behind on his schedule. Meanwhile Camp Lloyd, said to be the most sanitary and comfortable location site ever established by a producer, continues without an accident or sick case to mar its record.

Milton Sills, Wallace Beery, Enid Bennett, Lloyd Hughes, William Collier, Jr., Frank Currier, Fred De Silva, Albert Prisco, George Romain and Christine Mott are the principals who have been busy at Camp Lloyd thus far. Wallace MacDonald will be added to the cast within a few days, it is said.

Will H. Hays, czar of filmdom, is expected to pay a visit to Camp Lloyd within the next week as is also Richard A. Rowland, general manager for Associated First National, who is expected in Hollywood tomorrow.

Melodrama With Us Always, Says Kenyon

According to Charles Kenyon, prominent playwright and scenarist, melodrama occupies the same place in the field of entertainment as does serge among men's suits, and bread, butter and eggs among groceries! It is a staple article. On the speaking stage, where popular preference expresses itself in cycles, there is a flood of melodramatic successes every three or four years. In the film world, a somewhat similar condition exists, although the cycles are not so simply defined.

Certainly, insofar as melodrama is concerned, the public demand exists always, with never-lessened fervor. In fact, melodrama is often even forcibly inserted into stories where it does not actually belong, because of its great appeal. But the hundred per cent melodrama is always a consistent winner among the photoplays.

At the present time, Charles Kenyon is writing an original melodramatic story for John Gilbert, a Fox star, with a New York locale.

Finds Her Dramatic Niche

Several months ago Charlotte Merriam graduated from comedy leads and entered the dramatic field. After being loaned by the Christie organization for roles in several feature productions including "The 'Nth Commandment," and "The Brass Bottle," she came to the conclusion she had served a sufficient apprenticeship as a comedienne and severed her ties with Christie.

Immediately thereafter she assumed one of the principal roles in "The Swamp Angel," and at the Vitagraph studios under the direction of W. S. Smith.

Will Write Odes to Water Nymphs

The 1924 production schedule at the Mack Sennett Studio involves many changes in personnel, most recent of which is the addition the the publicity department of Agnes K. O'Malley.

Miss O'Malley has been associated with Principal Pictures Corporation in similar work for the past year, before which she was connected with the publicity department of Richard Walton Tully.

The 1924 crop of Sennett Bathing Beauties will claim the most of Miss O'Malley's attention.

Will Teach Cast to Order Ravioli

An instructor in Italian is conducting a class for a half-hour every day at the Goldwyn Studios. He is teaching the language to the members of the cast and the technical crew that will go to Rome to film "Ben Hur." Among the members of the class are June Mathis, editorial director, who wrote the "Ben Hur" scenario, George Walsh, who plays the title role, Carmel Myers, the Iras, Francis X. Bushman, the Messala, Kathleen Key, the Tirzah, Gertrude Olmsted, the Esther, and Aubrey Scotto, chief cutter.

Henry King has been gone from our midst for some time for New York and foreign countries have been the locale of his directorial activities. Dick Barthelmess got away to a flying start with his new company a year or so ago when he signed King to wield the megaphone simply because he had a man who knew his stuff. "Tol'able David" and "Sonny" alone would prove that. Not content with this, however, King went to Italy and made "The White Sister," and the national verdict from exhibitor and public alike has classified it as one of the screen's finest works. We don't like to refer to Henry King as a "genius;" he's too much the down-to-earth regular man for that and his innate modesty would probably cause him to refuse such bouquets. But we can say this; he has made pictures that have brought tears to our eyes, sunshine to our hearts and thrills to skip across a palpitating pulse. And after all is said and done what we need in motion pictures today, is directors that can get the reaction from the audience . . . men with understanding.

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 28**
Buster Keaton	Buster Keaton	Elgin Lessley	Walter Reed	Jean Havez	"Sherlock Junior"	9th Week
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						**Holly 24**
Paramount Pictures. (Famous Players-Lasky Release.)						
James Cruze	All-Star	Karl Brown	Vernon Keays	Walter Woods	"Magnolia"	4th Week
George Melford Productions.						
Geo. Melford	All-Star	Chas. Clarke	Kenneth Hawks		"The Glorious Tomorrow"	3rd Week
Cecil DeMille Productions.						
Cecil DeMille	All-Star	Bert Glennon	Paul Iribe		"Triumph"	2nd Week
Herbert Brenon Productions.						
Herbert Brenon	All-Star	Bert Baldridge	Harold Schwartz	Verne-Bingham	"The Breaking Point"	Starting
Sam Wood Productions.						
Sam Wood	All-Star	Al. Gilks	John Waters	Willis Goldbeck	"Bluff"	Preparing
Irving Willat Productions.						
Irving Willat	All-Star	Special Color	Otto Brower	Geo. C. Hull	"Wanderer of the Wasteland"	Preparing
L. B. MAYER STUDIO. 5360 Melrose Ave.						**431-1**
Fred Niblo Productions.						
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 21**
Louis B. Mayer Productions. (Metro Release).						
B. P. Schulberg Productions (Preferred Pictures Release).						
Gasnier	All-Star	Karl Struss	George Yohalem	Waldemar Young	"Poisoned Paradise"	Editing
Gasnier	Ethel Shannon	Karl Struss	George Yohalem	Olga Printzlav	"The Breath of Scandal"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 44**
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Cowan-Higgins	"Woman's Intuition"	1st Week
Sawyer-Lubin Productions.						
Clarence Badger	All Star	Rudolph Burquist	Chas. Hunt	Winnifred Dunn	"The Shooting of Dan McGrew"	3rd Week
Jackie Coogan Productions.						
V. Schertzinger	Jackie Coogan	Frank Good	Brewster		"A Boy of Flanders"	5th Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 79**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	31st Week
Marshall Neilan	Mary Pickford	Rosher	Tommy Held	Staff	"Dorothy Vernon of Haddon Hall"	13th Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 28**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Eddie Cline	Baby Peggy	Glenn McWilliams	Fred Tyler	Grey-Unsell	"Captain January"	7th Week
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 77**
Mal St. Claire	Alberta Vaughn	Lee Garmes	Lonnie Dorsa	Zanuck	"When Knighthood Was in Tower"	3rd Episode
Emory Johnson	All-Star	Ross Fisher		Mrs. Emilie Johnson	"Swords and Plow Shares"	5th Week
Carlos Productions.						
Jimmy Horne	Richard Talmadge	Wm. Marshall			"In Fast Company"	Preparing
Sacramento Picture Corp.						
Wm. Seiter	All-Star				"Listen Lester"	2nd Week
Dunlap Productions.						
Scotty Dunlap	Mildred Harris				"The Dollar Mark"	2nd Week
Chas. R. Seeling Productions.						
Chas. R. Seeling	All-Star	Goodfriend-Goodstead	S. Miller	Plympton-Seeling	"Flames of Romance"	1st Week
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-7**
Rob Wagner	Will Rogers	Robt. Doran	Lloyd French	Staff	2-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
Leo McCarey	Chas. Chase	Ed Willatt	Clarence Moorehouse	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	Harry LaMarr	Staff	2-Reel Comedy	Schedule
Geo. Jeske	Stan Laurel	Frank Young	Leo McCarey	Staff	2-Reel Comedy	Schedule
J. A. Howe	Spat Family	Nick Barrows	Hamilton Kinsey	Staff	2-Reel Comedy	Schedule
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 79**
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Seitz	Allene Ray	Walker-Cooper	Doc Joos		"The Fortieth Door"	2nd Week
Maloford Productions.						
Blair Coan Productions.						
Chas. Hutchinson	Chas. Hutchinson	Miller	Frank Hangne		"Fighting Through"	4th Week
H. J. Brown Productions.						
Al Rogell	Fred Thompson	Walker	Don Duncan		"The Silent Stranger"	Preparing
Howard Davies Productions.						
H. Davies	Howard Davies		Kane-Murphy		"Fools of Fate"	2nd Week
SENNETT STUDIO. 1712 Glendale Blvd.						**Drexel 15**
Erle Kenton	Harry Langdon	Spear	Gray		Comedy	2nd Week
Del Lord	All-Star	Billy Williams	Stevens	Staff	"The Hollywood Kid"	Schedule
STUART MACK STUDIO. 1329 Gordon St. Stuart Mack, Gen'l Mgr. Wm. Muench, Casting						**Holly 19**
Stuart Mack Productions.						
Stuart Mack	Lola Patti		Harry Crawford	Staff	"Everyday Mystery"	5th Episode
Geo. Ezra Crane Jr. Productions.						
	Geo. E. Crane		J. Cunningham			Preparing
SUNSET PRODUCTIONS. 7425 Sunset Blvd. A. J. Xydias, Pres. and Gen. Mgr.						**476-0**
Jack Nelson	Kenneth McDonald		Harry Fraser	J. Ingman Kane	"After a Million"	3rd Week
J. B. Warner Productions.						
Robt. Bradbury	J. B. Warner	A. MacManigal	Jack Pierce		"The Hunted Man"	1st Week

COHN WILL GIVE ADDED IMPETUS TO INDEPENDENT GROWTH; NEW SYSTEM

According to local officials of the Waldorf Studios new plans and methods of national distribution for independent film productions are to be announced by Harry Cohn president and general manager of the Waldorf Studios upon his arrival here from the east next week.

Heretofore there has been much dissatisfaction among the independent film men because of the inefficient and costly methods employed in getting their product to the exhibitor throughout the country.

At a recent conference in New York attended by the officials of the C. B. C. corporation including Cohn his brother Jack and Joe Brandt, a plan was devised to permit the company to advance cash to independent producers upon delivery of their negatives to the distributing company, thus assisting the small independents in the matter of financing their future productions. Also, the company will purchase outright the most desirable product of the independents and Cohn has instructed his local manager to secure pictures for consideration by his company pending his arrival here.

Waldorf Productions, one of the larger independent producing companies controlled by Cohn, plans to produce a series of twelve super productions for release during the ensuing year by C. B. C. The first of this number will be "Pal o' Mine," an original story which will be filmed under the direction of Edward Le Sain immediately following Cohn's arrival here.

Lewis and Bill Hart Plans Same

Rob Lewis may enact the role of Patrick Henry in a big story of the American Revolution as his next characterization.

He has just received a wire from a syndicate of Eastern capitalists asking him if he would come to New York to make the one picture here.

The roster of cinema prodigies must hereafter contain the name of Jackie Morgan if it is to be complete. For his delightful and mischievous portrayals of Chester Gump in "The Gumps," the series of comedies adapted from Sid Smith's comic strip, have figured greatly in his advancement. He is a conscientious kid. More power to him!

Legit Characterist With Rawlinson

Norman MacGregor, for fifteen years a character actor on the legitimate stage, who came to California recently from New York City to appear in his first California film play has been cast for one of the main roles in "Clay of Ca'lina," Herbert Rawlinson's new starring feature.

Production has just started on the Rawlinson film at Universal City under the direction of Irving Cummings. Rawlinson plays the title role, that of a "Southern Gentleman," late of South Caroline, proprietor of a Tijunga "hall of chance."

In the cast are Alice Lake, who played in two Irving Cummings productions, "Chicago Sal," and "Broken Hearts of Broadway" and many other notable film plays of the past few years, Edwin J. Brady, famous character actor and "heavy," Jim Blackwell and Robert Walker.

Little Dorothy Seay has just finished playing the part of a little French artist's model in "The Apache" with John Gilbert at the Fox studios, under the direction of Edward Mortimer.

Hergesheimer Says Film Is Okeh

Hark ye—baiters of motion pictures. Silence—cynics of the silver sheet. Listen—you who think every novel made into film is distorted, and causes its author intense pain.

Joseph Hergesheimer, one of America's great novelists, sends the following telegram concerning the Goldwyn film version of "Wild Oranges":

"Give everybody in the production of 'Wild Oranges' my endless thanks. I am quite speechless with delight. From the author's viewpoint it is perfection. It has passion, atmosphere, truth and perfect development. Its timing is faster and more uninterrupted than any other picture ever made. There is not an inch of bunk in it. Everything is fine, dignified, revelant and stirring. The camera and setting were superb. Each part was played with the utmost delicacy, correctness and beauty. Again thank you.

Joseph Hergesheimer."

There is no fanfare or blowing of trumpets where Lloyd Hamilton is concerned. But the proof of his popularity with the masses, from Judy O'Grady to the Governor's Lady, is evidenced in the excellent manner in which his comedies have been received through the years. His outstanding assets are naturalness and a corkscrew walk that utterly defies imitation coupled with an angelic expression beyond simple description. Here's a hand to "Ham"!

Lee Finds Bananas Popular Abroad

That Europeans are adopting American jazz is the interesting observation made in a letter from Rowland V. Lee, Hollywood film director now travelling on the Continent. In the letter, received by his brother, Robert N. Lee, prominent scenario writer, the director states that in Paris, Vienna, and other cities he finds that in the music halls the most popular song is "Yes, We Have No Bananas."

William Clifford has decided to abandon his stage work and enter pictures once more.

His last screen role was with Norma Talmadge in "Ashes of Vengeance."

Jackson Play for Fritzi Brunette

Fritzi Brunette is the latest motion picture star to go into vaudeville. She is now rehearsing "Puppets of the Public," a one-act play of studio life by Joseph Jackson, president of the Wampas. The star will be supported by her husband, Robert Daley, well-known actor-director, and by Jack Mower, leading man of many films.

The act will play at Sacramento and Fresno and then have its metropolitan opening at the Hillstreet Theatre, Los Angeles.

Miss Brunette is practically new to the stage, her only other experience having been in a sketch also by Mr. Jackson at a local benefit.

SINCERITY WILL MAKE OR BREAK PICTURE, SAYS FOX; TEMPO MUST BE KEPT

Finis Fox, who is now producing "A Woman Who Sinned" at the Hollywood Studios, with an all-star cast, says that the greatest trait in players that can either make or break a big picture production is sincerity in their acting. According to Finis, the great job a director has is to keep his players instilled with the proper tempo and yet at the same time restrain them from displaying too much emotion.

"Actors and actresses are like sensitively tuned instruments," added Finis. "They usually put forth all their efforts to register just the shade of emotion wanted by the director. If the director does not have the judgment and intuition to know just what should be obvious and just what should be suppressed from an emotional standpoint on the part of his players, then he has no business in directing pictures. There is many a splendid artist who has been almost ruined by improper direction. Great screen artists have been accused of exaggeration and overacting when really it was simply a case of poor direction. A player knows intuitively when he or she is over-acting and when the realization comes, they cannot help but lose their sincerity because they know they are not being sincere with themselves."

"When the players lose this sincerity, it is almost certain to result in a poor or mediocre picture because when persons in a theatre audience realize that the players are working in a forced and restrained manner, they lose interest in the picture. When the audience fails to take an interest, it means nothing else but that the picture is a flivver," concluded Finis.

"A Woman Who Sinned" is enacted by an unusually strong all-star cast including Mae Busch, Irene Rich, Morgan Wallace, Rex Lease and others.

Unique Stunt for "Wild Oranges" Premiere

An order for one hundred crates of oranges was mailed to a California orange dealer this week by a big theatre in a middle Western city. The California fruit is to be given away at the opening of "Wild Oranges," a Goldwyn picture featuring Virginia Valli.

At the same time, a message received at Miss Valli's home here stated that efforts would be made to persuade the star to stop over on her way back to Hollywood from New York. If she does agree to stop, she will be given the task of personally presenting the oranges to patrons of the theater.

GIVES TEN COMMANDMENTS FOR NEW SCREEN WRITERS; HAS ENCOURAGEMENT

Winifred Dunn, Metro scenario editor, now adapting "The Shooting of Dan McGrew," offers the following ten rules for budding scenario writers:

1. Fewer and better scenarios.

2. Be original when you see a good picture, don't go home and rewrite it.

3. Read the daily papers—reporters know human drama; study their work.

4. Write what you know — a bookkeeper can seldom speak convincingly of adventure in the South Seas or at the North Pole.

5. Be human—don't assume a superiority to potential audiences.

6. Be honest—honesty means convincingness and that spells popular approval.

7. Persevere—don't lose courage if your first fifty scenarios are rejected; the first fifty are the hardest.

8. Don't fear studio plagiarism; deal with legitimate organizations, which do not steal ideas any more than a legitimate bank steals money.

9. Learn another profession or trade; three regular meals a day keeps your attitude to life normal and pleasant, as it must be for success.

10. Fewer and better scenarios—first, last and all the time. One good scenario has a better chance of acceptance than a hundred poor ones.

Dick Sutherland, hailed by many as "the ugliest man on the screen" has completed one of the principal parts in "Defiance" which was filmed at the Hollywood studios by the Brush productions.

Hurry! Watson! The Smelling Salts!

Jean Hersholt, who is supporting Constance Talmadge in "The Gold Fish" has just received a fan letter from a young college student in Kansas who says that inasmuch as Jean must be well acquainted in Hollywood would he please tell the writer what was the college yell of one of the scenario schools that taught by mail.

Fort Completes F. B. O. Continuity

Garrett Elsden Fort, special writer for Truart, has completed the continuity of an original story for Richard Talmadge, entitled "In Fast Company." Production is scheduled to start almost immediately, at the F. B. O. studios, under the direction of Jimmie Horne, whose latest Douglas MacLean success, "The Yankee Consul," will have an early release. Mr. Fort's second story under his new Truart contract will be an adaptation of a novelette by John Brownell, for Elaine Hammerstein, who is expected back from her vacation in New York very soon.

A new sign was discovered on the Fox lot the other day on the comedy side. It read: "Owing to inclement weather, there will be no bananas today." Being a classical interpretation of the w. k. song, we offer it for your edification.

Hunter Is Crook in Film Guild Picture

Glenn Hunter, the youthful star who has been swept into popularity through his wistful tender portrayals of awkward country boys and whose own ambitions took him away from the small town of Highland Mills, New York, where he was "raised and bred," will be seen in an entirely new role in "Grit," an original crook story by F. Scott Fitzgerald, which has been adapted for the screen by James Ashmore Creelman.

In this picture, which completes the series of Film Guild productions in which Glenn Hunter is starred, Glenn leaves his usual background of "the wide open spaces" to play the role of Kid Hart, a boy crook of the East Side, who is generally known as "the best lock-pick of the gang!"

The Kid is a pathetic half starved youngster who has inherited a fear of guns which makes him the laughing stock of his companions but his love for Orchid McGonigle who is not afraid to leave the gang and go straight, finally makes a man of him.

Clara Bow plays the part of Orchid and there is a fine supporting cast including Roland Young, Dore Davidson, Osgood Perkins, Townsend Martin, Helenka Adamowaska, Joseph Depew and Martin Broder.

Grauman Keeps Role in Taylor Family

Sid Grauman evidently determined to keep the portrayal of "Miriam" in "The Ten Commandments" in the Taylor family.

On the screen of Grauman's Egyptian Theatre in DeMille's production, Estelle Taylor portrays the character of "Miriam" and wins many new admirers daily through her presentation of this part.

On the stage, in the elaborate prologue to the film, Helen Taylor, sister ot Estelle, portrays the character in the flesh.

When casting his prologue Mr. Grauman sought a player who resembled Estelle Taylor and asked her if she could recommend one. That same day she received a letter from her sister, who was living at the family home in Wilmington, Del., begging her for an opportunity to come to Hollywood. She told Mr. Grauman. He wired an offer to Wilmington. Sister Helen came and through her close resemblance to Estelle Taylor, more marked when she is in the costume worn by "Miriam," was immediately engaged by Mr. Grauman.

Ralph Lewis is going to Sacramento as the guest of the Sacramento Chamber of Commerce, to make a personal appearance there during the showing of "The Mail Man" in which he plays the starring role.

The screen today has no ... exponent of realism than Ru... Simpson. He is an actor who ... pletely submerges his own per... ality into the characteriza... And he has fought his way t... top through the hard schoo... Time and Experience. Al... which is double reason why ... should see more of him!

SYD CHAPLIN COMPLETES "GALLOPING FISH" ROLE; IS LAUDED BY NATHA...

His recently seen characterization of the cockney soldier in Marshall Neilan's "The Rendezvous" was Sydney Chaplin's first screen appearance in many moons. It was notable, not only for the signal manner in which he "stole the picture," in the minds of the public and the critics, but also because this time Syd Chaplin is going to stay on the screen permanently. "Her Temporary Husband," which has already had its New York premier and which will be shown locally soon, features him as its principal comedian and advices from the East credit him with another remarkable performance in this production.

Chaplin's most ambitious screen characterization will be revealed in Thos. H. Ince's production, "The Galloping Fish," just completed. In this picture, he has created a type which is somewhat along the lines of the over-bashful, self-conscious figure he contributed to "The Pilgrim." As the husband of a devoted, yet excessively jealous young wife, played by Lucille Ricksen—with whom, incidentally, he appeared in "The Rendezvous"—he pictures the trials and tribulations of his type.

The most flattering tribute ever paid to a screen player was recently received by Sydney Chaplin, when George Jean Nathan, avowed film-hater, declared—in his recently published book, "The Drama and the Girls"—"I am very ... interested in the work of Sy... Chaplin. I consider him the ... most comedian on the scree... day."

Keeps Family Castl... By Wedding L...

"Where there's a woman's ... there's a way!"

That is the manner in whic... of the world's most honored t... ims is being quoted at Univ... City today.

The story which King Bag... directing with Mary Philbin i... starring role is the reason. ... "The Inheritors," by I. A. R. ... lie. The heroine played by ... Philbin is a baron's granddau... ter, who sees the family castle ... out of her grandfather's hand... to the grasp of a richer fa... and the outcome of the story ... Mary marrying the new poss... of the castle. That's a wom... way, according to Baggot, o... trieving most anything.

Not that the role played b... "Merry-Go-Round" star is th... a mercenary girl. She isn't ... cenary at all; but a sweet, ... some creature. There is al... romance in the world in the ... in the filming of which Miss ... bin is supported by Joseph ... ing, William Haines, Otto ... man, Grace Darmond and ... of popular note.

TED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Holly 4080

oh M. Schenck Productions. (First National Release).

Jerome Storm	Constance Talmadge	Ray Binger	Edward Brophy	Sullivan	"The Gold Fish"	5th Week

National Productions.

Jack Dillon	Griffith-Tearle	James Van Tree	J. Dunn		"The Lilies of the Field"	1st Week
Harry O. Hoyt	Sylvia Breamer		Dan Keefe		"The Woman On the Jury"	2nd Week

rice Tourneur Productions.

ard Walton Tully Productions.

k Lloyd Productions.

Frank Lloyd	All-Star		Harry Weil		"The Sea Hawk"	4th Week

sco Productions, Inc.

VERSAL STUDIO. Fred Datig, Casting. 433-131

ersal Film Manufacturing Co. (Universal Release).

Wm. Duncan	Duncan-Johnson		Don Clark	Duncan	"The Fast Express"	Editing
Harry Pollard	Reginald Denny				"Love Insurance"	1st Week
Edward Laemmle	Billy Sullivan				"The Leather Pushers"	Schedule
Wm. Craft	Wm. Desmond		Koehner		"The Riddle Rider"	10th Week
Marchant	Luciano Albertini		Ray Taylor		"The Iron Man"	7th Week
King Baggot	Mary Philbin		Barry		"The Inheritors"	8th Week
Ed Sedgwick	Hoot Gibson	Virgil Miller	Bill Tummel		"The Cocopah Kid"	Editing
Slim Summerville	Slim Summerville		Holland		2-Reel Comedy	Schedule
Wm. Watson	Bert Roach		Harmer		2-Reel Comedy	Schedule
Irving Cummings	Herbert Rawlinson		Woolstenhume		"Clay of Ca'lina"	1st Week
Robt. Hill	Laura La Plante	Jack Rose	Wm. Rau	Hugh Hoffman	"An Old Man's Darling"	1st Week
Wm. Duncan	Wm. Duncan				"The Free Trader"	Preparing

VAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr. 598-131

RNER BROS. STUDIOS. 5842 Sunset Blvd. Holly 4181

ner Brothers Productions.

Wm. A. Seiter	All-Star	John Stumar	Tenny Wright		"How to Educate a Wife"	Preparing
Harry Beaumont	All-Star	David Abel	Frank Strayer		"Babbitt"	Preparing
Wm. Beaudine	All-Star	E. B. DuPar			"Lover's Lane"	Preparing
Monte Bell	All-Star			Bell-Doty	"Broadway After Dark"	3rd Week

LDORF STUDIOS. 6070 Sunset Blvd. Al. Brandt, Gen Mgr. Holly 7940

ion Productions.

Tom Forman	All-Star		Jimmy Dugan		"Flattery"	3rd Week

other K. O. Blow ealt Mong Vacation

illiam V. Mong has again been denied the vacation he has looked forward with regularity to at the conclusion of each of the pictures he has appeared in for the past three years. But recently he finished an important characterization in Fred Niblo's production of "Thy Name is Woman" and he at once prepared for a pleasure trip through the Pacific Northwest.

No sooner did he get his trunk packed, however, than he was ordered by the Grand-Asher company to play the leading character role in "Rose of the Ghetto" to go into production next week under the direction of Roy Neil. But this time Mong has been granted a three-day furlough in order to permit him to attend the big Wampas Frolic and Ball at San Francisco. Immediately upon his return from the Bay City he will begin work at the Grand-Asher studios.

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nway Tearle's performance in Ashes of Vengeance" opposite Norma Talmadge is rated the best work of his screen career by the membership of the Movie Club of Harlem, New York.

The club comprises a membership of 500 ardent movie fans who pass upon productions and the work of players at weekly meetings. A vote of the membership showed that fifty-eight per cent of the members proclaimed Tearle's work in this picture the best characterization of the month. Ninety-eight per cent of the members voted his portrayal to be the best of his career, according to communication received by the actor yesterday.

HAS PRODUCED FILM WITH ROYAL CAST; MAKES DRAMA OF WEDDING PRESENTS

Denison Clift, noted director, who arrives here next month to begin a two-year contract with the Fox Studios, after four years spent in production work in England, will doubtless have many interesting tales to unfold to his brother directors and friends but perhaps none will be as romantic as his version of the filming of some scenes within the sacred portals of St. Jame's Palace, London.

For it was Clift, a young American, who was selected to "shoot" Princess Mary's wedding presents at the time of her marriage a little over a year ago. The filming ot the affair was rather a remarkable undertaking as it was the first occasion on which motion picture cameras had been allowed inside the palace grounds. Permission to film the great array of costly gifts was granted by the king and the cinematographers were given every facility in their work.

During the process of "shooting," Princess Mary and Lord Lascelles visited the palace and showed great interest in the work.

The royal couple commended Clift for the manner in which he handled the situation and after viewing the finished film sent him a note of thanks.

During his stay in England Clift has on various occasions come in contact with the royalty and aristocracy of that country and numbered among his staunchest friends are Lord and Lady Asquith.

Immediately following his arrival here next month, Clift will begin work at the Fox Studios on a series of special productions the first of which will be an adaptation of a widely-read Robert W. Chambers novel.

Mrs. Clift, who has visited her husband three times during his stay in England, will greet him in San Francisco when he steps oti the boat on February sixth. The couple will start for this city at once.

Jean Hersholt wears an extensive wardrobe, ranging from overalls to dinner clothes, in his role of the German, supporting Constance Talmadge in "The Gold Fish."

Thomas Mills, formerly a well known director, has been engaged for a prominent role in support of John Gilbert in "The Apache," now being made at the Fox Studios... Mr. Mills plays the role of the priest.

Schoolgirls Feted At Sills Manse

The Milton Sills home in Hollywood was the scene of a delightful informal party on Saturday afternoon when Miss Dorothy Sills entertained a number of her class mates of the Hollywood School for Girls. The guests included Virginia White, Paggy Johnston, Harlene Carpenter, Helen Armstrong, Katherine Toberman, Dorothy Irving, Ruth Spendrup and Marjorie Kandall.

Hugh Saxon, whose versatility as an actor has gained him prominent parts in several of the biggest pictures, among them being "The Covered Wagon," "The Ten Commandments" and the "Hunchback of Notre Dame," is now on the Hal Roach lot with the "Spat Family," portraying the same part that brought him such favorable comment in the last named feature—that of the drunken rowdy. It must be admitted that that is one of the hardest things to do these days.

GRIFFITH PRODUCTION IS HAMPERED BY LACK OF FROZENSTREAMS

The backward winter has hit the movies hard. Companies planning to take snow and ice scenes during the cold weather have had their entire schedules upset by the warm weather and its lack of ice and snow. D. W. Griffith's photodrama of the War of Independence, "America," perhaps the biggest of all the many pictures waiting on the weatherman, is reported to be one of the hardest hit of all. There is no sign of heavy ice on the historic Delaware River, and in consequence Griffith has been forced to eliminate the scene of Washington crossing that ice bound stream. He sent scouts to Canada in the hope of finding a moving stream there all frozen up ready for the camera. They found a plentitude of frozen lakes, but the rivers had but a thin coating of ice, and in many cases flocks of wild ducks were still making their home there. Which caused Griffith to redouble his prayers for immediate snow at Valley Forge.

"Camera!" (The Digest of the Motion Picture Industry) *including* The Film Tribune
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Hollywood, California — Established 1918

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THE FIRST COMMANDMENT

[*Shuler at the Shrine of Publicity*]

By FRED W. FOX

"Thou shalt have no other gods before me." This, Exodus 20:4 informs us, is the first of the Ten Commandments. It has a wealth of meaning and is easily applicable to many modern situations, one in particular, of which more anon.

One evening last week, after a rather hectic day, I journeyed to Grauman's Hollywood playhouse to see Cecil B. De Mille's latest cinema offering, "The Ten Commandments." It was more at the instigation of friends who had seen it, and were long and loud in their praises of it, that I went; in short curiosity impelled me to go and see for myself just what there was to this picture that should cause so many of those to whom I had spoken to classify it as a masterpiece. I have never been very fond of De Mille's works and I didn't relish sitting through the same hackneyed plot of risque trend that characterized so many of his productions. I had assumed that he had injected the usual amount of delicate atmosphere into "The Ten Commandments," too, and I was somewhat bewildered as to what might be the attraction that was drawing such unusual comment. And I am certainly glad I went, for it sure "packs an awful wallop." It is age-old truth given to us in a modern, understandable way and it puts thoughts into our heads that should have been there long ere this. Further than that, however, it proved to be a Biblical treatise that afforded me with some rare insight into the present chaotic conditions in Christendom. It proved to me that there are some emissaries of Almighty God who are not abiding by those Ten Commandments that are the foundation of the Church. "The Ten Commandments" has a message of great worth for every one of you that you cannot afford to miss. Do away with all your previous conc tions of De Mille as a producer of risque pictures. T production changes his place in the ranks of the Cinem creative artists. It is superb . . . magnificent . powerful. There are times when one's breath alm stops; the impressiveness of some of the scenes are s focating. And to me the greatest touches were wh Theodore Roberts, as Moses, was receiving the Co mandments on Mount Sinai, and Ralph Cloninger, as Israelite slave, was crushed to death beneath the wh of a huge stone-wagon.

* * * *

Yes, it is to you, Bob Shuler, that I say: see "The Commandments." It will definitely prove to you t Motion Pictures are the greatest educational and in ential medium in existence today. I would suggest t you pay particularly close attention to the scene on Mount. You will note with what thunderbolt swiftn and directness the Commandments are presented on screen. Dwell for an instant on that First Comma ment . . . "Thou Shalt Have No Other Gods Bef Me." Have you ever heard that before? This was word of God to his wayward people, who had ab doned their worship of him to gather at the shrine of golden calf. Later, when Moses came down from Mount and saw the revelry and licentiousness that rampant in the camp of the Israelites he roared to th to cease lest the wrath of God be visited upon them. even while they stood and listened to him a terrific th derbolt struck the idol they had built and utterly troyed it. It restored them to their senses.

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The First Commandment

Watch carefully that scene where the Pharaoh orders the exhausted slave to be ground to death beneath the wheels of the wagon. Note the cruelty pictured on the face of the ruler, and the horrible look of anguish and fright come upon the face of the doomed man. For you there is a great simile to be drawn therefrom. Even as Israel turned away from God to worship an idol so have you turned away from your duties as the head of a great Los Angeles church, where you have been instituted with the respect and confidence of your congregation because they believe in you as a constructive factor in the civic and religious life of Los Angeles and our country. Yes, you have turned your face to worship at the shrine of another god . . . Publicity. You have decided to become a destructive obstacle in the path to universal salvation. As the dying mother in De Mille's picture said to her wayward and repentant son, "I have taught you to fear God and not love him, and I have been wrong, for Love is the salvation of the world," even so have you said to us, "I am better than you; to you I can use abusive language, insult, and smutty words, for I am the representative of God and am far above you. I will teach you to fear me, and force you to recognize me as the dictator. Fear, not Love, is what counts."

Even as you have elected to direct a vicious attack upon our character and efforts, so have we elected to defend ourselves. For as sure as you worship at the false shrine of Publicity and abandon your duties as the ambassador of the Almighty, so will justice overtake you. Like Pharaoh and the slave, you are trying to crush us beneath the wheels of falsehood and misrepresentation, and the light of lust and hate shines in your eyes as you rub your palms and say to yourself, "well done, well done. Now I will be great!" But you have not reckoned with an aroused Filmdom! WE ARE GOING TO FIGHT—TO THE FINISH! EITHER YOU ARE GOING TO MAKE PUBLIC RETRACTION OF YOUR EDITORIAL TIRADE AGAINST FILMDOM OR THE MOTION PICTURE PEOPLE WILL BE KNOWN AS FOLK WITH NO SELF-RESPECT. ONE OR THE OTHER IS INEVITABLE. "CAMERA!" AND FILMOGRAPH, THE TWO LEADING HOLLYWOOD FILM PUBLICATIONS, HAVE PLEDGED THEIR ENTIRE RESOURCES AND EFFORTS TO MAKE YOU APOLOGIZE. WE WILL FIGHT YOU AS YOU HAVE FOUGHT US; GO TO THE PEOPLE WITH THE ISSUE. WE CAN GET THE POWER AND WE WILL DO IT. The fighting spirit of the film world has been dormant for a long, long time but an infuriated people are now preparing for combat. We have been subjected to every conceivable kind of besmirching from all corners of the earth and we've decided that the thing has got to stop. IT WILL! WE DEFY YOU TO PROVE ANY OF YOUR FALSEHOODS! WHERE CAN YOU PROVE THAT MINISTERS HAVE BEEN OF HIGHER MORAL CALIBER THAN THE PEOPLE OF THE STAGE AND SCREEN? WHO IS IT THAT RAISES THE HUGE BENEFIT FUNDS IN ALL QUARTERS OF THE GLOBE. **THE PEOPLE OF THE THEATER AND SCREEN!** AND WHAT HAVE YOU DONE—WHAT? Your mad chase after sensational publicity has caused more sorrow and heartaches than anything all the so-called heretics in motion pictures have ever done. One thing is certain, they have obeyed God's admonition to care for their fellow-men. They have obeyed His order to "go out unto all creation and preach the Gospel." The Gospel of Filmdom is Tolerance and Faith; knowing that our brethren have the failings all other human beings have. Those that are wayward we try to lead to the light; if they prove themselves of unworthy timber Filmdom deals with them. De Mille and his "Ten Commandments" have done more for Christendom than a thousand of your ilk, for it embodies the highest ideals of life, as taught us in the Commandments, and by the Man of Nazareth.

"Thou shalt have no other gods before me."

"Thou shalt not make unto thee a graven image, nor any likeness OF ANYTHING that is in heaven above or that is in the earth beneath."

"Thou shalt not bear false witness against thy neighbor."

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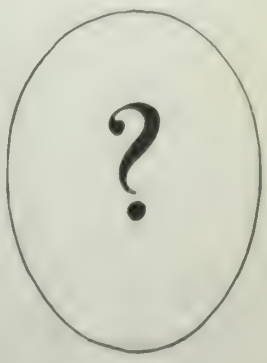

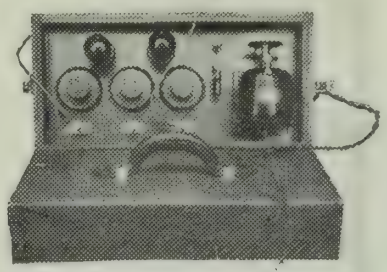

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Wampas Wails

By PETE SMITH

Two members were seen laughing at this column last time.

They were the writer and one of his hired men.

The office cat was also amused.

When torn out of the page and rolled into a ball any kitten will have fun with this column.

Rumor has it that Charlie Condon will attend a meeting one of these days.

Ray Leek continues to play host to the boys. At a party given last week in the discarding room, the writer acted as first assistant host.

Harry Brand is considering ways and means of collecting a two hundred dollar debt. Mayhap one of your trick post cards will do it, Harry.

If you haven't made your reservations for the Wampas Frolic and Ball you belong to the small minority. Do it now.

Hold this column to the light, close your eyes, hold your breath, stand on your head and you'll qualify for the chairmanship of a regular Wampas meeting.

Screenland Magazine has not as yet sent its wires of best wishes on the Wampas Ball to President Jackson.

Don Eddy and Joe Reddy went duck hunting last week end. The net results of the trip were two stiff necks, three blow-outs, 24 hours minus sleep, no duck but lots of goose flesh—particularly at 4:30 A. M., whilst patiently waiting for the elusive bird in mud to the waist.

And they claim they had a great time.

Sam Goldwyn says there are only thirty-three good actors in Hollywood.

Arch Reeve says there are only three good press agents in Hollywood.

Bill Henry agrees with Arch and wants to know, who are the other two.

If they used a lot of different type on this column it might at least look funny.

For the information of Sam Cohn, spelled without an e, this column was reprinted in the Record last week.

Dick Spier is suggested for the post of treasurer to the Wampas Ball.

Art Hegerman denies that he has become an honorary member of the Ancient Order of Firebugs.

He claims he had nothing more to do with the big Universal fire story which appeared on the front pages than to light a match to a lot of gasoline.

Arch Reeve please note.

When it comes to building fires, Arch has much to learn from Art.

Mike Boylan says "mention First National," but we won't.

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Vision and Service

By LUCILE ERSKINE

he Mathis' rise to success is worthy of a st in the New Arabian Nights of Holly-w. The teller of the tale would begin so thing like this:

t so long ago in this very Bagdad, where all ho enter its gates poor hope to grab fame an fortune over night, an obscure group was on making a picture. But the rest of the pro-fes on called them Ingram's idiots because the bo then being ¬icturized had been refused by ev y producer but one.

ight as well drop the money you're put-tin into this into the ocean," was a sample of the ncouragement they received from the wise-ac watching them on the set.

t the eyes of the woman scenarist showed no ear. They are great big eyes by the way, an reveal that rare mental quality in a wo-ma vision. Needless to say the picture was "T Four Horsemen" that has made $6,000,000 up o date.

When I was meditating on the book," June M is said to me, "and waiting for it to form int pictures in my mind, the first one to come wa the scene in the grave-yard—you remem-be -where the Evangelist pointing to the rows of ead, food for hate, implores the one pre-ve ative of war—love. Then I knew I had ca ht the spiritual appeal that made the book so reat, and that no power of man could stop thi message getting to the masses through the scr n.

ll on the dramatic night of the pre-view in ew York, here were three who must have fel the play on the sheet before them was de-cid g their own fate.

he head of the "idiots," the Irish director, ha some memories. One of being dismissed by producer.

Because, Mr. Ingram, your types have too mu individuality." And believing in his star too he had flung back the answer;

Yet you'll send for me some day, just be-cau e I can picture that very quality."

nd Valentino, if he were there, and felt th rapture his love-making stirred in every ma and woman in the audience might have co muned thus with himself:

wonder, will my photographs be handed ba now and will I hear the casting director sa behind my back; 'That fellow can't act. H nothing but a lounge lizard.'"

hose deep-seeing eyes of June Mathis had de ted a latent lyrical power in the young un cognized Italian and given him his big cha ce. The Irish dreamer was also her selec-tio for director. I suspect that she too has so ht the stars now and then. It pays some-tim s to dream. There is real money in it.

nd she is equally sure about the outcome of "B Hur," certain that its message of love will ge to the millions yearning for it.

revious to writing for the silent theatre, she ha ten years of schooling for her work as a arist-acting. Because she learned in this w the likes and dislikes of the capricious pu ic.

But there was such terrible competition on th stage. Prettier girls were coming along," sh said very honestly, "so I cast about for a po tion where there was not such competition. I und it in what was then considered just a st above a janitor—continuity writing for thir y-five dollars a week."

But that same quality of vision made her see its future and she stuck to the despised craft that one day was to be transformed in to a splendid galleon, laden with gold.

She worked steadily too in a profession where so many loaf, knowing that work will land you within hailing distance of your goal. There was a mother beside her to inspire. Both waited together.

Sometimes when the girl scenarist was asked for a suggestion about production, she gave one. When used, it always hit. She studied interior decorating just to find out what colors photographed the best.

And now she is to put practically before the world Lew Wallace's tale of the Christ, written to prove to himself that he believed in the divinity of the Nazarene. "Ben Hur" has been published in raised letters for the blind and among other languages translated into the Hindustani of India. The principal character, Esther, was name dafter the author's own mother, whom he lost when a boy, ten years old. "Dead in her fair youth," as he writes of her in his autobiography.

June's guiding star has left her too—the mother whose passionate wish it was that her daughter should be a force in bringing the drops of balm that "Ben Hur" has always been to other aching hearts.

"But I have the consolation of theosophy," she said, "and know that death is nothing. Age is nothing. The lives we lived before live again in us."

Did she stand once with that awed throng in Judea and see lepers healed?

The world-wide popularity of Papini's Life of Christ is an index of how pitifully eager is a chaotic world for the Figure who steadied it so long.

And when the screen puts before the man in the street the drama of the "little curly-haired son of a carpenter" who gave the son of Hur a cup of water, when he was thirsty, it will cleanse itself of all taint of commercialism and pass into service. For "Ben Hur" will be America's Passion Play—our Oberammergau.

In the preparation of this mammoth spectacle, she has sat beside much learning, has had Oriental manuscripts read to her, yet without embarrassment, though she is self-educated. "I had to snatch my education," she said. Yet she must always have had a book in her hand on the train, or when waiting for her cue, for she has read widely and knows thoroughly what she has read. And her ancestors helped. For nine generations, her people were professors, musicians, lecturers, a long line of intellectuals who probably made her predestined to write.

This was the verdict on her first continuity by the experienced head who read it:

"Miss Mathis, this is the very first piece of writing for the screen in which I have detected the ear marks of an individual style."

With all people who do big things, she has that inner surety of success—poise. No Indian swami could have more, as he gazes with dark eyes under his turban at materialists busy with things, as we smile at children playing with toys.

And this peace pervades even the atmosphere of the ante-room, when you wait for her. It seems more like making an afternoon call on a friend as the secretaries begin to pour the tea. The good cheer induced the group, strangers before to talk—a most unheard-of-thing, while waiting in the ante-room of the great.

A slight, short woman came in with reddish hair carefully coiffured. Distinctly feminine, I thought. The face showed both strength and intellect.

And her office is more like the corner of a luxurious library. Flowers and cushions, bright but harmonious give a "homy" atmosphere. In the bookcase were heavy tomes. I caught the letters Jewish Encyclopedia on one. We sipped tea and talked. More evidence of her feminity! A powder puff came out. A box of candy lay open at her elbow. There was a flash of rings as she spoke of most abstruse things.

I know I ought to mention her immense salary, bigger than the President's of the United States, but the method with which she moved towards it is more interesting.

To so many in Hollywood, success means sitting tight on a bag of gold and keeping everyone else away. But June Mathis proceeded differently, the way that Lincoln, Henry Ford and now Coolidge seems to be going.

Serve—and the way will be cleared for you.

if your living is in motion pictures you need CAMERA! every week-

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco streets will be the scenes of frenzied movie-making this week, when a comedy company of twenty actors headed by "Slim" Summerville and Bobby Dunn, will stage "Hello Frisco." The company arrived on Monday from Universal City in charge of Zion Myers, supervisor of comedies, and will work on Market street and other thoroughfares for exteriors, winding up Saturday night at the Wampas Frolic, where the closing scenes of the picture will be made. Several clever actors will take roles in the picture, and a number of big stars will appear in the closing Wampas Frolic scenes.

Roland Edwards of the Tiffany Productions spent several days in town last week looking up some Chinatown and "under-world" locations to be used in the company's next picture.

Max Graf, supervising director of the Graf Films, returned from Los Angeles a few days ago, after getting work under way on the general outline and continuity for their forthcoming production of "The Wise Son." Mr. Graf will return to the south within a few days to arrange for his production staff and cast. Work on the picture will begin at Pacific Studios the latter part of the month.

Tom Gibson, well known director is starting a movement to oblige all horses to wear headlights if out after four o'clock. As driving peacefully home from Pebble Beach on Sunday night with all his family in the car Tom suddenly found himself covered with a shower of broken glass, and a horse astride of his radiator with its head sticking in through the windshield. After, in the surprise of the moment, carrying his uninvited passenger for several yards, he stopped the car, and while he made sure that his small son, who was sitting beside him and was slightly cut, wasn't badly hurt, the horse climbed down and vanished in the darkness. What Tom wants to know is, what chance a poor motorist has if a horse can sneak up and jump on him any time in the dark?

Larry Semon was a guest at the St. Francis over the week-end, in San Francisco on a brief holiday.

Frank Lloyd and his company, making "The Sea Hawk," will come to San Francisco within the next few weeks to shoot some English country exteriors on one of the beautiful estates near Burlingame.

Reginald Barker, who has been doing location work for "Cape Cod Folks" at Eureka spent a day or two in San Francisco last week on his way south.

Estelle Taylor who has just finished playing the part of Mary, Queen of Scots, in Mary Pickford's production of "Dorothy Vernon of Haddon Hall," is a guest in San Francisco for a short vacation before resuming her film work.

The El Dorado Productions, who have offices in the Golden Gate Theatre Building, will begin actual shooting on the first of their series of comedies in a week. The first and perhaps the second film will be made in Santa Rosa. Earl Olin will wield the megaphone with Troy Brown at the camera, and the smiling Danny Rogers as chief electrician. Besides Frank Alexander, who will be featured, the cast will include two of the Matzetti boys and Billie Fay, with others not yet announced.

Clara Horton, beautiful film star and her husband, Heinie Brant, were guests at the Palace Hotel for several days last week.

Under the name of the Winterburn Productions, the Creco Light company have opened branches in the bay district. Their present service equipment includes warehouses both in San Francisco and Oakland for the storing of lights for rental purposes, and a fully equipped production laboratory in Oakland, prepared to handle anything from ten to ten-million feet of film.

The vanguard of the frolickers who are to stage the Wampas Frolic will arrive in San Francisco on Tuesday. The early comers will be Bryant Washburn and Wanda Hawley, and on their arrival they will assist in the preparations for the big ball. Tickets still are selling like hot cakes, and the crowd promises to be record-breaking one.

In honor of the Wampas the Granada Th ater this week are staging a novelty act call "Twenty Minutes in a Movie Studio." Th act has been especially written for the occasi and dedicated to the publicity men of the mo ing picture industry. To insure reality in t studio settings Production Manager J. H. W raven of the Graf Films has been called in service and is appearing in person as the d rector of the act. The studio equipment h been supplied by the Graf Productions, and t act gives the public a good idea of how pi tures are actually filmed.

Nat Holt, manager of the State Theatre Oakland has resigned his position to accept t managership of the California Theatre he Holt came to Oakland from Los Angeles fou teen months ago. He took charge of the Ca fornia last Saturday.

Henry Walthall is appearing on both t stage and screen at the California Theatre th week in "The Unknown Purple." During t run of the film Mr. Walthall, supported Alice Lake, Stuart Holmes, Helen Furgens Ethel Grey Terry and Brinsley Shaw, appe on the stage in several of the most importa scenes of the drama. After each scene the fil which has been cut, resumes its run and go on with the story.

Nazimova, recently come back from the sil drama to the spoken stage, is the headliner this week's bill at the Orpheum in a new o act play, "That Sort," by Basil McDonald H tings. Oddly enough on the same bill con Enid Markey, also known to the screen, in comedy playlet called "Here Goes the Brid

Four big new pictures come to the downto houses this week with onl ytwo holdove "White Tiger" at the Cameo, and "The Wh Sister" at the Capitol. The new arrivals clude "The Unknown Purple" at the Californi "Don't Call It Love," at the Granada; "Tw ty-one," at the Warfield, and "This Freedo at the Imperial, and "Judgment of the Sto at the Strand.

Palmborg's Paragraphs

(Being one of a series of impressions of film folk and cinemaland anecdotes as written by a motion picture insurance man. By C. F. Palmborg, special analyst and Hollywood representative of the New York Life Insurance Company).

Before meeting Noah Beery I had the impression that he was a big, gruff fellow, with a loud, harsh voice. I had seen him in many roles on the screen, usually portraying a hard, domineering man who walked rough shod over anything and anyone who happened to get in his way. His characterization of the lawyer in the last release of The Spoilers will be one that I shall never forget. His big fight scene will go down in film history. A person is apt to associate the actor with his part and so unconsciously I had done this with Mr. Beery.

As I drove up the winding driveway that led to his home, I admired his choice of location, for his home is situated way back in the Hollywood hills where the wind comes fresh and clear from the near by high places. The approach to his house is very impressive, with a big expanse of green lawn on one side and luxuriant hedges and flowering shrubs on the other. The large white house stands out clearly against the high brown hills at the back.

Later he told me that he had bought the land when it was considered "country" and too far out to be desirable. Now it is rated as part of Hollywood's most exclusive district.

The servant who answered the bell informed me that Mr. Beery was out and just as I was turning away, quite disgusted, thinking that that was probably the way he would keep his appointments, a lovely little lady appeared at the door saying that Mr. Beery was expected any minute and asking me to please come in and wait.

She introduced herself as Mrs. Beery and soon had me comfortably seated in her charming big living room—one of the homiest rooms I have ever been in. She must have the reputation of being a charming hostess, for she has the knack of making a person feel right at home. During our conversation she told me she had been on the stage for many years, but had given that up so as to devote all of her time to her family.

Just as I was asking about their son, in he came—a handsome lad of about eleven years. He had a flower in his hand for his mother. He informed us that it was "new to him," he had discovered it growing on one of the near hills and he knew his mother would like Then he was gone to join his friend who w waiting outside. I knew that this mother h a deep place in her boy's affection. I won how many eleven-year-old boys would stop their play to bring a flower to mother.

At present he is attending one of the fin military academies in the city and his well up body, broad shoulders and erect bear show the result of his training.

We heard a car outside and Mrs. Beery nounced that her husband had arrived. I m confess I was anxious to meet "the head of house." Here I had one of the big surpri of my life, for instead of a heavy voiced, rou looking individual, a big, fine dignified n approached me and with extended hand gree me in a most gracious manner, his voice ple ant and his manners charming. There w nothing loud or uncouth about this man.

We walked about his grounds and he t me about his early experiences in locat

Continued on Page 15

"Sunshine Pal"

By BETTY MORRIS

A the sunshine in the world is in her child- hile. Her blue eyes have imprisoned its ay. In the sweet winsomeness of the whole —a very tiny "whol" inded, for shee's ly six—is reflected a natural, spontaneous ilhood.

"Sunshine Pal" they call her, small Muriel ra es Dana, whose name is one of this sea- on additions to the ranks of stellar lights. And he title is rightfully hers, say those who ave watched the progress of this tiny miss no Thomas H. Ince first bestowed the name of "Sunshine Pal" upon her three years ago.

Muriel commenced dancing professionally at he old age of half-past two in Seattle and it was but a few months later that, while bing on wee toes in a prologue at a Los ngeles theater, her childish charm won the tention of Mr. Ince. Casting Muriel for a le in his production, "Hail the Woman"—a part, and, if you please, against the com- etition of fourteen boy-actors—Mr. Ince ad- itted himself quite captivated by her sunny ersonality and most immediately gave her he le that has followed her to other studios.

The small one with the big blue eyes is a ere miss, with a quaint dignity—sometimes. he dwells in that tiny body the flame of ar, the instantaneous response to the spic gestion, an innate feeling for acting that has on Muriel the commendation of many direc- rs. She loves to "play act" and gets lots of in t of the make-believe of camera-work.

Off-screen Muriel has quite a busy life, what ith caring for her family of fourteen dolls, ead by Judy, who isn't much for looks, ein one of those "raggedy" affairs, but who, small "mother" claims, has the nicest ers ality of any. Each of her children has to be its face and ears washed every night nd lullaby sung to waft it to slumber.

On Sunday afternoons, Muriel's little friends me over and then the screen-starlet turns lin y queen and cooks the most odorous— ghly unpalatable—concoctions on her tiny ov serving the delicacies out on the lawn Wilshire home on the wee tea-table. t n times she bustles about, patently proud b position as hostess, copying the manner- ms of the ladies to whose tea-parties she me nes accompanies mother.

But sad to relate, there are occasions when c all one's blue eyes are not quite so placid, he instead they sparkle with mischief, and to cries proclaim Muriel's participance in e f of the neighborhood. Her most recent ca de, for which she is still regarded with ve her juvenile playmates, occurred when, ri a game of hide-and-seek, she stowed r all self away neatly in the circle of a ar e on the back of an automobile parked ar er home.

But the machine didn't stay parked! In the sk Muriel did not see the folks get into the car—but suddenly realized her predicament when the machine sped off down the street, with a frightened small piece of childhood clinging to the spare-tire. Fortunately she returned from her hectic ride unhurt and in somewhat chastened mood promised Mother-Dear that hereafter she would park herself on solid ground; but it must be recorded, in the interests of truth, that upon that occasion "Sunshine Pal's" smile was decidedly A. W. O. L.

Since her film-debut in Ince's "Hail the Woman," Muriel has appeared in many pictures, her latest being the leading child's role in "Daddies," for Warner Brothers, her work in the spirited characterization—that of a tom-boy little girl who wins the heart of irascible Claude Gillingwater—winning much commendation at the recent preview.

Just now Muriel is playing a rich little girl in "Love and Lies" with Lila Lee and James Kirkwood and, upon completion of this picture, will be featured by the Theater Owners Producing Corporation in a story, "Baby Fingers," written about her winsome personality. All the deft shading of her comedy-sense and her keen response to scenes of pathos will be brought out in the film, which promises to be one of the best of the season featuring a child-player.

Besides acting, Muriel's talents include singing and dancing, playing both piano and organ exceptionally well for such a wee one of six summers. Her song-programs "over the air" have proven favorites with the radio fans.

The future of this little "Sunshine Pal" girl seems particularly bright just now. And Tommy Ince, who discovered her, is wearing one of those I-told-you-so smiles and saying, "Didn't I know it all along?"

Palmborg's Paragraphs

Continued from Page 14

They were one of the first of th pic- ople to build a home in Hollywood. He an who looks ahead and plans and his home and the success he has made that he plans well.

he was anxious to make his wife's and uture secure. He and Mrs. Beery have us plans for their son's future. First remost they want this lad to have the ucation that he can get, for thus equipped they know he will be able to face the world. But he is still young and they realized that if anything should happen to "the head of the house" that this education might not be possible. So they made it certain—for the insurance policy Mr. Beery now possesses will take care of that.

As I drove away I heard the happy laughter of the boy and took with me the memory of a happy home—and of Mr. Beery a man with a magnetic personality—a dignified, cultured gentleman.

COMING!

RICHARD MATTISON DUANE'S

Articles on the Scenario Schools

Now in Preparation

An Historical Simile By GEORGE LANDY

Fashion and history have at least one thing in common: they both run in cycles.

* * *

Together with many others who earn their livlihood in one phase or another of the motion picture industry, we had come down to a public hearing of the Police Commission at the Los Angeles City Hall, where the subject of bluelaws was to be informally discussed during the process of the Commission's granting, or refusing to grant, various licenses permitting dancing after twelve o'clock midnight. We arrived at the City Hall fully an hour before the time scheduled for the meeting, but found ourselves late-comers, since the various bluelaw advocates had apparently disregarded their own tenets and had stayed up all night in order to crowd the hall with their own sympathizers. Finally, the august Police Commission strolled into the chamber, and seated its composite self. The meeting was formally opened, and one of the petitions—it happened to be the refreshingly audacious request of the Wampas to dance until three o'clock A. M.—was formally presented. Of course, it never had a chance, but nevertheless it was hailed with glee by the bluelaw advocates, who stood up, one after the other, to denounce the modern-sky youth and its iniquitous habits.

We listened and tried to keep awake, as they droned along lugubriously—almost interminably— — — — — —

(Fade Out on Los Angeles—Fade in on:)

Mistress Cowan and Maaster Higgin are attending the Virginia Convention at Richmond on March 23rd, 1775.

Hundreds of Colonists have travelled for many miles, from the furthermost corners of the Virginia Colony, to be present at this meeting, ostensibly merely a protest against the arrival of the British military on American shores. Actually, we colonists sensed the historic aspect of this Convention. It was in the air, and the feeling pervaded every one of the Thirteen Colonies.

The presiding officers are seated on a dais at the front of the Convention Hall. The stolidity of dignity, the slow thought of office, and the aversion to progress of the "responsible," are all marked on their features. Several men of important position in the Colonies have addressed the President and the other members of the Convention, upholding the present status of everything, and decrying the attempts of those who wished to change "the things that are."

The day seems sure for the Tories, when a young man in buff-colored breeches and the long coat of the day, rises and starts to speak stammeringly, evidently a bit awed by the prevalence of the opinion against his views. Some of the people in the Hall, however, know this young man, and hope that his brilliant oratory will flower forth as it has on several other occasions with which they are familiar. For this is Patrick Henry.

He speaks.

"Mr. President: No man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the House. But different men often see the same subject in different lights: and, therefore, I hope it will not be thought disrespectful to those gentlemen if, entertaining as I do opinions of a character very opposite to theirs, I shall speak forth my sentiments freely and without reserve. This is no time for ceremony. The question before the house is one of awful moment to this country. For my own part, I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of the debate. It is only in this way that we can hope to arrive at truth, and fulfill the great responsibility which we hold to God and our country.

"Mr. President, it is natural to man to indulge in the illusoins of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren till she transforms us into beasts. Is this the part of wise men engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who, having eyes see not, and having ears hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst and to provide for it. Shall we try argument? we have been trying that for years. H we anything new to offer upon the subj Nothing. We have held the subject u every light of which it is capable: but it been all in vain. Shall we resort to entr and humble supplication? What terms s we find which have not been already hausted?

"Let us not, I beseech you, sir, dec ourselves longer. Sir, we have done ev thing that could be done to avert the st which is now coming on. We h petitioned: we have remonstrated: we supplicated: we have prostrated ourse Our petitions have been slighted: our ren strances have produced additional viol and insult; our supplications have been regarded; and we have been spurned contempt. In vain, after these things, we indulge in the fond hope. If we wis be free—if we mean to preserve invi these inestimable privileges for which have been so long contending—if we n not basely to abandon the noble strugg whichh we have been so long engaged, which we have pledged ourselves neve abandon until the glorious object of our test shall be obtained—we must fight! peat, sir, we must fight!

"I know now what course others may t but as for me, give me liberty, or giv death!"

* * *

People rising from benches, the soun scuffling feet, awaken us. We are bac Los Angeles, California. Again it is De ber, 1923. The Police Commission ha fused all applications for dancing twelve o"clock. The advocates of the laws have won the day, at least this again.

We realize we have been dreamin dream, based on our hope, and because six months' intimate association with rick Henry, during the preparation of scenario for "A Lighter of Flames," which novel he is the central figure, which will be picturized by Willim S. H

It seems, after all, that Los Angeles smaller town than ever Richmond wa 1775! Oh, for a Patrick Henry in our Hall in 1924!

Casts of the Week

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Commuting to Fame

By EDITH M. RYAN

Some are born commuters, others acquire ming and still others have commuting ush pon them.

Orville Caldwell, the male lead in Morris st's "The Miracle," Broadway's greatest odu on for many a season, is not intention- y a commuter, for to date commuting has en rust upon him. It has been his experi- ce be so hustled from Coast to Coast it could hardly call it a voluntary move- n. He only knows that there are nails in llywood and New York for his hat and both k ke to him.

"Do an actor really know where he be- ga hen his mail always has a forwarding dre on it?" Mr. Caldwell was called upon an er before he left the last time for New rk a twenty-four hours' notice.

"He belongs where his work is," said the or romptly. "Trains are just connecting ks om stage to stage. Of course there are as ally actors who are happiest with tng of scenery. Some have the New York pit Some scheme and contrive no matter at offered in the eastern metropolis to get k the California sunshine.

"There are others to whom commuting is a d high priestess in their art. She must se ed both in Hollywood and New York th luster may dim on the 'actorial' name. is ass savagely acquires commuting as a ce y part of the game. For the right id a set of notices from the New York tic for the left, another set of notices from L Angeles critics as proof positive that is made in one place!

"As matter of fact, a stage and a set are sa e the world over. The greatest thing th item of commuting is a collection of e oles. There may be certain advantages ju as many disadvantages loom up. One ew friendships, freshens one's viewpoint ich re advantages, but a personality has a ve way of becoming indistinct in the city blind. That is the almost fatal side of mm ng, although the commuter, who has nm ng thrust upon him cannot be said to in e rolling stone class."

Now Morris Gest, who has been character- d the "imperial Morris Gest" loomed up ge than New York to Orville Caldwell when he sent him two insistent wires, signing him in the second, to play the male lead in "The Miracle." There is a splendor about a Gest production that would make a commuter out of the actor most reluctant to leave his home. Mr. Caldwell had his place in the Hollywood foothills, but the call was a dominant one and he went. He had had two seasons before he came to the film coolny in Mr. Gest's "Mecca," set forth on gorgeous scale and he knows well the lavish touch of Gest. Greater by far is "The Miracle."

Mr. Caldwell admits that certain conditions add a thrill to commuting. Mr. Gest has given him two of his greatest spectacular opportunities, opportunities that were highly educational so that commuting has had a royal side. Supervising this second production in which he has appeared, "The Miracle," is Prof. Reinhardt, who has poured forth in rehearsals a wealth of artistry that has been gathered up eagerly by the actor. Right here is the only value of commuting says Mr. Caldwell—opportunities that broaden one's art. The place will not do it—the busy actor has a limited relation to a place—but contacts of note cancel distance and make it pay.

Orville Caldwell is a California boy who was born in Oakland where he spent his boyhood, later attending the University of Californio where he graduated. His dramatic experience began at college where a greater variety of roles fell to his lot than was ever negotiated by any student. He began his stock experience in Oakland where he won the attention of James K. Hackett, who was the first to make him a commuter for this actor engaged him for a leading part in his Broadway run of "The Rise of Silas Lapham" and later "The Old 'Ole." Then back to the Coast for another stock engagement, then New York again in Morris Gest's "Mecca" followed by several months in Hollywood when he supported Katherine McDonald in "The Lonely Road" and "The Scarlet Lily," Mae Murray in "The French Doll" anl his last appearance with an all star cast in Universal's "Six Fifty."

Orville Caldwell does not claim to be the prize commuter. And here is a secret. He might not have commuted at all if he had known in the first place that "The Miracle" was to be done entirely in pantomime. In addition to the intriguing Morris Gest was the joyful thought of walking the boards and using his voice. And when he learned that he had commuted for silent drama, it was at first a blow. But later in the swing of the compelling production he writes that spoken drama would have marred the majesty of "The Miracle" and so he has no regrets that he took the long journey.

Mr. Caldwell, looking into the future of production, sees a large body of actors who will refuse to be borrowed—these among the older ones—but among the young chaps who are not bothered by too many Lares and Penates the insiduous growth of the commuting custom. For some way there is an appeal to the imagination and it lends a sparkle to life. Still there is one thing, he says, that will check commuting even among the rovers—an endowed theater in Hollywood where the actor can get the thrill that is now taking him to Broadway—the thrill of using his voice in spoken drama!

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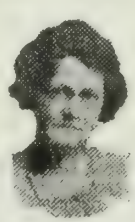
By Bert Tracy



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PUBLIC OPINION

January 14, 1924.

Editor of "Camera!",
Hollywood, California.
Dear Mr. Fox:—

Please accept my appreciation for "The Masquerader" last week's editorial. "Movie Gall!" reveals its sponsor an individual harboring an evil and unclean imagination. His article reads like the wild scribble of a low-bred, ill-mannered young boy, used to the lowest associations of a city's streets and unworthy of intelligent consideration.

Yours faithfully,
(Signed) EMIL HOYER,
Box 13 Station "C,"
Los Angeles, California.

More power to "CAMERA!" and Filmograph.

Hollywood and its motion picture people—and every other fair-minded, right-thinking person, fo rthat matter—are behind you and those who are seeking to protect the motion picture profession from the unjust, unfair slander and persecution of those self-styled "saviours of the world" who are doing all in their power to hold our profession and our people up to the scorn and ridicule of the world.

The reasons for the attacks of such radical, ungodly men—they aren't preachers or ministers, and it would really take a much smarter man than I am, with a much more profane vocabulary, to tell just what they are—their reasons, I repeat, are so plain as to be evident to the most casual observer.

Seeking sensational publicity for themselves, reveling in the smell of printer's ink, as dear to their nostrils as the scent of dead fish to the senses of an alley cat; counting that day lost which does not see their likeness in print, in connection with some lurid, unwholesome scandal—radicals of their ilk seize upon any scandal, any controversy, which gives promise of furnishing them with the stinking, putrid things which are as meat and drink to their perverted souls.

The Los Angeles motion picture profession and the people who have made it what it is today are as good citizens, on the whole, as the average run of ordinary, everyday working folks in any walk of life.

I have treated hundreds of them, both men and women, since I began my practice in Hollywood. They have the same aches and pains, which hurt them just as much, as other folks.

And I have found them cleaner and higher-minded, for that matter, than the general run of sensation-seekers who throng the so-called "churches" of the muck-raking, mud-throwing demagogues and pulpit-pounders—too timid and afraid of public opinion to indulge in the drugs or liquor which naturally attracts such people, yet drenching and intoxicating their minds with the salacious slop dealt to them under the sleazy veil of "religion."

There are individuals in Filmland, certainly, who commit wrongs. Some have done heinous things.

But in every such instance, without exception, the motion picture people, themselves, have been the first to cry "thumbs-down" against the evil doers!

In the name of He who told his disciples: "Judge not, lest ye be also judged" and "Let him who is without sin cast the first stone," let's have a fair deal.

If motion picture people break laws, punish them to the limit.

And if so-called "preachers" transgress the laws, libeling and painting in wretched, lurid colors the people of the profession which has done more than anything else to make our Los

Continued on Page 20

A Square Deal

It is doubtful if America, or even the world itself, has ever produced a more fearless or spectacular man than Theodore Roosevelt, whose creed, doctrines and politics were summed up in that favorite phrase of his . . . . "a square deal." The time has now come when Filmdom must demand that which Roosevelt preached . . . . that same "square deal."

Ever since God-knows-when one of the favorite pastimes of the reformers and newspapers at large has been to heap smut on the motion picture industry for no reason whatsoever. Whenever there has been a murder or scandal they have linked with it somewhere the name of "film actor," "film director" or "film actress," just so it was film, film, film this and film that and the other thing. Maybe the person involved worked a day with some comedy outfit. Immediately he or she is dubbed a star and the headlines would lead one to believe that Mary Pickford or Douglas Fairbanks or some one else of real importance was involved. Filmdom has been the bait for the readers; it has been the goat . . . . TOO LONG! Certainly there have been individuals in the industry who have done rash things. Many others have been the victims of circumstance. But why should the industry as a whole be condemned for their misdeeds?

When a New Jersey preacher was found in a "love nest": when an Illinois clergyman was found guilty of seducing a choir girl; when Herbert Wilson, ex-minister and one of the most notorious criminals Los Angeles has ever produced, killed a fellow-convict in cold blood, was the Church as a whole condemned? NO!

When a New York publisher was involved in a scandal with a prominent actress; when a well-known Chicago newspaperman was found guilty of maliciously spreading the untruth about an important political campaign, a time when most newspapers, however false they were at other times, came out with the truth; when another publisher nearer home was found guilty of blackmail and using his sheet as a wedge to secure a huge sum of graft from the people's money, was Journalism condemned? NO!

Filmdom has not had a square deal. But it's going to get it . . . . NOW! Whatever the public at large may think of Roscoe Arbuckle or Gaston Glass or Mabel Normand this one thing is sure: THEY HAVE NOT BEEN GIVEN A SQUARE DEAL. Furthermore there is more of big-heartedness, under-the-surface quality to them than any of the reformers and yellow-hearted newspapermen possess. They at least admit that they have human failings, as we all have, and do not parade around with that holier-than-thou woe-begone expression on their faces that only hides innate crudeness and sensuality.

"Camera!" and Filmograph, as Crusaders for The Unbiased Truth, propose to apply Rooseveltian principles to the present case. WE ARE GOING TO GET A SQUARE DEAL FOR THE MOTION PICTURE PEOPLE. WE MEAN BUSINESS! WE NEED YOUR HELP TO SECURE FOR FILMDOM "A SQUARE DEAL!"

Eugene B. Branford, the author of this remarkable poetic treatise on Friendship, is rapidly gaining a name for himself as one of our most versatile writers, and has written poetic, impressionistic and lyrical compositions that have been widely acclaimed. There is a simpleness and pathos to his work that is undefinable, yet the charm and sincerity is readily apparent. His work is of added interest to the people of the motion picture profession because of his inclusion in our group, having started upon his career as film actor with the same zeal and conscientiousness that distinguish his writings, yet withal retaining his inherent humanness that wins him friends in all walks of life. He has just published a new song, "Oh Hollywood!" which is dedicated to Filmdom and its people. He is making his home here at Castle Sans Souci on Argyle Street with his foster-mother, Susie C. Clark, who is also a writer of established merit, having written several books on travel and kindred subjects.

The Cross of Friendship

IN days to come
with gusty swells,
will come to us
sweet memory bells;
our paths will cross,
our lives entwine,
and golden hours
in memory shine.

The light of Friendship softly beams, like a radiant glow from lands o' dreams, stilling the waves of life's turbulent sea. Why should life's paths come together, and so quickly turn aside?

Why should Friendship be enduring,
when our ways must sever wide?

'Tis a mystery to mortals, dark, unfathomable and deep! so we wonder in our blindness, while we sit alone and weep.

The sun will shine,
the rain will fall,
a mystic silence
broods o'er all.
The days will come,
the days will go,
and human hearts
must ebb and flow!
but down all years
will come to me,
full many a thought
that blends with Thee.
A heart's true worth
blooms but in love,
thught lost to earth
it shines above.

It's the oft' repeated story,
every rose must have its thorn,
cloud and sunshine go together,
oaks grow stronger from the storm.
Were it not for weary heart-aches,
and the severed ties of friends,
less we'd love our home immortal,
where pure Friendship never ends.
Oh, thou pitying love of heaven
stoop and fold us to thy breast,
still and satisfy these longings
with thy blissful, peaceful rest.

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Public Opinion

Continued from Page 18

Angeles the wonder city of the world, let them also be punished!

Keep up the good fight—don't weaken!

DR. W. I. SCHUSTER,
"Movie Chiropractor."

6280 Sunset Boulevard,
Los Angeles, California.

"Camera!"

Dear Sirs:—With all due respect to the intelligence of Mr. Fox and Mr. Lykke (intelligence and judgment sufficient to issue interesting and useful publications each week), I personally can not understand why they have seen fit to devote space in your excellent publications ("Camera!" and Filmograph) for the unadulterated bosh written by the Rev. (?) Bob Shuler. It is not a question of "considering the source." Any attack may be dangerous and annoying if it is ably launched and sustained on a strong basis. From the days of David a small enemy has been able to strike home by employing a wise method. But in this case the method is even worse than the source. No one with any mentality or sense of values could seriously absorb the article copied in the Camera for January 12th.

The public of this country are still considered free and a civilized, educated body of human beings. They have indorsed and upheld the moving picture industry by their presence and their pocket books for many years. Wide advertising can place a commodity on the market but no power can keep it there unless it is of real benefit. The present day conditions have rendered rlaxation a vital necessity. From the girls and boys who have crowded and uncomfortable homes, to the tired married couples forced to live in two by four apartments, they have turned to the motion picture theater instead of injurious dissipation. The best schools and many of the churches of the country have recognized that pictures have brought a great mental and moral improvement to the world, and whoever tries to undermine those who have given their lives to this great work is attacking a valued and required organization "of the people, by the people, and for the people."

When such an article is couched in inane terms, and based on an appeal for leniency regarding a city regulation and not a violation of criminal law, and issued in a publication of such a questionable character it does not seem worthwhile to give it so much publicity or notice.

The general impression the retaliation gives is that Mr. Fox and Mr. Lykke felt a deep indignation against the absurd and malicious iirade regarding Mr. Niblo. Even so, ridicule would appear to be the only retaliation such a hodge podge of nonsense would merit.

For the sake of sensational news gathering it has been widely shown that the Picture colony has a few members whose weakness equals their talent and ability to sooth and help the world. But even if the proportion were larger than in any other group of people (instead of being smaller) no rambling or meaningless pen will ever be able to cripple or seriously besmirch those who participate in productions like those of Mr. Niblo. So, as one of our respected and beloved comedians would say, "Why Worry"?

Very sincerely yours,
Signed: DOROTHEA KNOX.
January 15th, 1924.

Philosophy

PATRIOTISM
By Eric Mayne

Patriotism is a man's love for his Co the love which inspires him to keep its respect its institutions, and defend it agair enemies.

The true Patriot identifies himself wit fortunes of his nation; he profits by its he serves it in the present, and he has fa its future.

If a man wishes to keep a Country an sires that Country to keep him the demar Patriotism are greater than ever.

The Patriot cannot afford to be indif to the efficiency or inefficiency of the G ment of his Country, it should be his gr concern.

A German Professor of the name of H has just perfected the world's largest anc powerful submarine.

The submarine is one of the most dia methods of destruction ever invented.

It does not give its victims even the c to fight.

By foul and vicious means it attacks in and unoffending people and sends them terrible death.

This same 'Flamm' has invented a hug layer to carry 1000 mines of one ton eac other Satanic way of destroying men una

---

Many noble and Patriotic German working hard to reconstruct their Count develop its wonderful possibilities. I will not help them in their work.

The greatest effort of the Patriot is serve and ennoble human life that it n of service to the nation and the world.

History teaches us that when a Cou too prosperous, its Citizens are too lu to be patriotic; and when a Country is ir ruptcy its people think patriotism is not while.

When the people of a Country becon nest and sincere in their Patriotism th ernment of that Country will have one in view—Their duty to the State.

"Ah, when shall all men's good
Be each man's rule,
And universal peace
Lie like a shaft of light across the

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The American Debut as a
Featured Player

OF

NALDO MORELLI

IN

"DEFIANCE"

Produced by

WM. BRUSH PRODUCTIONS, Inc.

With an All-Star Cast Including LEW CODY, RENEE ADOREE, JOSEF SWICKARD, EVELYN ADAMSON, "BUDDY" POST AND DICK SUTHERLAND.

DIRECTION: BERTRAM BRACKEN

Producers and Directors

The foremost question in the minds of those engaged in the making of Motion Pictures is: "What can we do to make pictures better?"

Perfection demands the elimination of all faults, and the faults in this case concern those who work before the camera; those who are really most important in the success of the picture. To produce better pictures we must have better actors and better actresses.

Men of importance in this great industry, do you realize that since the birth of Motion Pictures there has never been a real "honest to goodness" legitimate place where talented people, without experience can be shown the right road to enter pictures? Do you realize there is wonderful talent and material lying dormant only for the want of proper coaching and a place where you directors and producers may come and see their possibilities? Why not allow those endowed with talent and ability to come forward? Why cease to separate the grain from the chaff?

Penrhyn Stanlaws famous artist and director recently said: "Stars today are paid their exact market value due to one company bidding against the other. The truth is, not only are there not enough stars but there are not enough leading men and women to supply the demand. Producing companies howl at outrageous salaries but they do not go to the root of the matter. They are so blinded by the demand that they neglect the supply. The supply is without limit. Everywhere is splendid material. All it needs is development. There are schools where any profession may be studied. There are schools where the fundamentals of any business may be studied, but there is no school for the motion picture actor and actress. Schools are needed! The infant industry should go to school!"

Now directors and producers, you have just read the words of a famous man, words which coincide exactly with our own thought. We have the institution, the studio space, the lights and sets, the instructors, in fact we have everything except your endorsement.

WILL YOU GIVE IT?

To encourage or even permit irresponsible schools to exist is simply to invite scandal and that is the reason we ask your earnest co-operation. We want to be tutored by reputable companies; we ask your advice, your candid opinion, anything for the betterment of this large industry.

We have given a name to the idea and have called it "The Screen Players Club." At all times will our club be properly conducted and open for inspection, and in a very short time we will be able to supply all reasonable demands of the studios.

We are going to give every one a fair chance and a square deal. We don't wish to conflict with anyone. We are organizing a clean legitimate club and invite every one in pictures to join it. We charge no commission and the dues are reasonable.

Once again, Producers and Directors, what do you think of it? Write and let us know.

Screen Players Club

921 West Sixth St.

"Camera!"

The Digest of the Motion Picture Industry

HOLLYWOOD CALIFORNIA

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The Film Tribune

THE WORLD'S GREATEST FILMPAPER

Volume VI — SATURDAY, JANUARY 26, 1924 — Number 41

"Fight!" Says Niblo

SACRAMENTO PICTURES FILMING "LISTEN LESTER"; IS NETTING HUGE NATIONAL SUCCESS

Shooting Screen Adaptation at F. B. O. Stronghold; Favorites Signed for Film

Production activities in Hollywood were stimulated this week by the starting of "Listen Lester," the great American farce of the speaking stage, which is being transferred to the screen by Sacramento Pictures Corporation. The story went into actual production at the Robertson-Cole studios. Upon its completion it will be distributed by Principal Pictures Corporation.

According to Jack Hunter, general manager of the company and secretary-treasurer of the T. & D. Circuit of San Francisco, the popular farce is to be given an even more elaborate treatment than it was on the stage and it is predicted that the screen version of "Listen Lester" will be one of the outstanding comedies of the year.

William A. Seiter has been selected to direct the production while the cast, which is an all-star personnel ,boasts of such well-known names as Louise Fazenda, Lee B. Francis, Harry Myers, George O'Hara, Eva Novak, Lee Moran, Eugenia Gilbert, Dot Farley and others of like prominence. Associated with Hunter in the conduct of Sacramento Pictures Corporation is Forrest White, former banker of Idaho, who is treasurer of the company. Owing to the fact that the concern's business is now international, a change of company name is seriously being considered.

The initial release of Sacramento Pictures Corporation, title "Temporary Marriage," is now playing to big business throughout the United States. "Listen Lester" will be the second feature to be produced by this company.

Foy Will Film Phoney History

Bryan Foy made the announcement this week of the plans for his new independent company which will produce during 1924 a series of fifty-two one reel films to be known as "Hysterical History Comedies."

Two comedies have already been produced and work is now started on the third.

Monte Brice, noted comic director and author, is assisting Mr. Foy in preparing the stories, while William McGann, veteran cameraman, is photographing the series. John Wallace, formerly associated with Vitagraph, is assisting in production.

No announcement has been made regarding the release dates.

WOMAN OF PARIS" BREAKS PRECEDENT IN LONDON SHOWING; NO PUBLIC PREVIEW

Chaplin Film Creates Comment by Leaving Beaten Path; Gets Top Price for Foreign Run

An established precedent in the showing of American photoplays in England has been broken by the booking of Charles Chaplin's production "A Woman of Paris," without the usual formality of a public pre-view.

The directors of the New Tivoli Theatre booked the famous Chaplin drama for a four weeks engagement, starting February 25, after only viewing the picture at a private screening, paying the highest price yet paid for an American photoplay in England.

The New Tivoli Theatre is located on London's famous thoroughfare, The Strand, and is the newest and most fashionable of the London picture houses; built on the site of the old historic Tivoli Music Hall—the theatre in which Charlie Chaplin made his last appearance in England as a variety artist.

A. D. of N. Y. Holds Semi-Annual Election

The Assistant Directosr Assn. of New York held their semi-annual election Wednesday evening at their headquarters, 234 W. 55th street. Walter Lang, the president during the last term, was reelected for the same office. Bert E. Siebel was elected vice-president, Charles Berner was retained as treasurer, and Walter R. Sheridan the Association's first secretary, was elected to fill another term.

Seven members were elected to serve on the Board of Governors, including George Cline, chairman, John Coleman, John V. DeLacy, Michael Miggins, Leon D'Usseau, Bert Tuey and Ben Behrens.

McDowell Roles Go Merrily On

Nelson McDowell, immediately upon finishing his part in "The Shooting of Dan McGrew" for Metro, signed to play an eccentric character role in Harry Pollard's current production at Universal. Exterior scenes were to be filmed at San Luis Obispo.

McDowell has gained an enviable reputation as a character actor and has enacted many diversified parts within the past four years.

Tully Preparing Next Picture

Richard Walton Tully, probably America's greatest playwright-producer, is already engaged upon the scenario for his film version of his sensational international stage success, "The Bird of Paradise." This is to be his next contribution to the screen, following "Flowing Gold," the Rex Beach story now in production.

Mr. Tully also wrote the script for "Flowing Gold."

He expects to take his company to Hawaii to get the proper atmosphere for "The Bird of Paradise," leaving Los Angeles early in the Spring.

The fact that Estelle Taylor, portraying "Miriam" in "The Ten Commandments," has a hobby of accumulating slippers has evidently become known in Pekin, China, from whence the actress has received a pair of beautiful Chinese slippers from an admirer.

Lauds "Camera!" for Action Taken

At a conference held late Thursday afternoon between Fred Niblo, president of the Motion Picture Directors' Association, and Fred W. Fox, editor of "Camera!", the editorial attack upon the motion picture people which was recently published in the magazine operated by Bob Shuler, rabid Los Angeles reformist, and which has occupied such a prominent place in Filmdom within the past three weeks, was thoroughly discussed from all angles and a definite

The tenor of Niblo's talk was for an unabated fight against antagonistic interests and correction of the falsehoods that have been spread by the clergical mountebank. He stated that he thought the attack was entirely uncalled for and while he did not resent so much the personal references to himself he desired that the ladies of the cinema colony, especially, should be afforded an opology.

"I know that public sentiment is with us, and if we can place the issue before the people I am satisfied that they will condemn, in no uncertain terms, this tirade of Shuler's. So much false propaganda has been spread around of late designed to besmirch the character of the motion picture people that I am of the opinion the time has come for us to protect ourselves.

He showed no bitterness whatsoever against Shuler; simply keen regret that the clergyman should have published such utterly absurd and unfounded statements. He was assured by Mr. Fox that "Camera!" was heartily in accord with any movement for a righteous adjustment of the matter and he most graciously accepted the cooperation of the publication, following which ways and means were propounded to insure speedy rectification. Plans are well under way now and in the immediate future they will be revealed to the profession, at which time united action will be called for.

"I have always had the greatest respect for the women of our profession and it is regrettable that they should have been subjected to such an insult," he said, and commended "Camera!" for the part it was playing in their defense and that of the industry as a whole.

Morelli Issues Spaghetti Defi

Naldo Morelli has issued a challenge to the eastern champion who recently consumed something over two miles of spaghetti. Morelli reserves the right to prepare the food, and insists there is no man living who can eat more of it than himself.

Priscilla Pays With Cold Cash

Priscilla Moran, the child film star, having listened to the stories of the super-wonderful fur coats worn by older luminaries of the screen, has been driven, in self-defense, to the purchase of a fur-lined, but abbreviated, coat of which she is vastly proud. Priscilla, who is only five, spent the unheard-of sum of $18.50 for her new garment—but she paid for it in real money.

Mong's "V" is Now Revealed

They've just found out what William V. Mong's middle initial stands for. It's "Versatility." First of all he is a finished actor. As a side line he has during the past few years conducted a model hog ranch, a real estate business and between times has written numerous interesting short stories. Also, he can direct a motion picture production as well as act in it.

Mong's accomplishments are legion. He is one of the few "jacks of all trades" who is master of all that he attempts. But he lets no other business interfere with his real occupation of acting. For his chief profession is likewise his pleasure and his hobby and Mong takes keener enjoyment in interpreting a difficult role for the screen than he does in any other single thing.

Caldwell Adds Years to Son's Age

Fred Caldwell will have to answer to the charge of having added a quarter of a century to the life of his son, for he has just established the "fact" that his youngster was in existence twenty-five years ago by making him a conspicuous figure in his latest comedy-drama "Hollywood in 1900," just finished.

If young Cecil Fred ever sees this story when he grows up he is likely to think he was born twenty-five years prior to the time the family book states.

This new film of Caldwell's is the fifth of a series of satires on Hollywood in days gone by, and includes in the cast Victor Potel, Muriel Reynolds, Violet Schram, Charles Mack, Jack Gray and others. George Hollister was cameraman.

Ollie Kirby has been cast to play the heavy in "Yankee Madness," an F. B. O. production starring George Larkin. It will be filmed under the direction of Charles R. Seeling.

Olive Ann Alcorn, premier danseuse of New York's "Passing Show," and now a member of the celluloid clan, who has been named as the most beautifully formed woman in America, will soon begin an extended engagement at the Green Mill, the Washington Boulevard cafe.

Horner Signs Jean Riley

Jean Riley, winner of several nation-wide beauty contests and known in many independent productions, has been engaged to play the leading feminine role in the first of a series of pictures to be made by Bob Horner for his new releasing contract.

Anders Randolf, the clever artist-actor, who has recently created quite a sensation in Hollywood with both his portraits and screen interpretations, has been responsible for eighty-seven cinema characterizations in the past ten years. During the same period he has consistently continued in his original art, as well. Mr. Randolf, who is now playing a feature role in "Rose of the Ghetto" also has a prominent part in "Dorothy Vernon of Hadden Hall."

WAMPAS FROLIC IS BRILLIANT; LAUD HOSPITALITY OF 'FRISC

Press Agents Have Gala Time; Mutual Admiration Key of Event; Speak of Retu

"Dear folks of San Francisco, the only way we can tell you how enormously we have enjoyed this occasion and your wonderful hospitality is to say that—well, we just can't wait for next year to come," said Fred Niblo, acting as master of ceremonies and announcer extraordinary at "the biggest and best ball the Wampas has ever put on." And that was the keynote of the whole affair, not only the frolic and ball itself, but the whole stay of the stars and film folk in the city by the Golden Gate.

Although Garret Graham, and many other members of the Wampas and local committees had been hard at work for weeks, the real affair began for the public with the arrival of the special trains bearing the stars, newspaper men, members of the Wampas and others of the film colony, at Third and Townsend on Saturday morning. Long before the hour set for the arrival of the "Wampas Special" the depot and its neighborhood was crowded with such a mass of admiring film fans, that when Mayor Rolph, Chief of Police Daniel O'Brien, Supervisor Emmett Haydon, Andrew J. McCarthy, General Thornwell Mullady and other notables on the reception committee, and when it arrived they required the services of a cordon of police to open a way for them through the crowd.

At the moment the train pulled in every siren in the city sounded a paen of hospitality, and the air rang with cheers as star after star was whisked through the crowd to the cars waiting for them. Led by some of San Francisco's finest of the mounted police force and a band the long line of cars carrying the much-admired heroes and heroines of the silversheet, and the members of the reception committee, drove over the route where people lined the curbs and hung out of windows as though to greet the President himself or the hero of a great war. The parade had been well planned, and each of the cars carried large placards bearing the names of the stars it contained, so that the waiting crowd could be sure to get a glimpse of their favorites.

Arriving at the Palace Hotel, Halsey Manwaring, its genial proprietor, welcomed his many guests in person, and they were promptly escorted to their various rooms. Then followed the Chamber of Commerce luncheon at the Palace, at which San Francisco's leading business organizations made the Hollywood visitors welcome with the whole-hearted hospitality of the city.

The afternoon was given up to a rehearsal at the Civic Auditorium, and visits with personal friends, with motors at the service of all who wanted to see the beauties of the city, and many l parties gathered in the va suites of the big hotel.

Nine o'clock was the hour for the ball and frolic to be but long before that time the wi neighborhood around the C Auditorium was a sea of peo the great masses of the city were not going to the ball it struggled and fought and stood many patient hours in the hope seeing some of their favorite s in the flesh. Dozens of the s wart members of the police f were kept busy keeping the clear for the solid line of cars drive up to the doors, and to their occupants get to the trances. By nine-thirty the event was in full blast, huge the Auditorium was it was pac to its fullest capacity with a cro that numbered at least twe thousand. The deep balcon were full to their very back r with the many who had come to look on, while the five rows private boxes built on the m floor held hundreds of the foren celebrities of the screen world, the social leaders of San Fr cisco, while the floor was full beautifully gowned women a smartly-attired men, perhaps most representative gathering the socially elect ever gathered the West.

Of course the passing thro the crowd of each well kno favorite of the screen was gree with whispers of "Oh, there Eugene O'Brien; isn't he han some?" or "Did you ever see an thing like Pola Negri's eyes?" "Do you suppose Bull Montana really a tough guy?", but the st were good-natured and bowed a smiled and stopped to chat w their friends in the crowd, and general air of good fellowsh reigned.

From Mayor Rolph's introd tion of Fred Niblo as master ceremonies at the beginning of program to its close many ho later the entertainment went o big, and all the acts were receiv with much applause. The th teen baby stars won all by th youthful charms, and when it ca to the introduction of the long li of famous stars "Over the Ty writer" each and every one w given a warm welcome, even do to "Strongheart," and "Rin-T Tin," world-famous dogs.

At twelve o'clock five poli men in uniform invaded the sta to inform Mr. Niblo that it "w time for the Ball to be over" b after being reminded that this w San Francisco and not Los Ange stayed to amuse the crowd with few tuneful songs.

Paul Ash with his ready bat and his fine orchestra were that the heart of the dancers cou desire, and a bountiful supper w served about midnight, with light refreshments all evening.

TOURNEUR SIGNS LA MARR AND TEARLE FOR "WHITE MOTH"; WILL BEGIN SHORTLY

Two Favorites Are Signed to Co-Star in Forthcoming Spectacle; Are Established

A new combination of celebrities for the screen was effected yesterday when M. C. Levee placed Barbara La Marr and Conway Tearle under contract to be featured under Maurice Tourneur's direction in "The White Moth."

"The White Moth" originally appeared in Ainslee's Magazine and presents a modern drama by Lisa Forrester, author of "The City Path," "The Feast of Lights," and other popular magazine stories. For the adaptation of the piece, Mr. Levee has signed Albert Shelby LeVino, who for years has been responsible for many successful Paramount adaptations.

The combination of Barbara La Marr and Conway Tearle under the direction of Maurice Tourneur is expected to disclose exceptional results for the screen. Miss La Marr, who played the leading feminine role in "The Eternal City," Samuel Goldwyn's big production staged in Italy and who is now appearing in "The Shooting of Dan McGrew," was signed for "The White Moth" by Mr. Levee through the courtesy of Arthur Sawyer, under whose direction she is appearing on the screen. "The White Moth" will be released by First National and is planned as Mr. Tourneur's most ambitious film for this distributing organization.

Conway Tearle has also met with unusual success under the First National banner. He has just finished "Lilies of the Field," in which he co-starred with Corrine Griffith and will take a short vacation before starting on the Tourneur film. Among his other recent performances at the United Studios were those in "Ashes of Vengeance" opposite Norma Talmadge, and in "Black Oxen" in which he also co-starred with Corinne Griffith.

The supporting cast to Miss La Marr and Mr. Tearle will include other celebrities of the screen according to Mr. Levee who plans to make the film a genuine all-star production. Actual shooting on the picture will be commenced at the United Studios in the near future.

Billy Sullivan, Universal "sports" star, and Edward Laemmle, his director, are "playing the ponies" at Tijuana.

The Sullivan unit has gone to Mexico's sporting center to film "The Empty Stall," the first of a series of race track features adapted from Gerald Beaumont's famous Red Book magazine stories of "The Information Kid."

Most of the locale for the original story is laid in Tijuana and Laemmle plans to incorporate all of the atmosphere of the famous race track and stables in the screen transcription of Beaumont's stories.

Beaumont has made "The Information Kid" one of the most famous and lovable characters in the short story realm. The magazine stories, later assembled and published in book form with the title, "Riders Up," compose one of the most popular and widely read group of stories of the world of sport, and particularly of the race track, ever written.

The stories are being transcribed to continuity by Scott Darling, who wrote the continuity for all of the "Leather Pushers" starring Sullivan under Laemmle's direction. They will be filmed as two-reel dramatic features and released in series. As in the case of the written stories each film will depict a complete situation, the theme of which will be built around the adventures of "The Information Kid," a "tout" known on every race track in the country, whose judgment is uncanny in its ability to pick winners and whose tips are always sincerely based on that judgment.

Latest Hersholt Role Draws Many Letters

Ever since the announcement that he was going to play a high-class German comedy role, supporting Constance Talmadge in "The Gold Fish," Jean Hersholt has been receiving hundreds of fan letters either criticising him or congratulating him for portraying the role. A majority of the letters are along the lines that it was high time to quit portraying a German with the effect of arousing the old war hatred and to show him as a regular human being. A few of the letters were along the lines that it was impossible for any German to appear funny. As a result of his playing the German comedy role, Hersholt has been elected as one of the active workers to serve on the committee in the big drive to secure food and funds for the starving German children.

Hersholt came from Denmark, where for many seasons he was a well-known leading man on the legitimate stage ,before going into the silent drama. He was an aviator with the A. E. F. during the World War and admits he has to draw very heavily on his imagination to inject the comedy elements into his role of the peaceful German.

Hail! The Return of the Prodigal Son

A long, lean comedian who has given the screen several of its funniest characterizations, swung off the train from New York, this week. Victor Potel is home from Gotham to remain. He will at once continue his work in the local studios.

Consistency in all things cinematic is but one of the many virtues of Wallace Worsley, producer of "The Hunchback of Notre Dame" which has been acclaimed as one of the season's greatest pictures. Worsley will shortly announce his plans for the year to come

Goes Back to the Primitive

From the most sophisticated type of motion picture to the primitive is the experience now being undergone by Esther Ralston, one of the most promising ingenues among the younger screen beauties. She recently completed her work with Lubitsch in "The Marriage Circle," now having its local premiere and which is undoubtedly one of the most "grown-up" pictures ever made.

Now Miss Ralston is creating the title role of the Universal serial, "The Free Trader," in which she supports William Duncan, under his direction. Her engagement for this cast is indicative of the development in the type of serials now being made and it is also interesting because it marks her return to the Univrsal lot, where she was under contract for two years, playing leads for every male star in that organization.

Ellis A. Gimbel, Jr., merchant prince of New York and Philadelphia, and his bride, were the studio guests of Jackie Coogan on their recent honeymoon tour in California. While in New York last season, Jackie made a personal appearance at the big Gimbel store where he greeted thousands of Gotham youngsters.

Marie Prevost Cast in Grand-Asher Film

Warner Brothers have entered into an arrangement with Roy Neill whereby Marie Prevost is to play the title role in Mr. Neill's production of the famous play, "Rose of the Ghetto."

The supporting cast includes many prominent players, among them, Carl Miller, Anders Randolf, Wm. V. Mong, Claire McDowell, George K. Arthur, Sidney Bracey, Raymond McKee and Dana Collin.

Miss Prevost's last picture was the Ernst Lubitsch production, "The Marriage Circle," now being shown locally.

Seigmann Has Last Laugh on Joe Martin

George Seigmann, well remembered for his many intensely dramatic performances, is a firm believer in the adage that "Murder will out." Seigmann's career of villainy as the brutal concessionaire in "Merry Go Round" ended at the hands of Joe Martin, Universal's temperamental monk. And now Joe has been sentenced to serve his remaining days behind the steel bars of a circus cage-wagon, while Seigmann goes merrily on his way pursuing pretty leading ladies.

For Week Starting Monday, Jan. 28th, 1924

Pulse of the Studios

For Week Starting Monday, Jan. 28th, 1924

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BRONX STUDIO. 1745 Glendale Blvd. Kenneth Bishop, Gen'l Mgr.						Drexel 42
Willey Productions.						
Fred Reel	All-Star	Zerr	Lane	Fred Reel	"North of Fifty"	Preparing
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						593-5
Fred Caldwell	Muriel Reynolds	Hollister	Ray Rounsaville	J. S. Moorehouse		Preparing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						432-1
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	Feature Comedy	Preparing
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 31
Archie Mayo	Bobby Vernon	Nagy-Phillips		Staff	Comedy	Editing
Harry Beaudine	Jimmie Adams				2-Reel Comedy	2nd Week
Scott Sidney	Dorothy Devore		Clemens		2-Reel Comedy	1st Week
CHARLES RAY STUDIO. 3700 Beverly Blvd. A. A. Kidder, Jr., Gen. Mgr.						Drexel 21
Hunt Stromberg Productions.						
	Bull Montana				2-Reel Comedy	Preparing
Hunt Stromberg	Harry Carey				"Desert Rose"	Preparing
Butterfly Comedies.						
Sherwood MacDonald	All-Star	John Thompson	Art Hilton		2-Reel Comedies	2nd Week
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						431-1
Independent Pictures Corporation. Jesse J. Goldburg, Pres. & Gen'l Mgr.						
J. P. McGowan	Franklyn Farnum	Walter Griffin	Mack V. Wright		"The Fight With Fate"	2nd Week
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						598-1
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Conley	Meehan		Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
Al. Ray	All-Star	McGill		Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
F. Hibbard	Lloyd Hamilton	Corby		Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						Holly 30
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
Tom Buckinham	All-Star	Sid Wagner	Kingling	Carter	"The Arizona Express"	Editing
John Ford	All-Star	Schneiderman	Ed. O'Ferna			4th Week
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead		"The Plunderer"	Editing
Wm. Wellman	Chas. Jones	Joe August	Horace Hough		"Vagabond Trail"	5th Week
Jack Blystone	Tom Mix	Dan Clark	Eugene Forde		"Mixed Manners"	3rd Week
Edmund Mortimer	John Gilbert	G. O. Post	Walter Mayo		"The Apache"	3rd Week
GARSON STUDIO. 1845 Glendale Blvd.						Drexel 00
Benny Zeidman Productions.						
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						Holly 01
Monty Banks Productions.						
R. Wm. Neill	All-Star		Josef Von Sternberg		"Rose of the Ghetto"	2nd Week
GOLDSTONE STUDIO. 1426 Beachwood Dr.						Holly 26
Phil Goldstone Productions.						
Al. Neitz	Wm. Fairbanks	Roland Price	Ralph Dietrich		"The Texas Ranger"	1st Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						761-7
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	"True as Steel"	Editing
			M. K. Wilson		Feature Drama	Preparing
Tiffany Productions.						
Robt. Leonard	Mae Murray	Ollie Marsh	David Todd		"Mademoiselle Midnight"	5th Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						Holly 14
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Finis Fox Productions.—R. R. Beatty, Bus. Mgr.						
Priscilla Moran Productions.—O. M. Baker, Bus. Mgr.						
M. Webb	Priscilla Moran					Preparing
Wm. Brush Productions.						
Bertram Bracken	All-Star	G. Pollock	John Prince		"Water Babies"	Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Al. Neitz	Jack Perrin			Al. Neitz	"Wild and Woolly"	2nd Week
Sanford Productions.						
F. S. Mattison	Mattison		G. Ertl		"The Ragged Robin"	3rd Week
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761-7
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharp	Buddy Ericksen	C. Gardner Sullivan	"Against the Rules"	10th Week
Lambert Hillyer	All-Star		Lester Manter	Arthur Statter	"Those Who Dance"	7th Week
Regal Pictures, Inc.						
Wm. Beaudine	All-Star	Ray June	Tenny Wright	C. Gardner Sullivan	"Love and Lies"	4th Week

Able direction is one of the outstanding features of the comedies rry Langdon has made, and is making, for Mack Sennett. We have h us here the man to whom credit is due—Erle Kenton. He has put pep into modern-situation farces. May he live long and make many e of them!

RTHUR DEWEY SELECTED FOR WASHINGTON ROLE IN "AMERICA"

escendant of Revolutionary Family is Chosen by Griffith to Portray Coveted Role

ocated after a country-wide rch, during which thousands of otographs were examined, and e than one hundred actors, inding a number of Broadway s, were interviewed in person, hur Dewey has been selected D. W. Griffith to portray the of George Washington in merica," the photodrama of the r of Independence, which he is ing for the Daughters of the erican Revolution.

Dewey was selected because he adjudged to have the most fect physical resemblance to shington. Before the final sel ion was made Dewey and sev l other applicants were taken Washington, D. C., by Griffith, order that he might compare ir visages with pictures and ues of the first President.

Although some historical au rities claim that the Father of country was more than six feet height, Griffith's research de rtment unearthed an order writ by Washington to his tailors London, in which he described hself as "just six feet, and of dium build." It was found that wey was exactly six feet tall.

Dewey is a descendant of an old volutionary family, which in the t century migrated from Lex ton, Mass., to the Middle West, tling in Illinois. One of his an tors, Ashabel Smith, answered ul Revere's summons, and ught valiantly on Lexington een.

Dewey, in addition to being an actor of long stage experience, was found to be deeply learned in American history. Since childhood his favorite diversion has been to read and re-read Washington Irving's five volume biography of George Washington. He brought to his role not only a fine, sympathetic understanding of Washington's character, but as well a remarkable knowledge of the most intimate details of his ideals, moods, habits, and costumes. Those close to him declare that he is not merely acting Washington—he is living the role.

When the good steamship Tenyo Maru pulls into San Francisco harbor on February 6, her passengers will be greeted by college yells and music. The reception is now being arranged in honor of Denison Clift, young American director who has spent the past four years in England producing motion pictures for a British syndicate, and who is to join the directorial forces of the Fox studios here immediately following his arrival on the Tenyo Maru.

The Stanford University college yells of yesteryear will be rendered by a group of the director's former classmates while a brass band, made up of members of the San Francisco press club, of which organization Clift was a charter member, will give the reception a jazzy air. Members of the local picture colony will comprise the balance of the reception committee.

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Patricia McGill, film ingenue, is now playing a part in "Borrowed Husbands," the all-star Vitagraph feature now being filmed under the direction of David Smith.

Early last autumn, because of excellent work done in "The Midnight Alarm," she attracted the attention of the Vitagraph chiefs and ever since then she has been given roles in their productions, and in the current film she is paving the way for future portrayals of greater proportions.

Throw Money to Winds with Denny

It's a reckless bunch of young characters who scatter money to the winds in Reginald Denny's new starring vehicle, "Love Insurance," which has just entered production at Universal City. The story, published as a serial in the Saturday Evening Post, tells of young people with strong romantic tendencies and reckless disregard for many rules of life. It was written by Earl Derr Biggers and is the most promising story in which Denny as yet appeared. Harry A. Pollard, maker of "Sporting Youth," is directing.

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Will Rogers and his director, Rob Wagner, who are preparing a series of political pictures for Hal Roach, was told that he would have to abandon his gum chewing and take to cigars as all politicians are supposed to smoke "ropes." But Rogers says all the rope that he is going to use will be the kind that can be thrown, and if no "ballot hound" has ever gone in for jaw calesthenics, a precedent is going to be set right now.

Mae Tinee's Best Films

John D. Cahill of 2101 West Monroe Street, Chicago, ranks [illegible] list of the best pictures of 1923 as selected by Mae Tinee, dramatic critic of the CHICAGO TRIBUNE. We are always glad to hear what this critic has to say because she doesn't do much blowing and when she does say something it certainly is worth listening do. If there were more critics of the caliber of Mae Tinee motion pictures would be afforded more intelligent analysis and comment than is the usual trend throughout the country. Less hot air and more common sense. Look at these and see how they measure up with YOUR best:

The Flirt
The Girl I Loved
Circus Days
Ruggles of Red Gap
Merry-Go-Round
Rosita
Anna Christie
Boy of Mine
The Christian
Hunting Big Game in Africa
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The Extra Girl
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"And still they come." Ouida Wildman, who hails from Texas, is the latest contest winner to get into pictures having been given a part with Stan Laurel on the Hal Roach lot in a Scotch travesty yet to be named.

For Week Starting Monday, Jan. 28th, 1924

Pulse of the Studios

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Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by rep ing any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BRONX STUDIO. 1745 Glendale Blvd. Kenneth Bishop, Gen'l Mgr.						Drexel 4
Willey Productions.						
Fred Reel	All-Star	Zerr	Lane	Fred Reel	"or'd of Fifty"	Preparing
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						593
Fred Caldwell	Muriel Reynolds	Hollister	Ray Rounsaville	J. S. Moorehouse		Preparing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						432
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	ature Comedy	Preparing
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, G. Mgr.						Holly
Archie Mayo	Bobby Vernon	Nagy-Phillips		Staff	medy	Editing
Harry Beaudine	Jimmie Adams				Reel Comedy	2nd Week
Scott Sidney	Dorothy Devore		Clemens		Reel Comedy	1st Week
CHARLES RAY STUDIO. 3700 Beverly Blvd. A. A. Kidder, Jr., Gen. Mgr.						Drexel
Hunt Stromberg Productions.						
	Bull Montana				Reel Comedy	Preparing
Hunt Stromberg	Harry Carey				Desert Rose"	Preparing
Butterfly Comedies.						
Sherwood MacDonald	All-Star	John Thompson	Art Hilton		Reel Comedies	2nd Week
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						4
Independent Pictures Corporation. Jesse J. Goldburg, Pres. & Gen'l Mgr.						
J. P. McGowan	Franklyn Farnum	Walter Griffin	Mack V. Wright		The Fight With Fate"	2nd Week
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Clethorpe, Casting.						5
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Conley	Meehan		Staff	omedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
Al. Ray	All-Star	McGill		Staff	omedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
F. Hibbard	Lloyd Hamilton	Corby		Staff	omedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Stud Mgr.						He
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	omedies	Schedule
Tom Buckinham	All-Star	Sid Wagner	Kingling	Carter	The Arizona Express"	Editing
John Ford	All-Star	Schneiderman	Ed. O'Ferna			11th Week
Geo. Archainbaud	All-Star	Jules Cronjager	Hollingshead		The Plunderer"	Editing
Wm. Wellman	Chas. Jones	Joe August	Horace Hough		Vagabond Trail"	5th Week
Jack Blystone	Tom Mix	Dan Clark	Eugene Forde		Mixed Manners"	3rd Week
Edmund Mortimer	John Gilbert	G. O. Post	Walter Mayo		The Apache"	3rd Week
GARSON STUDIO. 1845 Glendale Blvd.						Dre
Benny Zeidman Productions.						
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						H
Monty Banks Productions.						
R. Wm. Neill	All-Star		Josef Von Sternberg		Rose of the Ghetto"	2nd We
GOLDSTONE STUDIO. 1426 Beachwood Dr.						H
Phil Goldstone Productions.						
Al. Neitz	Wm. Fairbanks	Roland Price	Ralph Dietrich		The Texas Ranger"	1st We
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						
Rupert Hughes	All-Star	John Mescall	Albert Kelly	Rupert Hughes	True as Steel"	Editin
			M. K. Wilson		Feature Drama	Prepa
Tiffany Productions.						
Robt. Leonard	Mae Murray	Ollie Marsh	David Todd		Mademoiselle Midnight"	5th W
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mg						
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Finis Fox Productions.—R. R. Beatty, Bus. Mgr.						
Priscilla Moran Productions.—O. M. Baker, Bus. Mgr.						
M. Webb	Priscilla Moran					Prep
Wm. Brush Productions.						
Bertram Bracken	All-Star	G. Pollock	John Prince		Water Babies"	Prep
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Al. Neitz	Jack Perrin			Al. Neitz	Wild and Woolly"	2nd
Sanford Productions.						
F. S. Mattison	Mattison		G. Ertl		The Ragged Robin"	3rd
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Cu er City						
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharp	Buddy Ericksen	C. Gardner Sulliv	Against the Rules"	10th
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...descendant of an old ...family, which in the ...migrated from Lex... ...the Middle West, ... One of his an... Smith, answered ...e summons, and ...on Lexington ...

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BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 28**
Buster Keaton	Buster Keaton	Elgin Lessley	Walter Reed	Jean Havez	"Sherlock Junior"	10th Week
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						**Holly 24**
Paramount Pictures. (Famous Players-Lasky Release.)						
James Cruze	All-Star	Karl Brown	Vernon Keays	Walter Woods	"Magnolia"	5th Week
George Melford Productions.						
Geo. Melford	All-Star	Chas. Clarke	Kenneth Hawks		"The Glorious Tomorrow"	4th Week
Cecil DeMille Productions.						
Cecil DeMille	All-Star	Bert Glennon	Paul Iribe		"Triumph"	3rd Week
Herbert Brenon Productions.						
Herbert Brenon	All-Star	Bert Baldridge	Harold Schwartz	Verne-Bingham	"The Breaking Point"	2nd Week
Sam Wood Productions.						
Sam Wood	All-Star	Al. Gilks	John Waters	Willis Goldbeck	"Bluff"	1st Week
Irving Willat Productions.						
Irving Willat	All-Star	Special Color	Otto Brower	Geo. C. Hull	"Wanderer of the Wasteland"	1st Week
L. B. MAYER STUDIO. 5360 Melrose Ave.						**431-1**
Fred Niblo Productions.						
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 21**
Louis B. Mayer Productions. (Metro Release).						
B. P. Schulberg Productions (Preferred Pictures Release).						
Gasnier	Ethel Shannon	Karl Struss	George Yohalem	Olga Printzlau	"The Breath of Scandal"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						**Holly 44**
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Cowan-Higgins	"Woman's Intuition"	2nd Week
Sawyer-Lubin Productions.						
Clarence Badger	All Star	Rudolph Burquist	Chas. Hunt	Winnifred Dunn	"The Shooting of Dan McGrew"	4th Week
Jackie Coogan Productions.						
V. Schertzinger	Jackie Coogan	Frank Good	Brewster		"A Boy of Flanders"	6th Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 79**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	32nd Week
Marshall Neilan	Mary Pickford	Rosher	Tommy Held	Staff	"Dorothy Vernon of Haddon Hall"	14th Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 28**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
Eddie Cline	Baby Peggy	Glenn McWilliams	Fred Tyler	Grey-Unsell	'Captain January"	Editing
R-C STUDIO. Melrose and Gower. 780 Gower St.						**Holly 77**
Mal St. Claire	Alberta Vaughn	Lee Garmes	Lonnie Dorsa	Zanuck	"Money to Burns"	4th Episode
Emory Johnson	All-Star	Ross Fisher		Mrs. Emilie Johnson	"Swords and Plow Shares"	5th Week
Carlos Productions.						
Jimmy Horne	Richard Talmadge	Wm. Marshall			"In Fast Company"	1st Week
Sacramento Picture Corp.						
Wm. Seiter	All-Star				"Listen Lester"	3rd Week
Dunlap Productions.						
Scotty Dunlap	Mildred Harris				"The Dollar Mark"	3rd Week
Chas. R. Seeling Productions.						
Chas. R. Seeling	Geo. Larkin	Goodfriend-Goodstead	S. Miller	Plympton-Seeling	"Yankee Madness"	2nd Week
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-71**
Rob Wagner	Will Rogers	Robt. Doran	Lloyd French	Staff	2-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
Leo McCarey	Chas. Chase	Ed Willatt	Clarence Moorehouse	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Harry Gerstad	Harry LaMarr	Staff	2-Reel Comedy	Schedule
Geo. Jeske	Stan Laurel	Frank Young	Leo McCarey	Staff	2-Reel Comedy	Schedule
J. A. Howe	Spat Family	Nick Barrows	Hamilton Kinsey	Staff	2-Reel Comedy	Schedule
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 795**
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Seitz	Allene Ray	Walker-Cooper	Doc Joos		"The Fortieth Door"	3rd Week
Maloford Productions.						
Maloney-Williamson	Leo Maloney	Badoracco	Stratton		"Payable On Demand"	1st Week
Blair Coan Productions.						
Chas. Hutchinson	Chas. Hutchinson	Miller	Frank Hangne		"Fighting Through"	Editing
H. J. Brown Productions.						
Al Rogell	Fred Thompson	Walker	Don Duncan		"The Silent Stranger"	Preparing
Howard Davies Productions.						
H. Davies	Howard Davies		Kane-Murphy		"Fools of Fate"	3rd Week
SENNETT STUDIO. 1712 Glendale Blvd.						**Drexel 153**
Erle Kenton	Harry Langdon	Spear	Gray		"The Lady Barber"	3rd Week
Del Lord	All-Star	Billy Williams	Stevens	Staff	"The Hollywood Kid"	Schedule
STUART MACK STUDIO. 1329 Gordon St. Stuart Mack, Gen'l Mgr. Wm. Muench, Casting						**Holly 193**
Stuart Mack Productions.						
Stuart Mack	Lola Patti		Harry Crawford	Staff	"Everyday Mystery"	5th Episode
Geo. Ezra Crane Jr. Productions.						
	Geo. E. Crane		J. Cunningham			Preparing
SUNSET PRODUCTIONS. 7425 Sunset Blvd. A. J. Xydias, Pres. and Gen. Mgr.						**476-01**
Jack Nelson	Kenneth McDonald		Harry Fraser	J. Ingman Kane	"After a Million"	4th Week
J. B. Warner Productions.						
Robt. Bradbury	J. B. Warner	A. MacManigal	Jack Pierce		"The Hunted Man"	2nd Week

The welcoming hand of the motion picture industry is extended to Bertram Bracken, who is again "calling the shots," having just completed "Defiance," a five-reel feature drama for Wm. B. Brush Productions, Inc., with Naldo Morelli, Lew Cody, Evelyn Adamson, Renee Adoree, Dick Sutherland, Josef Swickard and Buddy Post.

Mr. Bracken has many notable successes to his credit, and has directed numerous stars of the first magnitude. After completing an Anna Stewart production for Mayer, he guided the destinies of four Theda Bara features for Fox in New York, followed by a series of Hoyt Walthall specials, among them "Confession." The return of Mr. Bracken is in no sense a "come-back"; he is merely picking up the broken threads of his career where he left them when he lost his eyesight. While returning from Mexico with a party bringing a number of polo ponies to this country, Mr. Bracken's eyes were painfully injured by the heel of an obstreperous animal. The injury, aggravated by too much exposure to the rays of the Kleigs, brought total blindness for nearly a year and a half. Several months ago a delicate operation restored his eyesight.

EVELYN SELBIE WINS PRAISE OF LOCAL CRITICS; HAS LONG AND ILLUSTRIOUS RECORD

Portrayal of Lame Mother in Seastrom's "Name the Man" Brings Sweeping Praise

Evelyn Selbie is indeed deserving of the high praise bestowed upon her by local critics for her exceptional characterization of Mrs. Collister, the lame mother, in Victor Seastrom's "Name the Man," now at the California Theatre. She considers this role the best of her career, in spite of the hardships she suffered during the filming of the production, being compelled to wear a specially-made shoe seven inches in height, and hobble about with the use of a cane. The long waits between scenes were painful, to say the least.

Of her work in "Name the Man," Florence Lawrence of the Examiner says: *"In the scene between mother and daughter . . . the acting of these two women is alone worth an hour at the theatre,"* while Guy Price of the Herald adds:

"Evelyn Selbie in the character of the mother does a wonderful bit of acting . . . She is splendid."

Pearl Rall, of The Express, in her review of the pictre, says:

"But of all the players Evelyn Selbie and DeWitt Jennings gave the most interesting and significant characterizations. In fact, Miss Selbie's work had a power and dignity that should send her well up the ladder of advancement."

Miss Selbie is remembered as the original "Broncho Billy" girl in the days of his fame. Four years with Essanay, and four with Universal, estaolished her as a character star, and in the past she has characterized prominent roles in many "big" productions of the day, among them "The Hand That Rocks the Cradle," "God's Law" and the title role in "The Mysterious Mrs. M.," for Lois Weber, "Pay Me" with Lon Chaney," "Without Benefit of Clergy," for James Young, and "Omar the Tentmaker," for Richard Walton Tully. She is at present under the direction of Robert Leonard at the Goldwyn Studios.

SCHENCK SIGNS C. GARDNER SULLIVAN TO HEAD CONSTANCE TALMADGE UNIT

Well-Known Writer Will Handle All Business Affairs for Connie; Begins Immediately

The screen destinies of Constance Talmadge hereafter are to be guided by C. Gardner Sullivan, dean of scenario writers, who recently left an association of eight years as supervising editor of the Thomas H. Ince Productions, to accept what is said to be an unrivalled contract for an editorial director, with Joseph M. Schenck.

In addition to his editorial supervision of the productions of Norma Talmadge, Mr. Sullivan has been delegated by Mr. Schenck with complete charge of the Constance Talmadge pictures, from the selection of the scripts, directors, and casts, to the final editing of the productions.

The appointment comes not only in recognition of Mr. Sullivan's long conceded place as an authority on production values, but as the direct outcome of his contributions to the filming of "Connie's" last picture, "Dulcy," the deft and refreshing qualities of which ,and particularly the titles, written by Mr. Sullivan, have received widespread comment.

Mr. Sullivan will continue the preparation of the scripts for Norma's pictures and editorial supervision of same, the first production for which he is responsible being "Secrets," regarded by many as the most human and finished offering in which this actress has yet appeared.

He will, however, devote his principal activities to the selection and development of screen material best adapted to gain added favor for Constance, whose flaire for the piquant and true-to-life characterizations which have gained her such popularity, Mr. Sullivan, in common with many film observers, believes has yet to be fully revealed.

The first of the productions to be made under the new arrangement is "The Goldfish," now being directed by Jerome Storm. It is to be followed by "Penelope," a stage play by Somerset Maughn, which will provide the comedienne with the opportunity for subtle shadings of wistfulness and resiliency.

Mr. Sullivan will write several original stories especially for Miss Talmadge, but following "Penelope," will re-adapt "Peggy" for modern translation to the screen. This is one of the first successes, and also served as the first screen vehicle for Billie Burke. It was produced by Ince, under the old Triangle banner, and possesses a charm which has made it live for years as one of the most entertaining comedies ever screened, and which should lend itself exceptionally to Miss Talmadge's personality and talents.

Lewis Wardrobe Equals Museum

Ralph Lewis has one portion of a wardrobe that would cause the soul of the average second-hand clothing dealer to literally writhe in agony were he aware of his amateur rival.

He has the same coat and vest he wore as the political boss in Griffith's "Escape." He also possesses the pair of shoes that he wore when Griffith first selected him to play a lawyer in one of the first split-reelers that the master director made for the old Biograph Company. Griffith told Ralph at the time that he selected him for the lawyer owing to his ability to register such a pleasant sincere smile. Lewis still possesses the cane he used as Governor Stoneman in "The Birth of a Nation" and has among his treasures, the overcoat and wide cravat that he used as the miser in "The Conquering Power." One of Ralph's greatest treasures is the old trunk that he has been using ever since he played his first bit on the legitimate stage. He says that so many of the property men try to get to his wardrobe to double for antiques in other picture productions, that he has to keep them under lock and key at all times, to preserve them to memory.

Anna Q. Nilsson probably possesses more hair than any girl in Hollywood in spite of the fact that she recently sacrificed her golden tresses in the name of art. During the making of Richard Walton Tully's First National picture, "Flowing Gold," Anna Q. used a total of nine wigs and now has an order in for more.

Buddy Mason, popular young stunt man, has just completed an engagement with Tom Buckingham's "The Arizona Express" at the Fox studios. He was on this job about three weeks, and was on location with the unit in Mexico. picture here shows one of his most famous stunts, hanging from a bridge by his toes and grabbing a passenger from a passing canoe

UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Holly 40

Joseph M. Schenck Productions. (First National Release).

Jerome Storm	Constance Talmadge	Ray Binger	Edward Brophy	Sullivan	"The Gold Fish"	Editing

First National Productions.

Harry O. Hoyt	Sylvia Breamer		Dan Keefe		"The Woman On the Jury"	2nd Week
Laurence Trimble	All-Star				"Sundown"	2nd Week

Maurice Tourneur Productions.

Richard Walton Tully Productions.

Frank Lloyd Productions.

Frank Lloyd	All-Star		Harry Weil		"The Sea Hawk"	5th Week

UNIVERSAL STUDIO. Fred Datig, Casting. 433-1

Universal Film Manufacturing Co. (Universal Release).

Harry Pollard	Reginald Denny				"Love Insurance"	2nd Week
Edward Laemmle	Billy Sullivan				"The Leather Pushers"	Schedule
Wm. Craft	Wm. Desmond		Koehner		"The Riddle Rider"	11th Week
Marchant	Luciano Albertini		Ray Taylor		"The Iron Man"	8th Week
King Baggot	Mary Philbin		Barry		"The Inheritors"	5th Week
Slim Summerville	Slim Summerville		Holland		2-Reel Comedy	Schedule
Wm. Watson	Bert Roach		Harmer		2-Reel Comedy	Schedule
Irving Cummings	Herbert Rawlinson		Woolstenhume		"Clay of Ca'lina"	2nd Week
Robt. Hill	Laura La Plante	Jack Rose	Wm. Rau	Hugh Hoffman	"An Old Man's Darling"	2nd Week
Wm. Duncan	Wm. Duncan				"The Free Trader"	1st Week

VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr. 598-1

WARNER BROS. STUDIOS. 5842 Sunset Blvd. Holly 41

Warner Brothers Productions.

Wm. A. Seiter	All-Star	John Stumar	Tenny Wright		"How to Educate a Wife"	Preparing
Harry Beaumont	All-Star	David Abel	Frank Strayer		"Babbitt"	Preparing
Wm. Beaudine	All-Star	E. B. DuPar			"Lover's Lane"	Preparing
Monte Bell	All-Star			Bell-Doty	"Broadway After Dark"	4th Week

WALDORF STUDIOS. 6070 Sunset Blvd. Al. Brandt, Gen Mgr. Holly 79

Mission Productions.

Tom Forman	All-Star	Jimmy Dugan	"Flattery"	4th Week

AMBITIOUS PROGRAM OUTLINED FOR GRAND-ASHER; BIG PICTURES

Independent Producers Gird for 1924 Fray; Sign Many Noted Stars and Directors

Samuel V. Grand has gone back East for a brief stay in order to still further perfect certain details of his big distribution plan for independent producers, as recently outlined, but before leaving he signed up a number of important productions to be made at the Grand Studio for release by Grand-Asher.

"Rose of the Ghetto," R. William Neill's production, is now under way, but in addition, announces General Manager Samuel Bischoff, Mr. Neill will make four more big all-star features as follows:

"Back of the Beyond," "The First Violin," "The Way of All Flesh" and "The Furnace of Life." Of these, two are famous novels, "The First Violin" being Jessie Fothergill's classic and "The Way of All Flesh," Samuel Butler's greatest work. The other two are originals. All will be produced on an elaborate scale with the finest casts obtainable. Josef von Sternberg will collaborate with Mr. Neill in preparing the scripts, as in the case of "Rose of the Ghetto."

Mr. Grand has also signed four I. W. Irving productions, features with all-star casts, title and directors of which will be announced later. There will be modern stories of dramatic character and of first rate quality. A highly interesting announcement is that Charles Swickard, one of the pioneer directors of the industry, has signed with Grand-Asher for four all-star Swickard productions, which he will direct and in each of which his brother, Josef Swickard, will play an important role. The first of these is Harvey Gates' original story entitled "San Francisco," described as one of the most remarkable and dramatic tales of the Golden Gate City ever written or translated to the screen. The indomitable spirit of the city 'loved around the world,' the tradition of its pioneer ancestry; the characteristic bohemianism of the community, all are embodied in a tensely powerful drama. Sets are to be constructed at once for interiors, but probably some of the exteriors will be made in the northern city. Harvey Gates is one of America's foremost writers for the screen, and among others wrote or adapted "Hell Morgan's Girl," "The Wildcat of Paris," and many others.

"We have a picture in this first one," says Charles Swickard, "which I believe to be one of the strongest I have ever had anything to do with. We intend to give it a cast that will be in keeping with the strength of he drama and an invesiture which will be realistic in the extreme. I regard Harvey Gates as one of the most talented screen authors and scenarists of the day and consider this his best work to dote."

Twelve two-reel comedies starring John Richardson, the eccentric English comedian, are also slated to begin very shortly. These are highly diverting in character, out of the beaten track, and the star is an unctuous and talented man who goes in for unusual costuming and whimsical effects in his comedy. Further details of these comedies will be shortly announced.

Other features are in course of preparation and will bring up the season's quota to at least eighteen, besides which there are to be several specials and more short subjects.

"Thanks to the perfection of our distribution plan by which we will be able to guarantee fulfillment of contracts to our producers," says Samuel Bischoff, "Grand-Asher is now in a position to positively assure exhibitors some of the most interesting output of the year. The studio will be active continuously from now on and facilities are being continually added to and perfected so that those making pictures here can do so with every possible convenience at their disposal. The best talent, stories and directors will enter into every production for release by Grand-Asher."

George Barr McCutcheon's popular novel success, "Husbands of Edith," has been purchased by the Universal Pictures corporation, according to announcement from Julius Bernheim, general manager at the Universay City production center.

"Husbands of Edith" is one of the most popular products of the McCutcheon pen. Universal executives believe it has exceptional possibilities as an all star feature or as a starring vehicle for Reginald Denny. It may be used for the latter purpose.

Another literary purchase of importance by the Laemmle company is Kathleen Norris' novel, "The Butterfly," which probably will be used for a Virginia Valli-Norman Kerry appearance in an elaborate production.

Old-Timers Galore With King Bagg

Despite his youthful appeara and "pep" galore, King Baggo one of the old timers of the pic industry, having been the first inee idol in the old days when "patents company" and the dependents" were having t battles royal, and in his filmin "The Inheritors" for Universal has had a chance to assemb cast of "old timers" to sup Mary Philbin in the Jewel spe

They are Joseph Dowling, Witt Jennings, Otto Hoffman James O. Barrows. Dowling gan his dramatic career fifty y ago when he was just a boy, p ing every type of role conceiv from comedy in vaudeville and the legitimate stage to singing grand opera companies. Exp ences of the other "old timers" just as varied.

"There have been a few yo men who have done fairly wel playing old men's parts," Bag the director, said, "but when t parts entail the characterizat of life extending over a score so years stern experiences must be played by men who h lived the time. Youth cannot true in such a characterizatio age.

"Life is rather fast these d but it will never be fast enou beat the time clocks."

Baggot is enthusiastic about group of veterans which he supporting Mary in the new duction and the veterans are cere in their praise of the star whose work has lifted her the realm of "big timers." got himself played in more three hundred pictures.

Patrice Van has demonstrated that mere men are not the only ones who know the intricacies of the right cross, uppercut, left hook, rabbit punch, and the intrigues that are rife behind the scenes of the prize rings. In her screen stories of the "Fighting Blood" series for F. B. O. she has displayed an amazing knowledge of things pugilistic, and the little dramas of the roped arena have scored tremendous success throughout the country.

Alberta's Mayor New Arrival

Alberta Vaughn may now join other actresses who have "a most embarrassing moment" of which they may write. For while in San Francisco recently, she was embarrassed to the point of deep red blushes.

It seems that Miss Vaughn was introduced to Mayor Rolph of San Francisco. But she was also introduced to several other notables of the city, and all so rapidly that she could not possibly remember one from another.

Later on, she met a man whom she took to be Mayor. Whereupon she began to compliment him upon the beauty of his city, its warm-hearted people, its very wonderful buildings and parks and its competent officials. Finally she asked her new friend, who had been silent throughout her complimentary remarks, how long he had been Mayor.

"Mayor?" queried the man. "I'm not the Mayor. I just arrived in San Francisco this morning."

Miss Vaughn's error proved excusable later, for it developed that the new arrival was an almost exact double of Mayor Rolph and was on many later occasions mistaken for the chief San Franciscan official.

Willis Goldbeck, former newspaper man, publicity man and fan magazine writer, was given his first chance to do a scenario by Rex Ingram. The noted director was attracted by an interview which the writer did with Gareth Hughes in one of the national fan magazines. He employed Goldbeck as his publicity man. Later he gave him the chance to make the screen adaptation of "Scaramouche."

Goldbeck is a graduate of Worcester Academy, Worcester, Massachusetts. He was a member of the British Royal Air Force in defense of London during the war.

UNIVERSAL MONKEY HAILED FROM SINGAPORE; WAS VENICE ATTRACTION AT ONE TIME

Joe Martin Hailed from Far East; Evolved From Good Actor Into Temperamental Star

Joe Martin, once the most famous animal on the screen and recently sold by Universal Pictures Corporation to the Al. G. Barnes circus, was brought to San Francisco from Singapore in 1911, with a consignment of animals shipped by Frank Buck, noted trapper and dealer. The big orang-outang was sold to the Robinson company, San Francisco animal dealers. They wired Universal City. The big ape was then six months old. The studio had not started its zoo at the time, so declined to buy. Sam Behrendt, of the Los Angeles insurance firm of Behrendt and Levy, then conceived the idea of purchasing Joe. This he did for the sum of $250, and placed him on exhibit at Venice Pier as "The Missing Link." "Pop" Saunders, veteran animal trainer, handled his appearances.

When the pier closed he was taken, in 1912, to the "Old Ranch" at Universal City. Universal at the time had leased a number of animals from the Sells Floto circus for a picture directed by Otis Turner, since dead. "Pop" Saunders, handling the animals, thought of the idea of making pictures of Joe, his singularly human countenance being largely the reason. So Universal obtained the services of Charles B. Murphy, noted trainer (who, by the way, is now Universal's zoo superintendent) to train him. Murphy had made the "Adventures of Kathlyn" for Selig Polyscope, and trained Joe for a one-reel comedy directed by Allen Turner. In the meantime Universal had bought the big monkey from Behrendt. The price has always been a secret.

Joe was next used in "The Black Box," a chapterplay with Herbert Rawlinson and Ann Little. From then on, until "Merry Go Round,' he was constantly before the camera and made a long series of starring pictures.

It was during the making of Rex Ingram's "Trifling Women" that the big ape suddenly turned vicious and changed almost overnight, from a docile actor to a "temperamental" beast. He attacked an actor and then his trainer, "Curly" Stecker ,who had been with him constantly since 1915. What caused the transition no one knows.

Al. G. Barnes saw possibilities in him for exhibition purposes, even though he is impossible for work. He offered $25,000 for him, for circus purposes. On the circus man's assurance that the big ape would always have a good home and proper treatment, Carl Laemmle reluctantly consented to the sale. Charles Murphy, the first man to put him into pictures, ushered him out of pictures, loading him into a cage on a circus truck, while actors at the big studio gathered to watch his departure and bid him farewell.

PHIL ROSEN TO DIRECT NEXT GRAF FILM; MARKS GREAT ADVANCE FOR YOUNG DIRECTOR

Will Film "A Wise Son" in San Francisco; Directed Many Celebrities; Was Cameraman

Of unusual significance comes the announcement that Philip E. Rosen has been engaged to direct the filming of the next Graf Production which is now being adapted into continuity form from Charles Sherman's novel "A Wise Son."

Although Rosen is one of the younger directors, his knowledge of dramatic values, pictorial composition and filmcraft in general has been developed in a manner that has placed him in a unique and enviable position among contemporary directors.

Prior to becoming a director he was well known as a camera man, and in that capacity, worked on many of the most notable screen offerings of a few years ago.

When George Loane Tucker came to California to film "The Miracle Man," he sent for Rosen and placed him under contract as head cinematographer of that notable production. This was the start of a warm friendship between the two and he remained with Tucker as conferee until that great director was claimed by death.

Since that time Philip Rosen has been directing his own pictures. Rudolph Valentino, Betty Compson, Wallace Reid, May Allison, and Mary McLarren are but a few of the stars he had directed since directing pictures for Lasky, Metro and Universal.

When the Rockett Brothers contemplated filming the life of Abraham Lincoln they naturally looked about for the finest director they could find for the exacting work to be done. The selection of Phil Rosen for the post as director of this important picture was a high tribute to his genius. This legacy of history, bequeathed to drama lovers, he guarded with a full realization of his obligation, as trustee or executor of a rich estate and after months of earnest work, he presented what has been pro claimed as the most noteworthy offering that has yet come to the great crucible of the screen.

Syd is Proffered Foreign Contract

The latest California star who has refused a flattering offer to make pictures abroad, is Sydney Chaplin. Last week he appeared at a private costume party, attired in the full panoply of a Mexican bandit. Other guests included several men prominent in the film world of our sister republic—one of them being a large distributor of films and the other controlling the principal theatre in Mexico City. They were so impressed with Chaplin's appearance and with the performances they had seen him give on the motion picture screen, that they made him an immediate offer to star in a series of productions to be made in their own country.

This offer was later renewed formally, but Sydney Chaplin had to decline it, because of other local engagements now pending.

In addition to "The Rendezvous," Marshall Neilan's Russian story in which Chaplin was recently featured here, this famous comedian has signalized his permanent return to the screen by working in "Her Temporary Husband," made by First National, and "The Galloping Fish," produced by Thomas H. Ince, both of which will soon receive national distribution.

George Larkin's vigorous personality, contagious smile and hearty laugh have ranked him high among the industry's romantic stars, and at the same time endeared him to countless theatregoers and fellow workers. A talented actor, he brings to the screen also extraordinary athletic and dancing skill.

Mr. Larkin has been signed by F. B. O. for a series of five-reel dramas, the first of which, "Yankee Madness," is now in production.

Philip Rosen is now in New York City to attend the premier presentation of the Lincoln picture. He will leave for Washington within a few days to meet President Coolidge and then come direct to San Francisco to take up his work on "A Wise Son" which he will direct under the personal supervision of Max Graf.

Jack Lloyd, protean artist of the Jack White forces, is portraying in the current Mermaid comedy the white-headed but red blooded "colonel" of ante-bellum Kentucky.

"Camera!" [The Digest of the Motion Picture Industry] *including* The Film Tribune
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THE WHITE ESCUTCHEON

[*Keeping Faith With Yesterday*]

By Fred W. Fox

"We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved, and were loved . . ."

". . . to you, from failing hands, we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep . . ."

—McCrae.

"If ye break faith with us who die, we shall not sleep." The Beauty must be untarnished; the Traditions must be held inviolate; the Greatness of the Motion Picture must not be belittled. It is not alone for Today that we fight. It is for Yesterday . . . and To-morrow. We have come, from all corners of the earth; from every walk of life; from the low places and the high places; from the canyons and the hilltops, from the meadows and the glaciers; and we have been made into one great fraternity thru the melting pot of the Cinema. Brothers and sisters, not by blood ties, perhaps, but greater ties, ties that reach out and above mortal bounds. We have come together to give the world better entertainment; a better method of education and universal understanding through the allpowerful medium of the silent stage.

In the midst of our labors, our hopes and plans for To-morrow we are rudely awakened by a terrific pounding on the door. This same pounding has been heard at the same door many a time ere this but we have been satisfied to ignore it heretofore. Child's play, perhaps. But lo, what is that ungoldly racket at the gate now? It sounds like the hammerings of a street ruffian. Ah, 'tis the incarnation of Narrow-Minded "Reform" at the ga of Filmdom! It is Sir Shuler who pounds and wouldst j us at the board. He thinks we drink and make mer We plan and labor. We have no time for such rou necks. Avast with him guards! Chase him hen "Camera!" and Filmograph! To the streets with h where he belongs! And the struggle is on; he tries drag the folk of Filmdom to the gutter from whence has sprung but he was waned in power and the gua wax strong. The hosts of the city gather and watch combat. These are strange doings, indeed. Never fore has the intruder at the gates been thrown out. strange; 'tis strange. Yet here this ungainly boisterous mountebank is hurled bodily from the ga of Filmdom. 'Twas thought that the inmates were dr with wine and gaiety, yet here they appear and fig In the midst of their plannings for To-morrow; th labors of To-day and their fond reminiscences of Yes day they stride forth to keep the escutcheon unblack Verily, things have changed!

* * * *

In the midst of the gigantic labors of the motion p ture industry Bob Shuler has knocked. He would e and reform. And what, may we ask, can this man kn about "reform." Reform what?

The Motion Picture is not on the road to Greatn It is Great! It has been proclaimed as such by the m lions of people who seek diversion and entertainmen

Edited by FRED W. FOX

"CAMERA!" The Digest of the Motion Picture Industry, *including* THE FILM TRIBUNE, The World's Greatest Filmpaper, *issued* Saturday morning *of each week* at 6318 *Hollywood Boulevard,* Hollywood, *California. Entered as second-class matter* August 11th, 1918, at *post-office at* Los Angeles, *California, under the provisions of the* Act of March 3rd, 1879. *Published by the* Camera-Tribune Publishing Com *with* executive *and* editorial *offices at* 6318 *Hollywood Boulevard,* Hollywood, *California. National advertising representatives* H. H. Conger C pany, *New York, Chicago and San Francisco.* Subscription Rates: $3.50 *per year in* Los Angeles County; $4.00 *per year in* outside *zone;* $4.50 *year to* Canada; $5.00 *per year to* foreign *points. Address all* communications *to the* company. *All* unsolicited manuscripts *are sent at the* er's risk.

The White Escutcheon

th world's cinema palaces. When they seek to escape fr n the humdrum things of everyday life they turn to th Motion Picture as the alleviating power. For it br gs to them all the fine things of mortal being . . . Y th . . . Beauty . . . Love . . . Art . Craftsmanship. And on the roster of those w have contributed so mightily to the present greatness of the flickering celluloid we find the names of many w se seats at the table are vacant. They have answered th call of the Great Director on the Greater Set. They h e bequeathed to us, you and I, who now try to carry on their work, a wealth of tradition and example . . . a easury of achievement. Yet here comes a man, from w nce no one knows, who stands upon his own little so p-box and bellows to the world that they are false. H heaps smut upon their cherished names, belittles their cr ftsmanship, and they are not here to defend themsv es. They are beyond the realm of earthly combat. It behooves those who have been left to finish their labors to arise and see that their fair names are not defiled.

Bobby Harron . . . what a fine boy . . . What a beautiful disposition and character. Whether or n he was a great actor we will leave in the scales, but w do know that he lived life as perfectly as it can be li d on this earth. Who is there in all the world that c rise and say that he did not cleave to the teachings o charity and brotherly love as told by the Carpenter. Olive Thomas . . . whose charming screen portrayals entranced great audiences the world over. Possessed of a healthy love of life and a bigheartedness that b gs description. And others . . . and others . . . and others, vested with the first great trials and t bulations of the infant industry and emerging gloriously triumphant with Filmdom's shrine secure, honored and sung by men and women, boys and girls throughout the universe as the makers of Ideals.

To you, people of the motion picture profession, the challenge has been hurled. Shuler questions your honor, he laughs at your work. And what say you? Let it pass, it is but the ranting of an imbecile. Another says, be on with your work and forget it. Yet have YOU stopped to consider the full meaning of his words? Do YOU realize that he condemns you entirely? Are YOU going to permit him to insult the Traditions and Beauty and Greatness of the Motion Picture, for which you have labored so long and earnestly. Are YOU going to carry on that for which Bobby Harron and Olive Thomas and others have given their very lives? How long are YOU going to permit the world to receive these false impressions of you? "Fighting Bob" Shuler is what this vainglorious and cheap imitation of Billy Sunday wants to be called. "Flighty Blah" Shuler would be more adequate. He delights in throwing dirt at you. He thinks he can do it now and for all time to come and you will not protest. He deems you a school of jelly-fishes; without backbone to defend yourselves. How long is he going to hurl invectives at our honored dead, at our work, at us? This "Flighty Blah" Shuler!

"For thee their pilgrim swords were tried,
Thy flaming word was in their scrips,
They battled, they endured, they died,
To make a new Apocalypse.
Master and Maker, God of Right,
The soldier dead are at thy gate,
Who kept the spears of honor bright
And freedom's house inviolate."

—John Drinkwater.

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Emoting in Rough Roles

By FANCHON ROYER

She was seated there before us, a lady, exquisitely turned out, harmoniously backgrounded, coolly alert. We were aware of a heart-warming cordiality gently tempered with reserve, a sensitive, fundamental refinement. The conversation, then, was a bit incongruous.

"Oh, yes," stated Lillian Leighton, character actress and philosopher, "I have always looked upon such opportunities as the hag in Thomas' 'Phantom Justice' and my previous role, the uncouth but lovable Ma Pettengill in 'Ruggles of Red Gap' as ideal ones for characterization, and I have always undertaken that type of screen interpretation with an inexpressible thrill. There is a challenge to the imagination and versatility of a performer in the vivid, almost exaggerated position that is undeniably stimulating. Personally, the rougher they are, the better I like them."

Incredulously we stared at the cultivation before us as our mind flew to the underworld character which we had just witnessed at the running of Mr. Richard Thomas' interesting crook story, 'Phantom Justice,' a derelict almost unreconcilable with this woman with whom we were conversing, and thence to Harry Leon Wilson's best-loved creation, Ma Pettengill, a betrousered, aggressive spirit genially rolling brown paper cigarettes giving vent, the while, to quaint but unquestionable oaths. Prize roles, undoubtedly, but as seemingly alien to this well poised student as could easily be imagined.

Nevertheless, there amid her tasteful surroundings, softly lighted, faintly flower scented and perfectly hung, with Dreiser, Cabell, and Sandburg at her elbow, Lillian Leighton was unmistakably rejoicing for them; seeing in these crude shadow folk characterizations over which to gloat! Inconceivable, the contrast, but oh, delicious.

Then we remembered. It was Lillian Leighton whom we hated so admiringly as the stogy, vicious, Boer widow who created the sensation in "Under the Lash," Lasky's adaptation of "The Shulamite." It was Lillian Leighton's sprightly comedy that so set out her role in "Is Matrimony a Failure?", an early Cruze picture. Further, it was Lillian Leighton whose splendid line of squaws, mammies and hags long ago won her distinction and the right to a foremost place in the halls of film fame.

"And they speak of actresses," we murmured.

She summarized her career briefly, casually covering mileage and incident. "I was born in the Indian country of Wisconsin and early progressed from a newspaper editorship in the lumber district to vaudeville, my own stage company, stock. Then pictures. There were long engagements with Selig and Lasky. Lately my best interests have been served in the free-lance field.

"Two of my recent efforts are included in 'Crinoline and Romance' and 'The Call of the Canyon.' I enjoyer doing Lincoln's stepmother in 'The Life of Abraham Lincoln.' That is about all—."

It was borne in on us that here was a woman who had experienced much and observed much, in silence. The unusual scope which has resulted for her she expresses and will express, never in words, but in characterizations.

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Defining Drama

By ORVILLE DORR

We were ushered into a small living room elegant, brilliant, tasteful in its furnishings, yet utterly guileless. Each decoration bespoke by its placement the same careful discretion that had fostered its selection. The staid furnishings glistened immaculately, and yet we sensed the feeling that if a child from play carelessly left the print of its fingers on them, no rebuke would have been forthcoming; they would be erased by the same loving hand that first brought the gloss. In brief, "home" was the mood which Martha Mattox had carried out to the most minute detail.

We wanted to know what Miss Mattox thought of current dramatic productions, and she lost no time in telling us.

"Drama, according to our dictionaries, is a composition telling a story of human life by means of the speech or action of the characters. Unfortunately, few of our so-called modern dramas live up to this recipe, especially in motion pictures. It has been my experience that those stories and incidents in real life which could be blended into drama, are not acceptable as such because of the fact that they usually lead to an unhappy or tragical end. I think that most scenarists nowadays, when they begin the preparation of a script, have but one aim in view, to reach the happy climax with the leading characters in a final embrace, throwing, of course, every conceivable obstacle in their path to prevent it. In pictures these obstacles are more of less easily overcome, while in real life many of them become insurmountable. I realize that the public and the exhibitors demand, almost, the happy ending, but I am convinced it is the rare picture that follows the elements of every day life, even to the unhappy ending, that lingers longest in the memories of those who view it. The ordinary humdrum romantic story, unless it is tinged with an element of tragedy as a parallel course of action, is soon forgotten, while the real drama stimulates thought and a desire to penetrate the deeper emotions of life. Tragedy and drama should not be confused; yet in a large majority of our lives the drama is tragedy. Our old dramas and classics which have lived through generations, are in reality our only stories of real life, and they are filled with tragedy. I would love to see real human stories of every day life brought to the screen, but if made realistic, I am afraid the public, and perhaps the censors, would not accept them. It is because we are in daily contact with these elements that we become hardened to them and fail to receive an impression from them, while a beautiful flower, a happy child at play, a kind deed or a tender word, will stir our emotions."

"There have been no more tender, wholesouled characters brought to the screen than the "mother" roles portrayed by Martha Mattox; yet if offered her choice of roles, she

would unhesitatingly choose the characterization of a scheming, cunning, stone-hearted villainess.

"You see," she explained, "when I am cast in the part of a mother, I am enacting my natural role in life. All women, even those who are unmarried, if they are fortunate enough to be good observers, know there is no love in life like mother-love. It is the only *real* love. God could not be everywhere, so he made mothers, and put into their hearts a love that never changes. Beside mother-love, all other heart affairs are insignificant. Thus it is that when the script calls for a mother's tenderness, it is not difficult for me to do those things which under similar circumstances I would do for my own children. It is just a case of "being myself." But I feel I can do my best work in characters that are opposite to my natural feelings; for in those roles it is possible for me to build; to create something in the life of such a character, something that perhaps such a character in real life could not see in herself; in other words, to see and live the character from the viewpoint of the audience."

Like many other actresses of family, she retains the title "Miss," and there are many "Misses" in and out of filmdom who may well envy the willowy suppleness that is still hers, in spite of the cares of motherhood, or, perhaps, because of them, for through the years of pleasant acquaintance we have learned that it is the privilege of devoting herself unstintingly to others that brings the greatest happiness to the real-life Mrs. Mattox.

Palmborg's Paragraphs

(Being one of a series of impressions of film folk and cinemaland anecdotes as written by a motion picture insurance man. By C. E. Palmborg, special analyst and Hollywood representative of the New York Life Insurance Company).

Lon Chaney—a name to conjure with. A name that brings visions of distorted, twisted staples, cowering, crouching Chinamen, cunning, sneaking thieves, big, blustering sailors—all unforgettable types that stand out clearly long after the plot of the story has become dim. As I sit here I can see before me the thief Fagan in Oliver Twist. Fagan the sneaking, lurking, yet ever alert pickpocket who teaches small boys to slip up silently and draw handkerchieves from the pockets of unsuspecting others. The cruel, smirking Fagan.

And the Chinaman in "Shadows." Who could forget him? That poor, little hard working, cowering chink with the sweet smile. He had your sympathy right from the start—he was so real, so human, so pitiful.

Then the cripple in the "Miracle Man." That distorted, twisted wreck of humanity, who dragged himself through the streets and gutters, with pleading hand outstretched, only to scurry back to his dirty underground den and jerk himself back to the evil, powerful beast that he was.

And last, his Quasimodo in the "Hunchback of Notre Dame." That big, hairy, misshapen creature, with the wolfish grin, leering eye and shambling walk. At times so repelling that one turns his face away, only to eagerly turn back for fear of missing a bit of him. A character so horrible, yet so strong and convincing that you can't lose sight of him.

So on and on Mr. Chaney proves that he is a truly great artist. He never picks a role to set off his personal charms (and I assure you that he has many). Rather he prefers a repulsive piece of humanity from whose ugly carcass unusual qualities shine through. And how deftly, how surely he does it all—never over acting.

Continued on Page 20

Flashes from Frisco

By AGNES KERR CRAWFORD

The Eldorado Film Company begin actual shooting on their firts comedy on Wednesday of this week at Santa Rosa. The laugh-makers will open with a garage story called "Bumpers." Earl Olin will handle the megaphone with Troy Brown to crank the camera. Beside four-hundred pound Frank Alexander, who will be featured, the cast will include Pete Gordon, Bill Harver, Al Thompson, Martha Bayes and others.

H. J. Binny, best known to the movie world as "Josh" Binny, was arrested at Sonoma last Thursday and lodged in the jail at Santa Rosa, the county seat. "Josh" has lately been acting as head of a new picture making organization calling themselves the Sonoma Photoplay Corp., and was made up and at work, at the head of the company shooting in an old dance pavilion, when the sheriff arrived to arrest him on telegraphed orders from Sheriff Larry Duggan of Butte, Mont., on a charge of obtaining money under false pretenses in that city several months ago. Later in the day "Josh" was released from jail on a thousand dollar bond, furnished by a local member of the organization.

The Marriott Productions have moved from their offices at the Van Dorn Hotel to 255 Golden Gate Avenue, where they will have a whole building. Work on their first picture "Young China,' 'is making good progress. Several new names have been added to their cast among them Ferdernand Galvez, and Irish, the clever dog star who made himself famous in "Half-a-Dollar Bill."

The Cinema Arts and Crafts are making long strides in their production plans. They have decided to put their commercial unit at work first, in fact it is already in production on the first of a series of commercial films to be made for large business organizations. Glen Ellis, well known to the film world, and lately returned from an extended Eastern trip, has joined the force, and will be in charge of the laboratory.

Owing to a disagreement in the company there has been a reorganization in the Intrepid Company, who are preparing to make a sixteen months' picture-making trip 'round the world. Ivor McFadden has severed his connection with the organization, and his place as active head has been taken by Seymore Zelliff, the director of the company. The staunch three-masted schooner purchased by the company, and renamed "The Intrepid," is at present tied up near the Ft. Mason Docks, where its refitting s being rapidly accomplished. However it has now been decided to increase the personnel of the expedition from sixty to a hundred, and that work, as well as the improvements on the boat, will make it impossible to get away as soon as had been intended, so perhaps two months will pass before they can wave farewell to San Francisco.

The Stereoscopic Productions of Oakland are planning an extensive production program of ten dramatic films and twelve comedies to be released through Selznick. George Shelden is at the head of their dramatic unit which will get under way on a Western story called --Crepe-De-Chine Gordon" to feature "Rang Bill Miller.

The comedy company from Universal hea by "Slim" Summerville and Bobby Dunn wor on the streets of San Francisco all last we finishing up on Saturday afternoon with filming of many of the stars who came to to for the Wampas Ball. The film will be ca "Hello Frisco," or something like that. T company returned to Hollywood on Sun evening.

The last two weeks Andre Ferrier's cle company at La Gaite Francaise, the tiny Fre Theatre on Washington Street, have been lighting crowded houses with their product of "Le Gendre de M. Poirier." Too m can not be said in praise of their finished charming performance of the delightful c edy, and not a little credit is due to Cha Fallon, well known to the screen world, alone for his capable work as stage mana but for his delightful rendition of the part the elderly godfather.

Wayne Mack, well known to the stu world, and who deserves much credit for long struggle to really land a real product organization in San Francisco, has at reached the goal of his desires. He is now production head of a new organization incorporated called The San Francisco Ph players Corp., which is being backed by a n ber of men of wealth and prominence in city. The organization will produce a se of five reel pictures, full details of the pers nel of the company and their plans will be re for announcement at an early date.

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Joan of Art

By HARRY HAMMOND BEALL

n English actress without a tract of dialect. British screen and stage star, who never s and longs for "dear ole Lunnon."

charming Devonshire girl, who doesn't k that those stupid boresome Yankees do gs all wrong, ye know.

uch a phenomenon has come into the midst Hollywood, quietly, unobtrusively and with fan flare of trumpets.

er name, you ask?

is Joan Cockram, who at 17 received the hest salary ever accorded an English cinema ess, we are told.

he has eased into Hollywood as it were, en a little home in a nearby canyon, and the past few weeks has been simply enjoy- life with her thoroughbred horse and police as her pals. She has just been recuperat- for the while, and now offers for leading s have already started to deluge her.

oan ran away from school at an early age go on the stage. Her parents had immured in a French convent, but even convent lls can be scaled sometimes when either s or Thespis whispers the siren call.

n Joan's case it was Thespis, or rather rpsichore, for it was as a dance in the amps' d'Elysses theatre in Paris that she de her professional debut.

he next broke into the limelight when the ndon Daily Express held a competition to ect an ingenue star for a certain production. Joan, it is said, won over 20,000 others, and then the fact that she had danced as a youngster caused her to be denied the plum on the grounds of professionalism.

But immediately the Gance Film company of France snapped her up for a series of pictures in southern France.

Then back to London where she appeared on both stage and screen on the former in "The Ruined Lady," "The Man Who Came Back" and other hits and on the silversheet in "Lorna Doone," "Riders of the Night," "The Face at the Window" and many others. It was John Cromwell, now directing in New York for William J. Brady who was her first stage director, the man who gave her her first footlight dramatic opportunity.

Miss Cockram's life has been one of adventure. In addition to having the temerity to marry the same man twice after once divorced via an act of Parliament, she was the first actress who dared to cross the English channel in an aeroplane. Incidentally the gods were with her, for she decided to stay in Paris for a short visit and her pilot on the return trip fell into the channel and was drowned.

Then in 1918 she was the first actress to go into Germany after the armistice was signed, when the Germans were still murmuring to themselves "Gott Strafe England," and she did not know when she might have been ravished or torn limb from limb by excited Teuton burghers.

In other respects Miss Cockram has led a model life, if you will pardon the pun which authorities agree is the lowest form of humor. She modelled in hats for Revelle in Hanover Square and for Werth in the Rue de la Paix in Paris.

Moses

By ERIC MAYNE

Eric Mayne

This age is so far removed from that in ich Moses lived and worked, and is so cen- ed and absorbed in the marvels of its own vancement that it is in danger of forgetting w much that Greatest Israelite did to make sent day progress possible. No one can see t great picture, "The Ten Commandments," th its stupendous pictorial representation of exodus of the Children of Israel under the dership of Moses, without being led to a ser and more devout study of the man who ide a Nation then, and whose principles have d so much to do with the making of Na- ns since. The Creative genius of Moses laid foundations of Civilization. Before Plato d dreamed of his Ideal Republic; or Con- cius had laid down the principles of moral d political life; before Washington had led revolt against a degenerate Teutonic King England; and his sycophantic advisers; be- re Lincoln, Garibaldi, and the great host of ble men who have worked for the redemp- n of Humanity; Moses had shown men the rength of glorious freedom and the freedom sanctified strength. Moses was the youngest n, and his mother, anxious to save him from e edict that demanded the infant's life, put m in a papyrus cradle and left him in the er near the bathing place of Pharoah's ughter. He was watched with loving solicitude by his sister, who intensified the interest of the King's daughter in the lonely child and, undertaking to find a nurse, she brought his own mother, and so, in spite of all the untoward circumstances he had the advantage of maternal love, and her maternal pride had its reward in later years. Under the patronage of Pharoah's daughter, Moses was educated and trained for the work that was before him, and in the hands of Fate the royal lady was instrumental in preparing the man who was to bring disaster to the House of Pharoah. In spite of all the attractions that a luxurious environment must have presented, the soul of Moses was in revolt. "By faith Moses refused to be called the son of Pharoah's daughter. Choosing rather to suffer affliction with the people of God, than to enjoy the pleasures of sin for a season." He resented the oppression to which his people were subjected and in anger he killed an Egyptian who was beating one of his fellow Israelites. It is this incident that first shows us the humanness of Moses. Without human understanding a man cannot ever be a successful leader of his fellows.

So we read that after he had killed the Egyptian, fear drove him to Midian. There his antipathy to injustice brought him in contact with a Priest of Midian, who was greatly interested in him, and who eventually became his father-in-law. In Midian, the future deliverer of the Israelites was prepared for his great work. Before he could make he must be made. Before he could lay the foundation of a great Nation, The Almighty must lay the ground work of a great leader. And therefore when the time came he was ready for his work, and he dealt with it in no uncertain manner. He met Pharoah on his own ground and overcame him. He led the people forth a struggling, undisciplined, servile mass, he developed their strength, their nobility, their powers to give to the world imperishable names in government, literature, art, and all that ministers to the highest form of progress. He made laws for them and he taught them how to keep them. He began at the beginning. Before Moses there was no organized religion. He gathered up their wandering thoughts and disconnected impulses and centered them in one God. Man must worship! The advance of civilization is marked by the advance of worship. The better the man the better his God. Moses demanded spirituality in worship. Spirituality is the essence of all true religion. He would have no more graven images, no more likenesses of earthly things; it must be a religion of the heart. He went still further; a clean heart was not enough, there must be a clean body. Clean thinking, clean eating, clean living. If he was an Idealist his Idealism was practical; if he had visions of what ought to be done, he showed how it could be done. He combined the spiritual and the ideal with the constructive and the practical. He developed the personal and individual responsibility. The personal power he had over this people is clearly shown by the fact that the moment his presence was withdrawn they lapsed into the sordidness of their former state.

Here again we get a glimpse of his humanness. When he saw the evil that had taken possession of them in his absence, he lost his temper and threw down and destroyed the tablets on which were written the commandments for their guidance to the higher life. The progress of civilization is slow. It is retarded by the perverseness and stupidity of the people; by the failure and incompetence of its leaders. The Israelites wandered for forty years before they were in any degree fitted to enter the promised land. Mankind has been struggling through wildernesses forty hundred years seeking promised lands, getting now and then a glimpse of the golden fields, entering now By faith he saw the day of freedom and the

Continued on Page 20

A Nigh Discovery By LAMAR BAUER

It took Will Nigh to discover the latent talents in Edward Burns to take him from the ranks of college boys and give him his first opportunity before the camera. Not that Mr. Burns had never acted before his enlistment by Nigh. Not at all; he had been grealy interested in the theatre and acting long before donning long trousers, and at fifteen was the author of several one-act plays, including "Lilac and Moonlight," which was produced at his school during his final year.

When I first saw Mr. Burns en scene, Sidney Olcott and he were standing in a Parisian apache den—at the Lasky studios, of course—and Mr. Olcott was explaining the business of the next scene with Gloria Swanson in "The Humming Bird."

He was dressed in a grey tweed sport suit, Fedora hat and carrying an ebony cane. When first meeting Edward Burns, one is struck by the very youthfulness of the actor who has appeared opposite most of the well-known stars of the screen.

I have learned from a certain actor in New York, who has been acquainted with Burns since his knicker days, that he has always had a difficulty in making people believe his age.

Mr. Burns really "broke" into pictures. That is, he left college upon deciding that all was not what it should be with Greek and the other dead languages.

Arriving at the Long Island studios of the Fox Film Company, with only the clothes he was wearing for wardrobe, he entered the casting office with a studied theatrical air.

After the usual courtesies given by the office were completed, Will Nigh, who was then directing Valeska Suratt, entered the office. He had been desperatly attempting to cast the juvenile lead in his picture "Love's Romance," and the production was being held up until the part was filled.

He caught sight of Burns and enthusiastically said "You are the very man for the part."

Calling Burns into the office, he spoke to him regarding the picture and offered him the juvenile lead. "Will you take the part for seventy-five dollars a week?" asked Nigh.

Too happy for words, Burns immediately signed. He was to begin work on the picture that very afternoon, and realizing that he knew nothing about screen acting to speak of, and nothing at all about film make-up, he returned with sinking heart to the studio that afternoon.

When greeting Nigh, Mr. Burns said: "Mr. Nigh, I saw you last night in 'The Red Streak,' and thought your make-up was perfect. Can I borrow your grease paint today? I think it the best I ever saw."

"Surely, Mr. Burns," agreed the delighted director, "And I'll make you up myself."

Nothing could have been arranged more perfectly for Burns, and upon his arrival on the set to work, he was instructed as to the action of the scene with Miss Suratt. It was an important scene in the story—a young man returning to the home of his beloved after having received the consent of her father—and Burns went through it like a trouper.

After his first day's work he was told to be sure and see the 'rushes' in the morning.

We will let Mr. Burns tell the story himself.

"I was totally broke," burns says, "having spent all my last month's allowance on my actor's wardrobe and had no place to spend the night. I asked Nigh if I could possibly get a loan of ten dollars till I could cash a check. He loaned me the money and I acquired a hotel room for the night and some make-up articles.

"Upon returning to the studio in the morning I met Miss Suratt, she asked me if I had seen the 'rushes.' I did not know what 'rushes' were from 'Eve's' leaves,' but agreed to do anything she said.

"Entering what I later discovered to be the projection room, I was met by Mr. Nigh and the other members of the cast. The picture was begun and I can truthfully say that never in my life did I feel so awkward as I did while first viewing myself on the screen.

"My work pleased Mr. Nigh and Miss Suratt very much and I could not resist telling them the truth. * * * that I had never before seen film make-up until that day and that I had not one idea what film acting was all about.

"They were surprised, but pleased and I soon received an advance on my first week's salary.

"My motion picture career had begun!"

Since then Mr. Burns has appeared in numerous screen successes, the most notable of which was "East is West" in which he played 'Billy Benson' opposite Constance Talmadge and in which picture it may be said he made his name. Afterwards followed "Jazzmania" with Mae Murray, "Scars of Jealousy" for Thomas Ince, "Havoc" for Universal and others too numer to mention.

Mr. Burns' success has not spoilt him in least, and he is often referred to as 'the h pist bachelor in Hollywood.' He lives in B erly Hills with his servants and dogs, and be often seen among the Hollywood H mounted on his favorite pony.

A splendid athlete, Burns is a proverbial ture of health,' although he finds occasi moments for his piano, on which he plays well.

Of his present picture, Burns does not s very much, but if looks convey anything, w out for him after "The Humming Bird." Gloria Swanson, star of the production, Sidney Olcott, the director, predict a real p for him on the screen, which may be pa gathered from the fact that Warner Bros., signed Mr. Burns to play the masculine in "Broadway After Dark," their biggest ture of the New Yar, which will be dire by Monta Bell, formerly associated with Cha Chaplin.

Thus a film career was successfully upon a bluff. But the bluff worked only porarily and proven ability was the fou tion upon which Burns' successful career laid.

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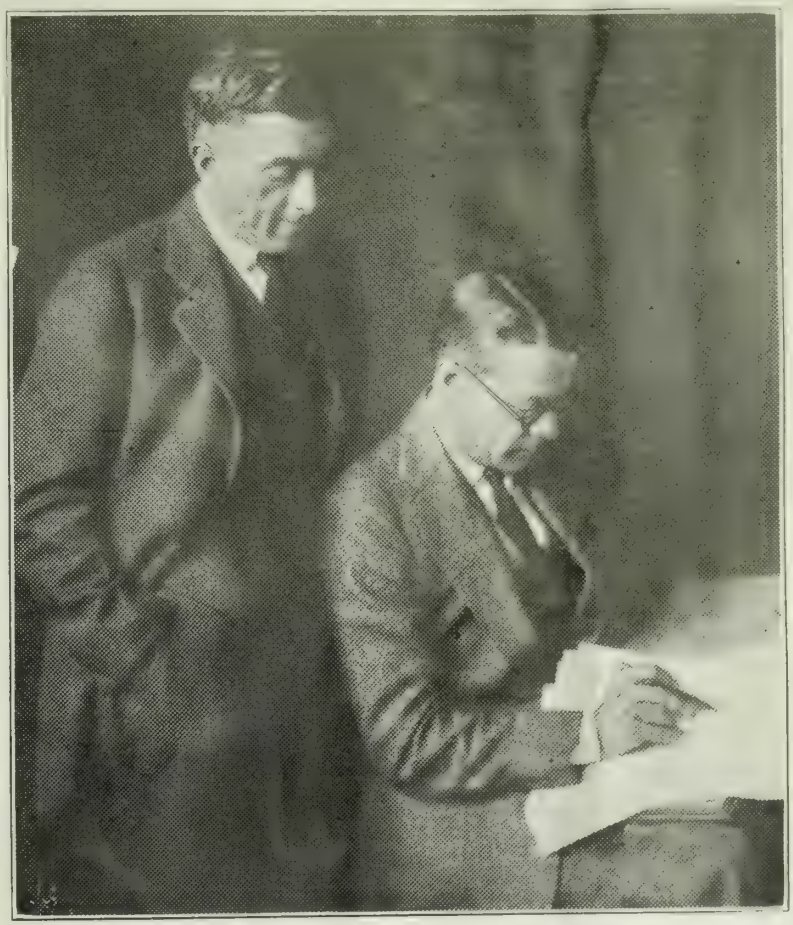
Centralization

By GEORGE LANDY



rles and Albert Kenyon are brothers od, and also in their craft as scenario s. As a matter of fact, they do not orate on their scripts, but it is entirely l that they discuss generalities re- g the literary end of the motion pic- vorld, and in one instance, at least, they ast to the same theory. This consists firm belief that the one great hope for tterment of films lies in a centralized rity, backed by ability to execute and idest latitude of actual execution.

" motion picture is, after all, based on ory. No story can be stronger than its st author; and the usual film has about uthors! First, there is the contributor e original idea or story. Then comes ontinuity writer. Third is the director, y with an assistant or two, who also ey must add something to the script. h is the production manager. Fifth star or leading player. Sixth is the . Seventh is the titler. Eighth is the al manager usually in New York.) is the big exhibitor, who is so often in to preview the picture and give his Tenth is the sales manager — and y some of his cohorts add their bit. ort, there are far too many cooks for e broth—naturally, it is spoiled.

"e motion picture producer can well re- at least one lesson from the stage. ilm producer or director strives not to ret the manuscript which is handed to but add to it. In this respect, he is ent from the stage director, who usually with the author—or even without him n endeavor to get the actors and the settings to bring out the story which lready been accepted. The film di- uses the script just as a starting he feels he must keep on building it d up and up; and each of the other people or more, who usually take a at the story, feels the same way.

"e chief trouble with the literary side otion pictures is that it is purely nical. The present system does not an author the opportunity to work out eatment of the idea, but merely per- im to state that idea, and then all these 'authors' treat it as they see fit.

"f the hundreds of thousands of stories have been submitted for the screen, ven of the thousands which have been lly produced, how few—if any—reveal work of a genius! Imagine Ibsen, espeare, or Eugene O'Neill, forced to it a play in synopsis form or as a short ! Take any one of Lord Dunsany's as—it is the treatment in all of these shows the master. The idea is im- nt, of course, and also the narrative expounds it; but after all, it is the ment and the execution which reveal the s. The painter, the sculptor, the archi- and the musician—each executes his ; and therein they find the opportunity press that spark which makes their s masterpieces.

short, the cause for the appalling me- ity which pervades the motion picture world, is lack of centralization. Those few men who have the opportunity to evolve an idea and carry it all the way through to the finished film, show the superiority of the individualistic method. Lubitsch, Seastrom, Griffith, Chaplin, Von Stroheim and Buchowetzski, the latest arrival from abroad who will direct Pola Negri's next picture—they all write their own stories, direct them and edit them. That is the logical procedure, and that is why the productions made by these men stand out as fine pieces of artistic craftsmanship. Insofar as they have the opportunity to work out the treatment of their stories, they have the chance to bring forth superlative pictures.

"Of course, this puts a far greater responsibility on the author-producer-director, but it is a responsibility which he must accept, and which must be granted to him by his employer. It may mean a reduction in the quantity of pictures turned out, but it will surely work an improvement in the quality."

To have Charles and Albert Kenyon propound a theory, gives it, of necessity, much weight because of the successful experience of each of them. Charles has come into national prominence as the author of "Kindling," for many years regarded as a most important contribution to our native drama. When its star, Margaret Illington, came to the films, Charles Kenyon came with her as her author. Subsequently, he served two years at Goldwyn as scenario editor, specializing on the adaptations for the Eminent Authors Series. "The Invisible Power," "Bunty Pulls the Strings," and "The Penalty," were also done there. Later he held a similar post at Universal, where his star contribution was "The Power of a Lie." He has been freelancing for about a year, with Fox taking most of his product on order; for this studio he recently finished an original, "The Apache," for Jack Gilbert, and is now adapting "The Power of Cain" for the same star's succeeding vehicle.

Albert Kenyon has been writing original scenarios and adaptations for over six years. He started at Universal, later went to Metro, where he wrote several scripts for Bert Lytell; returning to Universal, he scenarized "Bayu," "Nobody's Bride," and "The Self-made Wife." Of late, he, too, has been freelancing. His original, "The Country Doctor," is being filmed with Ralph Lewis, and he has just completed adapting "The Monster" for Roland West.

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PUBLIC OPINION

6856 De Longpre Ave.,
January 12th, 1924.

Editor "Camera!"
Hollywood, Calif.
Dear Sir:

I have just finished reading the January 12th issue of "Camera!".

I have studied the article called "The Masquerader" and have come to the conclusion the clergyman who wrote "Movie Gall" is a wolf in angel costume. I suppose he is angry because he cannot become a "star" by being a "masquerader" as the moving picture industry only uses people who are on the level, and first of all, with clean characters.

I firmly believe that if said clergyman would start to clean up in the ranks of the reformers and ministers he would be far more in public favor as a man who had really done something. He is speaking of "Fatty" Arbuckle, Gaston Glass and some of the feminine stars. They have suffered for their wrongdoings, so why not leave the past alone? It cannot be done over.

I have traveled all over the globe and have held some positions in my day that required more intelligence and tact than this "wolf angel" will ever have. No matter how lawful and respectable an organization is there will always appear such cases as the "wolf angel" is trying to make a mountain of. But it appears to me that in recent years such cases, and many even worse, have been exposed in the ranks of the clergy and reformers. I would lik to know where this "wolf angel" gets this . . . . lingo. I have met many people in this world with foul tongues but certainly "Movie Gall" cannot come from a man who is supposed to be a servant of God.

I firmly believe the moving picture colony of Hollywood and the men who lead them can run their own affairs and be respectable citizens without any advice or insults from such a cheap-imitation reformer.

Yours very truly,
A Reader of "Camera!"
Signed: WILLIAM A. GEORGSEN.

January 17th, 1924.

Mr. Fred W. Fox,
Editor "Camera!"
Dear Sir:

The creed "Movie Gall" appearing in the January issue of Bob Shuler's Magazine may have been written by a disciple of the Man of Sorrows but it reads like the caporing of a moral degenerate, the idiotic raving of a moron, the assinine drivel of a filthy-minded imbecile. Such an outpouring of blackguardly invective and scurrilous falsehoods might be expected from a derelict of the slums but it does not become an exponent of Christian charity and brotherly love.

Who and what is this man, that he should presume to sit in judgment upon his fellow creatures? Is this outrageous attack inspired solely by religious zeal, from a desire to correct an evil or is it simply an outpouring of envy, malice and bigotry? The morals of the men and women of the motion picture industry suffer none at all in comparison with the morals of the clergy. There are individual exceptions in both classes. True, the Arbuckle affair was deplorable, deserving of all the condemnation it called forth; it was almost as bad, in fact, as was the case of the minister of God's gospel who, in this state, only a few months ago, was sentenced to imprisonment for outraging his ward, a child of tender years; almost as bad as that of a certain clergyman in New Jersey who was shot and killed in the arms of his paramour; almost as bad as other crimes for which hundreds, literally hundreds, of these teachers of righteousness are at present serving time in the penitentiaries of every state in the Union. One of the greatest scandals the world has ever known concerned a leading light of the pulpit and the wife of one of his parishioners. This took place in Brooklyn not so very many years ago. Of course, the reverend teacher was whitewashed, but his guilt was proved beyond a doubt. Do we, because of these individual derelictions, condemn the clergy as a class, and intimate that the best are no better than the worst? No; we have too much Christian charity for that. The clergy are not so free from sin and shame that they are fitted, by superior moral excellence, to sit as censors.

Take them as a class, the members of the motion picture profession have a deep reverence for religion and its earnest teachers. They honor and respect those ministers of the Gospel who expound the Word of God with a soul filled with sympathy and sorrow for human frailty, but for the egotistical ministerial-mountebank, scandal-monger and publicity-hound of the cloth they have only contempt too profound for words.

Taking it for granted that the Rev. Bob is the author of that filthy diatribe, he is deserving only the scorn of all right-minded men and women. A mind capable of such thoughts and feelings is not fit to preach the Gospel of Christ. His accusations;

"do more conduce
"To the hot passion of distempered blood,
"Than to make up a determination,
"Twixt right and wrong."

Signed: GEORGE B. BERRELL.
1537 West 9th Street,
Los Angeles, California.

January 21, 1924.

Mr. Fred W. Fox, Editor "Camera!"
Hollywood, California.
My dear Mr. Fox:

I am taking great pleasure in complimenting you for your excellent article in the "Camera!" in the January 12th, issue about "A word or two about HIS "HYMN of HATE" and I want to say that YOU are more than RIGHT and I have told so to my pal Fred Niblo here last Saturday. Your little comparison about the Nobel and the Booby Prize is real witty and made me laugh. Our little crusader for the right? as you say in your article should be more than crushed when he reads your article, providing that he will be able to understand same. I have my doubts to that.

I was one of the pioneer directors in the City of the Angels and we were happy and contented there till the so-called reformers came to town and started things. When I first landed there we were the greatest and everyone was more than anxious to do things for us and try to make us like the City of Angels. But they were the real and honest to God Californians and not the long w..... Iowans and etc.

I want to assure you, Mr. Fox, that with you in heart and soul and if the something I can do to be of some servi you no matter where and what it is, command me and I am more than yours al and forever.

Thanking you for your many past kindn to me I am most sincerely yours always,
Signed: ALBERT W. HALE
Motion Picture and Stage Dir

---

711 Superba Street, Venice, Ca
Jan. 21, 1

Editor of "Camera!"
Hollywood, Calif.
Dear Sir:

Just a line to let you know that I am you tooth and toe nail in your fight a Shuler's intolerant, unrighteous attack the people of the screen. I wonder if that blinded by self-righteousness and vait is aware of the fact that he is breaking E one of the commandments as well as ing the Sermon on the Mount. He is the name of God in vain every time he his inflated fabrications and he incurs the censure our Master gave to hypocrites. unto you, Pharisees! for ye love the most seats in the synagogues, and greetir the markets. Woe unto you, scribes and isees, hypocrites! for ye are as graves appear not, and the men that walk over are not aware of them. (Luke 11:43, 4 rejoice in the truth of our Master's stat when he said, "Not everyone that saith me, Lord, Lord, shall enter into the kin of Heaven; but he that DOETH THE OF MY FATHER which is in He (Matt. 7:21.)

I wonder if Shuler ever stops to thi the true import of the Lord's prayer wh repeats the first line even, Our Father art in Heaven—it does not say MY Fath YOUR Father, but OUR FATHER, it in ALL mankind.

The people of the screen are true hu tarians and are bringing joy and happir countless thousands. I love them all; th my friends and I am their friend.

As much as I dislike entering controv friendship, justice and true Christianity me to heartily endorse "Camera's" stan vehemently denounce Shuler's intolerar tack upon a well meaning people. "Ca and Filmograph are on the right track high time such persecution was stoppe and for all.

With my kindest thoughts and good for your success in behalf of the people screen, and assuring you of my staunc port, I am,

Very sincerely,
MRS. LORENZA STEVI

Editor "Camera!"

Dear Sir:—You ask readers to give opinions as to the "Shuler question." my only excuse for sitting down for a n to my typewriter. When mud is throwi not somewhat undignified (as well as b waste of time), to stoop down to the and throw mud in return?

What on earth does it matter what *says?* Less than nothing, especially whe only one obscure individual who says

Get on with the job, Sir, and take no of thiss ort of trash .

Yours very truly,
Signed: MAURICE TALB
Mt. Talbot, South Canyon, Hollywood

if your living is in motion pictures you need CAMERA! every week-

Custom-Made Scripts By EDITH M. RYAN

Better stories, better pictures! Better stories, once again, better directors, better actors! Better stories are reputation-makers! Hail the story and the scenario writer who has come into his own!

"Every leading star and producer who have arrived at eminence in motion pictures and kept their places have accomplished it through original stories," says Thomas J. Geraghty, well known scenario writer and production editor who has adapted many Paramount successes and prior to that was associated with Douglas Fairbanks following a long newspaper and magazine career. Mr. Geraghty quickly names Douglas Fairbanks, who has used originals entirely, Mary Pickford, half of whose successes were originals, Harold Lloyd, Charlie Chaplin, "Bill" Hart, Charlie Ray, Tom Mix and others, who have relied so much on original productions of Cecil B. De Mille and the Sennett Comedies as a starter for his argument. He declares that good stories have created star makers and that in the last word the success of the industry is largely in the hands of the skilled scenario writer.

"Every year since the beginning of pictures has shown the development of some phase of the art," says Mr. Geraghty. "Acting has developed about as far as it can go, photography highly perfected, direction has become a science while the last person to develop is the scenario writer. He was almost persona non grata at the beginning, for the early directors didn't care for scripts, didn't know their worth. Now important has he become today, that a clever director wants to be associated with a good scenario writer and even goes so far as to have it put in the contract that he be furnished one who can also cut, title and edit a picture.

"If the good director follows the continuity and does not deviate from it. He is supplied with all the details of production including scene descriptions, with all the action, mood, motivation and the mechanics of gesture faithfully recorded. Everything has been anticipated in the script, so his main business is to get his "props," sets, costuming, cast and crowd to work."

Mr. Geraghty is most optimistic as to the future of pictures, but his list of scintillating scenario writers is not a staggering one. He says the majority are ill named, since they can't follow routine and haven't the necessary experience and knowledge of things to know whereof they write. He confines his list to eight or ten who have survived since the advent of pictures and these he considers experts.

"Many pictures are not only done on the sets but as well in the cutting room. Here your scenario writer who knows production and editing, will take the material and get more insistent values, through the process of putting in and taking out, adding a title where it furnishes the sauce for the action, so to speak," says Mr. Geraghty. "All the text book learning and academic training will not make a scenario writer. He can only become eminent by outstanding work, to have made a reputation like a famous surgeon, lawyer, scientist and back of the reputation must be aptitude, and a thorough experience. The reason there are so few good writers is that those who are promising want to start at the top."

Mr. Geraghty believes that there will be more originals.

"Stories must fit the wearer. There have been so many failures because producers stocked up with stories and plays that could not be made to have the remotest relation to the talents of the star who appeared in them. Here is where the heaviest waste goes in production—investment in stories that are inadequate and the time lost hunting for stories. I look," he added, "for many leading authors to put their own stories into continuity. Booth Tarkington, for one, is greatly interested.

"Working with me on the continuity for his 'Pied Piper Malone,' his original for Thomas Meighan, Mr. Tarkington remarked that he had no conception of the difficulty of scenario writing, that it was far more intricate than play writing, for there is no end to the detail involved."

Mr. Geraghty puts the seal on the art of pictures by declaring that so much more logic is wrapped up in the construction of a picture that the loose ends of a play greatly impede its appeal. He agrees most emphatically with Ben de Casseres, noted New York critic who said recently that all of the seven arts are combined in a perfect picture.

"Back of the perfect pictures is always the superior continuity," says Mr. Geraghty. "Bad continuities have killed many a good story while good ones have saved many a poor

story. The importance of the scenario writer to an empty theater is the same as a play wright with a good play which will open a theater and put a good company to work. He is the first important cog in the making of pictures. With a badly handled story the theater will remain closed. The play, as Shakespeare says, is the thing!"

Mr. Geraghty holds a most distinctive position among the noted writers in the film colony, since his name on screen productions as adaptor has its ranking with star, author and director for he has secured fame on his own for one consistent success after another. It is well understood that he knows his craft, and that he had won a name in the newspaper and magazine world when he turned his gift to originals and adaptations for the screen. The knack of story telling—"the brightening up each old dull bit of fact" as Browning puts it, is his, because he has the trained writer's eye for the right touch at the right time; the expert's quick intuition for values and shading, the experienced man's ability to handle most tellingly, the difficult mechanics in motion-picture making are likewise his because he started as a student determined to be a real force in this art that combines as he insists "all seven of the arts."

Operatic Patriotism By LUCILE ERSKINE

A curious thing happens when Lester Hugo sings. You understand every word. Furthermore, Mr. Castle believes we ought to sing in our own tongue.

"In Italy," he says, "German operas are sung in Italian, in France the same opera is presented in French and you bet the Vaterland goes on hearing German. Yet the same fight is made over there to nationalize the music as is being waged here now. A Russian tenor will sing the different languages of his audience in his concert tours through Europe, but when he gets to us, will he learn English? The idea would make him smile. No, he sings in Russian in the United States."

The movement to snatch music away from the net of European languages was started in Chicago, so Mr. Castle says.

"America began," he went on, "to think a little more of herself after the war. Then we decided to have opera sung in the language we all love and can understand. I feel, though, that Los Angeles rather than the East, is the favored spot for this truly native flower to bloom. For here, you have no mould of prejudice. Free ideas have a quick growth in this luxuriant land, too. And when the new opera house is built in this great music center, why shouldn't we weep with Butterfly in English and soar with Siegfried in our own tongue, too?

"France insisted on French, because being thrilled in the Gallic speech made their men better citizens, developed patriots. If we did the same, every opera sung in English would be another Star Spangled Banner."

Mr. Castle recently left Chicago where he was part of this movement for the lure of the new Mecca of art. On Saturday he was soloist in the concert given by the Trio Intime in Chickering Hall and sang all of the songs, some French, some German, in English.

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Palmborg's Paragraphs

Continued from Page 13

He is wise enough to know that "all work and no play makes Jack a dull boy," yet I doubt if he has ever been inside any of the gay cabarets of the city. He prefers the mountains, the streams and the big outdoors.

He is happily married and has a fine boy. He is not one to talk of his personal affairs, except when arranging for his family's welfare and comfort. He is a clever business man, as well as an actor and has made numerous real estate investments which have proven to be very wise. At present his home is in one of the very handsome flats that he owns—a comfortable, tasteful place, located where each month sees an increase in its value.

Mr. Chaney is one of my largest policy holders and I am proud to have him as one of my clients and I hope I have him as a friend. An honorable man, fair and square, a man that's a man.

But perhaps, I am not one who sho giving opinions of one's acting ability— insurance man appreciates these portray life—for he encounters it in all its stage knows the real when he sees it.

Lon Chaney, the citizen is an unusua Quiet, forceful, realizing that life is a business. In appearance a man's man, st and strong with broad shoulders, cle features, high forehead, bright eyes and teeth that flash when he smiles.

He is a strong, substantial type of a the kind that any community would be for having had in their midst. One wl lieves in right living and right thinkin lieves in study and mental developm great student of books and of human n A popular man, well liked by all who him. Everyone "on the set" has a good for Mr. Chaney.

Moses

By ERIC MAYNE

Continued from Page 15

By faith he saw the day of freedom and the land of great glory. Nowhere in history have we clearer proof of the inexorable demands that are made upon leaders. The people were clamorous for water and the Almighty instructed him to speak to the rock and water should be given. But the impatience of the people exasperated him, and he smote the rock vigorously twice, and said, "Here now, ye rebels, must we bring you water out of this rock?" He lost his temper, and with that he lost the promised land. Even after all his great work he overstepped the mark.

The greatest man must remember that he is a man, not a God.

If for a moment he forgets that, he loses all.

And now we come to the tragic close of this great career. But by the beauty and strength of his character, Moses turns the tragedy into a sublime epic. His greatness as a leader enabled him to realize the justice of his fate. When a man has done his work and he tries to do more, he undoes that which he has already done. Moses had worked for the people, and so long as that work went on ,the end was being accomplished. He was the greatest man, but above him there was a greater Power and to that Power, with the grace and dignity and strength that had sanctified his whole life, he gave devout submission. "But no man knoweth of his sepulchre unto this day."

and then into a patch of fertile country for the most part tramping aimlesly i desert of ignorance, always striving to the dark river of Doubt and Greed and having no one to lead them in the right when they are inclined to go, and havir mind to follow when the way is pointed

Moses overcame the discouragement of episode and the Commandments were re- and enforced. As we read we cannot f be amazed at the indomitable perseve that characterized his whole life. Acco to the chronology, he was eighty when the derings started, but all his actions indicate he was in the prime of vigorous manl Aaron, his brother, was some years older. led the worship; and Miriam, his sister, le singing and dancing before the Lord. T were indeed great people. They did work humanity when it needed it most, and in coming years, as the world's discernment vances, their work will receive greater a ciation.

The Leadership of Moses is without par in history. No man, since the beginning o world, has ever dealt so long, so patiently, ignorance, stupidity and opposition. No has ever achieved such amazing results. man ever worked with a clearer insight. knew what his people were. He knew wha wanted them to be, and he knew the tren dous odds against him, and yet he went

Casts of the Week

"Yankee Madness"
Directed by Chas. R. Seeling
for F. B. O. release

CAST

George Larkin	Ollie Kirby
Billie Dove	Tom Wilson
Walter Long	Earl Schenck

Manuel Camere

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"Flattery"

John Bowers	Marguerite de la Motte
Alan Hale	Grace Darmond
Edwards Davis	Lewis Morrison

Larry Steers

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THE WORLD'S GREATEST FILMPAPER

Volume VI — SATURDAY, FEBRUARY 2, 1924 — Number 42

Terms Films "Rotten"

D. W. GRIFFITH DISPUTES LONG-RUN HONORS; OUT-DISTANCES OTHERS BY FAR

Premier Producer-Director Cites "Way Down East" and "Birth of Nation" as Examples; Net More; Bigger Audiences

With the recent claim that a new record has been made for the long-est run of a motion picture on Broadway, it is interesting to recall that "The Birth of a Nation" ran at the Liberty Theater for forty-four weeks. This theater had a seating capacity 75 per cent greater than the Criterion Theater, for which the new record is claimed. To draw a fair comparison, it would be necessary for "The Covered Wagon" to continue thirty-three weeks more to equal the actual record of D. W. Griffith's old masterpiece.

"Way Down East" also makes a forbidding challenge to the new record, as this picture ran for forty-two weeks at the Forty-Fourth Street Theater, with a seating capacity of more than fourteen hundred, or more than twice as large as the Criterion (N. Y.). To equal "Way Down East" record, "The Covered Wagon" would have to run more than eighty weeks.

As to prices and volume of money, "The Birth of a Nation" played to the highest theatrical prices of that day, or two dollars a seat, and a similar price for today would be three dollars a seat, which is the standard theatrical price. "Way Down East" played at two dollars for orchestra seats, with two hundred of the best seats at three dollars, and eighty seats at five dollars, whereas "The Covered Wagon" has held the top price at one dollar and a half.

The totai records show that both "The Birth of a Nation" and "Way Down East" played to more than twice as many people and to not less than four times as much money as the new claimant.

Helene Chadwick Signs N. Y. Contracts

Helene Chadwick, shortly after her arrival in New York, signed two contracts which will keep her busy in the East for the next two months.

Miss Chadwick has been selected to appear opposite Rudolph Valentino in his first production for Famous Players-Lasky. Production on this will start within the next four weeks.

In the meantime Miss Chadwick will play the leading role in "The Masked Dancer" for Distinctive Pictures, upon which she will start work immediately.

Kerr Voted to Metro Executive Staff

Harry Kerr, for the past two years casting director for Metro, has been advancer to the executive staff of the studio and in the future will be assistant to Joseph Engle, vice-president. Kerr is succeeded at the casting office by Pete Hungate, for several years in the casting department of Lasky"s.

Slater Will Head Goldwyn Rentals

Clyde Slater has been added to the executive staff of the Goldwyn studios. He will be sales-manager of the newly created rental department. The studio has enlarged its technical equipment and is making an active campaign to induce independents to produce their pictures there.

This is the first time that the big Culver City plant has been open to outside producers.

Helen Lynch Cast in De Mille's 'Triumph'

Cecil B. DeMille has cast Helen Lynch in an important role in "Triumph" his current feature and his first directorial effort to follow "The Ten Commandments."

Miss Lynch was chosen for the role by Mr. DeMille after a careful scrutiny of available players, for her natural beauty and ability to wear stunning creations. She is now in the hands of the Lasky modiste and will appear in no less than ten new gowns.

Evelyn Selbie, whose characterization of the lame mother in strom's production of the famous "Name the Man," Victor Sea-Hall Caine novel, has been greeted with expressions of highest approval by local critics.

Defiles Pulpit With Message

Infuriated by the speed and vigor with which the film people replied to his recent editorial assault Bob Shuler, "reform"-crazed pastor, last Sunday night delivered a prelude sermon at his church in Los Angeles and read excerpts from "Camera!" and Filmograph denouncing his tactics. Needless to say he read only the parts that weren't too severe and twisted the replies to suit his own purposes.

He said the motion picture industry was "rotten," and instead of making any apology he would continue his tirade in the next issue of his magazine. His message, however, did not please his congregation and disgust was much in evidence.

NEILAN WILL START ON "TESS OF THE D'UBERVILLES" WITH BLANCHE SWEET

Noted Director Will Return to Goldwyn Fold; Will Film Renowned Subject; Starring Wife

Marshall Neilan is to return to the Goldwyn fold and continue work on his contract, interrupted since last spring for a long vacation and for his direction of Mary Pickford's' "Dorothy Vernon of Haddon Hall.

His first picture will be the many times postponed "Tess of the D'Ubervilles" with his wife, Blanchec Sweet, as Tess." Camera work is awaiting the release of Miss Sweet by Thomas H. Inc, who has had her at work behind closed doors for many weeks on "Those Who Dance." It is expected that she will be free in about ten days.

When "Tess" is started it will be the first time that Miss Sweet has worked under the direction of her husband since 1918, when they did "The Unpardonable Sin" together.

And when it starts one of the oldest mutual admiration societies in fildom will resume its daily meetings. "Miss Sweet is the most wonderful actress in the world—the cleverest, most adaptable,, most beautiful, most soulful, most intelligent—" and so on until his listener wanders away, "Mickey" will tell everyone who comes on the set.

"Mr. Neilan is a genius, a positive genius, when it comes to the direction of pictures," Miss Sweet will start her conversation with a visitor. "He is limited by the commercial necessities of picture-making. But he stands out head and shoulders above every other director in the business. I feel inspired when I work with him. He could make a great acctress out of any woman."

Dorothy Seay With 'Flattery' at Waldorf

The portrayals of little Dorothy Seay continue uninterruptedly. According to latest report she was at the Waldorf studios playing the part of an old-fashioned girl in "Flattery," which is being directed by Tom Forman.

Belcher Protege in S-L Service Film

Ina Anson, pupil of Ernest Belcher, is dancing in "The Shooting of Dan McGrew" the famous Service poem being filmed for the screen by Sawyer Lubin at the Metro studios.

The work of Philippe De Lacy is replete with heart interest. He enjoys an enviable position in the ranks of motion picture children. At the present time Philippe is playing in "The Shooting of Dan McGrew" which Sawyer-Lubin is filming at the Metro studios. Previous portrayals include "Rosita" with Mary Pickford, "Pioneer Trails" for Vitagraph, "Divorce" with Jane Novak, the soon-to-be-released "Why Do We Live?" in which he plays the principal role, and many other productions of note.

Gertie Has Reel Artistic Recipe

"To a five-reel measure of good story, add six parts of capable artists, one tripod of first-class cinematography, flavor to taste with dashes of comedy and melodrama, turn it over to a conscientious director for mixing, garnish with a box-office title and clever sub-titles, serve with hot exploitation sauce, and you have a palatable photoplay pudding."

That is the recipe given by Gertrude Astor. Admittedly, some of the ingredients for this morsel of entertainment are as difficult to obtain as the wherewithal for a pre-Volstead, but they *are* available.

Sacramento Buys Farnum Script

Dorothy Farum, writer and scenarist has sold to the Sacramento Pictures Corporation one of her original stories, "The Unfair Sex." It is a story of bigamy—a woman who marries a man and a career at the same time.

The picture is scheduled to go into production immediately following "Listen Lester"—now being produced by the Sacramento Corporation with Louise Fazenda in the leading role.

Miss Farnum recently completed screen adaptions of "Beau Brummel" and "Lover's Lane" for the Warner Brothers.

Lewis Sargent and Billy Franey are playing the leading male roles in the third Hysterical History Comedy, "Benjamin Franklin," which Bryan Foy is directing at the Hollywood Studios.

Cameraman Shoots Night Sea Fight

What are expected to result in the most perfect and most beautiful moonlight scenes ever made a part of a motion picture were filmed last week for Frank Lloyd's "The Sea Hawk," now in its 4th week of production, by Norbert F. Brodin.

With the moon's rays making a very helpful hilation upon the ocean Mr. Brodin's camera recorded the attack of a Moorish gallease upon an English frigate of the 16th Century period, and of the chase which ensued. The night scenes made off Santa Catalina Island clearly show the action abroad both vessels in silhouette and considerable detail is revealed by the light from cannons and flares used in the combat between the gigantic ancient sea-craft.

Swickard Continues Stern Portrayals

Josef Swickard will be seen in prominent roles of the stern father type he made famous in "The Four Horsemen," as he has finished such a role in Wm. B. Brush's picture, "Defiance," at the Hollywood studios and is now in a like type with Jackie Coogan in his next picture, "A Boy of Flanders."

Tom O'Brien has completed his part under Scotty Dunlap's direction at the F. B. O. studio in a six reeler of the temporary title, "The Dollar Mark." O'Brien carries the heavy role.

FITZMAURICE WILL LOCATE ENTIRE UNIT HERE; MARKS BEGINNING OF RETURN TO WES

Director of 'Eternal City' Will Film 'Cytherea' Says Hollywood Peerless; Rest En Rou

George Fitzmaurice, director of "The Eternal City," will transfer his eastern producing activities to Los Angeles and establish permanent producing headquarters here immediately. This move is in accordance with Samuel Goldwyn's policy to center his producing in Los Angeles due to unsatisfactory working conditions in the East.

The picturization of "Cythtrea," the celebrated novel by Joseph Hergesheimer, and for which a number of scenes have already been made in New York, will be transferred to Los Angeles immediately. Among the players who will arrive shortly to continue their work in this picture are Lewis Stone, Alma Rubens, Irene Rich and Constance Bennett, daughter of Richard Bennett.

Within the next week Mr. Fitzmaurice's producing organization, including Robert Schable, business manager, Arthur Miller, chief photographer, and Sheridan Hall, assistant director, will arrive here from New York. Studio arrangements are now being perfected by Mr. Fitzmaurice and actual "shooting" will be started within the next ten days.

The transfer of Mr. Fitzmaurice's organization to Los Angeles comes as a surprise to the producing world here. The story has been adapted to the screen by Frances Marion, who arrived here last Sunday with Mr. Fitzmaurice, and was to have been partially produced abroad. In this connection, the director said: "Despite what has been said, I personally feel that there is only one place to make pictures, and that is Los Angeles. I have produced in New York, and I would like to say that Manhattan —or any other eastern city—can never compete with Los Angeles. New York, wonderful as it is, does not offer the physical facilities of Los Angeles. It is more expensive to make pictures in New York than in Los Angeles. Players and talented artists in the East look upon motion pictures as a side-line. It is a means of picking up some extra pin money. The technical talent cannot compare with that in Los Angeles. There is not the ficiency among the producing p sonnel that is found here. (stacles causing losses of time c stantly confront the eastern p ducer.

"At first we planned to tour rious countries to make 'Cythere After carefully analyzing the uation with Mr. Goldwyn and M Marion, we decided it would be waste of time and money to ca out our original plan. We fou that the picture can be made Los Angeles in its entirety, a with the exception of the scen already in New York, this is wh we will do.

"Our moving to Los Ange comes as a result of experience New York which clearly indica that our pictures must be made he if we wish to obtain the best tistic results at minimum cost. V are merely another example of t contention that Los Angeles nee never worry about New York p ducing competition."

Renaud Hoffman has left for New York City to confer on the opening presentations in that city of his two productions recently completed at the Hollywood studios. He will return to Los Angeles by the middle of February to commence production of another feature film.

Hersholt Loses No Time at All

Three hours after he had completed his role in support of Constance Talmadge in "The Gold Fish," Jean Hersholt was playing one of the featured parts in "The Woman on the Jury."

Hackathorne Fights Way to Fam

"She was educated in a conve in Switzerland," say the notic "He ran away from milita school to join a repertoire co pany."

"He was formerly a rising you sculptor in Paris."

All of which is, many tim found to be untrue when inves gated.

The "up from extradom" myth getting to be almost as commo Comparatively few screen stars prominent player of today ha risen from the extra ranks. A n able exception is George Hack thorne.

Hackathorne, who was giv credit by a national magazine two of the outstanding screen pe formances of last year—in "H man Wreckage" and "Merry C Round"—really was an extra. was less than that when he can to Hollywood—he was just a l looking for a job in motion p tures. The woods were full them, but George was determine

His first part was in a m scene. He added a little to t size of the throng, but he couldn even point and say "That's me when the picture was screene He was in there somewhere, b he simply couldnt be seen witho an X-Ray. Subsequently he g "bigger parts." Sometimes could be actually seen on the fil for a flash or two.

Then he got his first bit. H rise was speedier after that. H first really dominating role was the Little Minister in the Famou Players-Lasky production of th title. His latest film is "The Tu moil," in which he heads an al star cast, playing the part "Bibbs," who is the storm-cent of all the turmoil in the story.

Etiquette Shark Aids Griffith's "America"

Percy Sykes, of London, Eng. former commander in court etiquettes, aided D. W. Griffith in staging several of the most spectacular scenes in "America," the photodrama of the War of Independence, being filmed for the Daughters of the American Revolution which is scheduled to have its world premiers at the Forty-Fourth Street Theater,, New York,, Feb. 21.

Until Sir Percy, who has been three presented at the Court of St. James, as well as at the royal courts of India,, Persia and other Eastern countries, volunteered, Griffith and his research workers were at a loss to learn the details of court ceremonies in 1775, for despite the voluminous writings of the diarists of that period, none of them described formal court etiquette in detail.

Caldwell is Working to Put "Miracle" Over

Orville Caldwell, playing male lead in Morris Gest's "The Miracle," Broadway's greatest sensation for many a season, if not in its whole history of things theatrical, has had for many weeks only one word in his lexicon-rehearsals. For the two weeks before the opening of "The Mircale," he writes he had had no time to eat or sleep.

"My final rehearsals started with a continual grind from 12 noon of every day until 6 or 7 the following morning. Now we have started on another round of rehearsals since some changes have been made in the cast due to alternating in the role of the madonna."

So popular is the production, that Mr. Caldwell states that the house is practically sold out until the second week in March, when he overheard reservations being made the other day when he endeavored to get seats.

Has Played in Eight Countries

The distinction of having appeared in motion pictures produced *in eight different countries* belongs to Otto Matiesen, appearing this week in "Scaramoucche" at the Criterion Theater.

His screen debut took place several years ago in Demark, where he played in one of the first film productions made in Europe. In succession came France, Germany and England. The remaining four countries in which Matiesen has *enacted screen roles are Canada*, Spain, Mexico and the United States.

It is interesting to note that he has taken part in more photoplays in this country than in all the foreign countries combined.

Raymond McKee has been added to the cast of "Rose of the Ghetto," R. William Neill's production for Grand-Asher.

Aha, curses! Wicked work is under way! Who will protect the fair damsel from the clutches of the villainous Apache? It is none other than the diminutive Viola Dana shrinking under the cruel and merciless glances of Otto Matiesen.

This remarkable character study is from "Revelation," the forthcoming Metro picture directed by George D. Baker, which is declared to be Viola Dana's most ambitious effort to date. It is typical of some of the tremendous dramatic moments contributed by Miss Dana and Matiesen, and bids fair to create a new note in productions of colorful setting.

Penn Town Throws Party for Wm. V.

Doubtless every town and hamlet in the United States has its "idol" or its "home-town boy that made good in the big city"; but it remains for these same communities to demonstrate their real affection for their respective "shining example" as did the little city of Chambersburg, Pa., when a photoplay in which William V. Mong was one of the featured players held down the boards at the local "opree" house.

The announcement that "Bill" Mon gwas coming to the city's one picture house via the screen was the signal for a real demonstration. Flags and bunting, long unused, were dragged out from the attics, and the village band immediately went into semi-weekly rehearsals. The city fathers sent their "Prince Alberts" out for special renovating and the good mothers again took their wee youngsters on their knees and for the 'steenth time related the story of how young William V. Mong made good.

And then came the night of the exhibition of the picture of pictures. As the Chambersburg Clarion said of the event, "it was an eve that will not soon be forgotten. Our esteemed fellow-townsman was the outstanding actor in the entire seven reels, and we should one and all be proud of our own William V. Mong."

Charlie Chaplin Seeks Feminine Foil

Charlie Chaplin is without a leading lady. Finding one is so far the greatest difficulty encountered on his new picture. The story is complete, sets built, locations chosen and camera tests made. All is in readiness for the "shoot," but with no leading lady in sight.

Having elevated Edna Purviance to stardom in "A Woman of Paris," Charlies has been on a hunt for the past six months, looking for a suitable type to play the girl with him in his next comedy.

She may be dark or fair—not necessarily beautiful, it attractive and has a piqant freshness and charming personality. Experience not necessary, but brains very essential. To the lucky girl chosen, it may mean her future in the films.

Miss Purviance has been Chaplin's leading woman for more than seven years and is still under contract to him. She is to be again presented in a dramatic production which will be made under Charlie's supervisions.

When Reginald Barker changed the title of "Cape Cod Folks," his latest photoplay, to "Her Man," he covered three romances with two words. In this Mayer picture Barbara Bedford and Renee Adoree are the sweethearts respectively of Bob Frazer and Eddie Phillip while Ioan Standing and Victor Potel, two of the ablest comedians on the screen, play opposite one another just as effectively if less seriously than the other quartette.

For Week Starting Monday, Feb. 4th, 1924

Pulse of the Studios

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Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BRONX STUDIO. 1745 Glendale Blvd. Kenneth Bishop, Gen'l Mgr.						Drexel 42
Willey Productions.						
Fred Reel	Bill Paton	Zerr	Lane	Fred Reel	"The Gasoline Cowboy"	1st Week
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						593-5
Fred Caldwell	Muriel Reynolds	Hollister	Ray Rounsaville	J. S. Moorehouse		Preparing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						432-1
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	Feature Comedy	Preparing
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 31
Harry Beaudine	Jimmie Adams				2-Reel Comedy	3rd Week
Scott Sidney	Dorothy Devore		Clemens		2-Reel Comedy	2nd Week
CHARLES RAY STUDIO. 3700 Beverly Blvd. A. A. Kidder, Jr., Gen. Mgr.						Drexel 21
Hunt Stromberg Productions.						
	Bull Montana				2-Reel Comedy	Preparing
Hunt Stromberg	Harry Carey				"Desert Rose"	Preparing
Butterfly Comedies.						
Sherwood MacDonald	All-Star	John Thompson	Art Hilton		2-Reel Comedies	Preparing
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						431-1
Independent Pictures Corporation. Jesse J. Goldburg, Pres. & Gen'l Mgr.						
J. P. McGowan	Franklyn Farnum	Walter Griffin	Mack V. Wright		"The Fight With Fate"	Editing
Jack Nelson	Franklyn Farnum	Walter Griffin	Mack V. Wright		"The Man Who Forgot"	1st Week
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						598-1
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Conley	Meehan		Staff	Comedy	Editing
Jack White Corp. (Educational Release) (Cameo Comedies)						
Al. Ray	All-Star	McGill		Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
Floyd Bacon	Lloyd Hamilton	Corby		Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						Holly 30
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
John Ford	All-Star	Schneiderman	Ed. O'Ferna			5th Week
Wm. Wellman	Chas. Jones	Joe August	Horace Hough		"Vagabond Trail"	Editing
Jack Blystone	Tom Mix	Dan Clark	Eugene Forde		"Mixed Manners"	4th Week
Edmund Mortimer	John Gilbert	G. O. Post	Walter Mayo		"The Apache"	4th Week
GARSON STUDIO. 1845 Glendale Blvd.						Drexel 00
Benny Zeidman Productions.						
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						Holly 01
Monty Banks Productions.						
R. Wm. Neill	All-Star		Josef Von Sternberg		"Rose of the Ghetto"	3rd Week
Charles Swickard Productions.						
Chas Swickard	Jos. Swickard	Art Reeves	A. C. Eddington	Harrey Gates	"San Francisco"	Preparing
GOLDSTONE STUDIO. 1426 Beachwood Dr.						Holly 26
Phil Goldstone Productions.						
Al. Neitz	Wm. Fairbanks	Roland Price	Ralph Dietrich		"The Texas Ranger"	Editing
Al. Neitz	Wm. Fairbanks	Roland Price	Ralph Dietrich		"The Bar-T Mystery"	1st Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						761-7
			M. K. Wilson		Feature Drama	Preparing
Tiffany Productions.						
Robt. Leonard	Mae Murray	Ollie Marsh	David Todd		"Mademoiselle Midnight"	6th Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						Holly 14
Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.						
Finis Fox Productions.—R. R. Beatty, Bus. Mgr.						
Priscilla Moran Productions.—O. M. Baker, Bus. Mgr.						
M. Webb	Priscilla Moran					Preparing
Hysterical Histories Comedies.						
Bryon Foy	All-Star	McGann	Wallace	Foy	1-Reel Comedies	Schedule
Madeline Brandeis Productions. H. S. Bucquet, Prod. Mgr.						
Renaud Hoffman	All-Star					Preparing
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Al. Neitz	Jack Perrin			Al. Neitz	"Wild and Woolly"	3rd Week
Sanford Productions.						
F. S. Mattison	Mattison		G. Ertl		"The Ragged Robin"	4th Week
INCE STUDIO. Patricia Foulds, Casting. Clark W. Thomas, Gen. Mgr. Culver City.						761-7
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharp	Buddy Ericksen	C. Gardner Sullivan	"Against the Rules"	11th Week
Lambert Hillyer	All-Star	Howard Anderson	Lester Manter	Arthur Statter	"Those Who Dance"	8th Week
Regal Pictures, Inc.						
Wm. Beaudine	Kirkwood-Lee	Ray June	Tenny Wright	C. Gardner Sullivan	"Love and Lies"	5th Week

ard Louis on Third for Warners

ard Louis,, veteran actor of he ge who has played under ave, Belasco, Shuberts and the rominent producers has been ign by Harry Rapf for a part n "oadway After Dark," which Mot Bell is directing on the War r lot.

Tl marks his third consecutive nga ment at this studio—his the pictures, "Daddies" from the pla play, and "Beau Brummel" having been recently com- ete In "Beau Brummel"—Lou is said to give a remarkable erf mance as the Prince of Wal—and was ccomplimented igh by John Barrymore, who lay the title role, for his splen- d ork.

ows in Footsteps of Emancipator

Hywood has its own rail- plit ! In characteristic fashion, he m's follower of Lincoln is an ttra ive young actress, Rosemary or.

Si e the completion of her role n Hory Johnson's production of Sw ds and Ploughshares," for F. B. Miss Cooper has acquired lo cabin, which is one of the anc arks of the motion picture apl. It is constructed entirely f lit logs, chinked up with do in the fashion of the pio- cee It was in just such a house hat Lincoln lived, and the other arl settlers in the Middle West nd he Far West.

Bore she came to pictures, Miss Coo r was a school teacher at Dou as, Arizona, so that she was am ar with this type of house, ind many of the original struc- ure in that border town are still ta ng. She found her new home n slight state of disrepair, and cc dingly has been spending the re since the conclusion of her ate engagement, in splitting logs nd ixing mortar, in true pioneer as n, for her log cabin!

thers Race for Pen Laurels

arles and Albert Kenyon are or ers, not only by blood but also by rofession. Each of them has be writing for the screen for sev- ra years, although always inde- e ently. About a year ago they bo finished their contracts with an producing organizations and en ed the free-lance scenario ne During the past year they ha each sold four originals and six adaptations. For the coming re they have made a wager as to wh of the two will sell the gr ter number of manuscripts, and th bet is being discussed with co iderable interest at the Writ- er Club, of which they are both m bers.

t the present time Charles is ad ting "The Mark of Cain" for Pa and Albert has just finished hi script on "The Monster" for Ka nd West. Charles is one lap ah d right now, since this is his en d adaptation since New Yr's, but Albert threatens to tie th score within the week!

About Anonymous Notes

The editor is constantly receiving through the mail, from various and undoubtedly insignificant sources, any number of impassioned epistles whose authors, while evidently spending much time and thought in penning their thoughts, are wont to forego the accepted courtesy of signing their names thereto. I feel deeply obligated to inform these unknown contribuors that their literary endeavors don't repose for any length of time on my desk, for they are hastily condemned to the office ash-can.

Ever since the inception of correspondence the signature has been observed as the bond and word of faith of the writer. Sending an anonymous letter is like stabbing a man in the back; there is no opportunity for defense. To me it smacks mightily of thievery, the theft of time, and it certainly belies the sincerity of the correspondent, just as if he had said to himself, "I really don't believe a word I've written. I'd better not sign my name for it if is made known my friends will give me the horse-laugh." Which, in all probability, they would do. At any rate, they hand me a big kick, these idiotic scribbles. Whenever I get one I surmise there is something radically wrong in the cerebral regions of the one on the other end, for they sure sound cuckoo.

For instance; last week I got a brilliant masterpiece just bursting with the sensational news I had changed the pages of "Pulse of the Studios." I was really surprised to hear this. The writer went on to state that she (for it was evidently a woman) would have joined the army of "Camera!" subscribers hadn't I mutilated the paper in this atrocious manner. That sounded pretty raw to me; dragging out this brand-new skeleton from the closet after she had had at least six years to subscribe. Of course, we nearly had heart failure upon hearing that our unknown critic was not going to be on our mailing list! It meant so much to us.

Someone else (a man, I think) has been spending his spare moments of late engraving sweet odes to me. He has sent in two or three gems informing me that I was all wrong, etc.. etc. The backbone of his complaint was, as he claimed, that the Hal Roach studio was all bawled up in the Pulse. He helped straighten out the supposed tangle by letting me in on the fact I was n. g. when it came to getting the right information. However, as I got the news direct from the Roach studio I decided I'd better not call upon the great advisor tipping me off as to what was what and when and why. So his letters went up in smoke, sad to say. All I've got to say to him, wherever he is or whoever he is, is this; you'd go a lot further in life by spending more of your time on constructive effort than destructive criticism. If you think you're getting anywhere with me by writing such a lot of junk you're all wrong. It doesn't mean a thing in my life.

Remember this; there's one thing we're never afraid of and that's The Truth. It may hurt at times, sure, but it's all in playing the game fair. If any of you think our paper's the cheese you're certainly entitled to your own opinion. "Camera!" isn't perfect. I know it. For that matter there's not a publication in existence that's perfect, or else they would not be continually announcing the bigger and better things they hoped to accomplish in the future, for there would be no such thing as bigger and better for them. Perfection is never won, no matter how hard we fight, and we of "Camera!" are fighting pretty hard. You can abide by that old custom; if you like "Camera!", tell your friends; if you don't like it, tell us. In any event we will always be glad to give you full hearing through our paper, provided you show your good faith by signing your letters, not necessarily for publication but so we will know who's who. Maybe we can learn a lot from what you have to say. I think that on the whole "Camera!" has given all of you a pretty fair break, and I trust that in time to come those of you who strike at us like vipers under cover, will be courteous and considerate enough to observe the basic kindnesses of correspondence, and thus be accorded our respect as ladies and gentlemen with whom we can deal on an equal plane.

Until such time, however, we refuse to take your admonitions with any seriousness, and your missives will continue to travel the waste-basket trail swiftly and surely, denied publication and comment.

RALPH LEWIS, WITH ILLUSTRIOUS RECORD, SEEKS RURAL ROLE; STARTED IN 1911

Past Includes Twenty-Seven Murders and Twenty-Two Death-Bed Scenes; Would Farm

Ralph Lewis, since starting his career in motion pictures with D. W. Griffith at the old Biograph company thirteen years ago, has played in one hundred and fourteen screen dramas, ranging from the split-reelers put out by the Biograph and including the big Griffith special twelve-reel features like "Intolerance" and "The Birth of a Nation."

He has played the role of a judge seven times, a politician ten times, a police officer three times, and has portrayed a ship captain twice. He ha scommitted twenty-seven murders and incidentally was himself killed thirty times. Lewis has been before the camera in twenty-two deathbed scenes. He has fought numerous duels and has gone down with sinking boats on three occasions.

He has played father to almost all of the big screen scars, including Mary Pickford, Norma and Constance Talmadge, Alice Terry, Lillian Gish and many others.

However, he has never played the role of a farmer, and for more than two years he has looked forward to enacting the role of the monarch of the farm.

Rowland V. Lee, who is expected back in Hollywood next month from a trip to Europe, is bringing home the "bacon" in the form of several American rights to noted European plays and several younger set" novels published recently by English firms. Lee has three more films to do on his current Fox contract.

Belle Green, film ingenue, has temporarily deserted pictures to essay a role in "Cornered," the current stage production at the Morosco Theater. While her part is not very big in scope, she has won the commendation of critics and public alike for her performance.

She is the sister of Dorothy Green, at one time one of the most popular delineators of heavy and vampire roles in motion pictures and well known in the New York film world. Contrary to her sister, however, Belle is seeking parts of a sweeter and kindlier nature.

A. S. C. Elects Louis Tolhurst

As an expression of appreciation of the work he has done in the world of the camera, Louis C. Tolhurst has been unanimously elected a member of the American Society of Cinematographers. The society has manifested an eager interest in Tolhurst's investions connected with microscopic motion pictures and has approved with official enthusiasm the remarkable achievements of the scientist in the "Secrets of Life Series" he is making for Sol Lesser, president of Principal Pictures Corporation. Previews of "The Bee," "The Ant" and "The Spider" have been given the camera experts who deemed it an honor to enjoy the fraternal association of the man who has made miscroscopic motion pictures possible and of vital and illuminating interest to non-technical audiences Frank B. Good, one of the society's distinguished members and head camera man of the Jackie Coogan productions in proposing Mr. Holhurst said that in his opinion the applicant conferred and received an honor and that the society's ideal was materially furthered by his membership, that ideal being "That membership in the Society may become a mark of distinction based on merit."

Nellie Bly Baker who jumped into fame in the part of the masseuse in Chaplin's dramatic production, "A Woman of Paris," will again be seen in his first comedy for United Artists in which Charlie himself will be the comedian of old.

There will be a comedy of Alaska during the days of the rush for gold and will give Miss Baker an opportunity to portray a comedy role in the character of a dance-hall girl of the mining camps.

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						**Holly 21**
Buster Keaton	Buster Keaton	Elgin Lessley	Walter Reed	Jean Havez	"Sherlock Junior"	11th Week
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						**Holly 2**
Paramount Pictures. (Famous Players-Lasky Release.)						
James Cruze	All-Star	Karl Brown	Vernon Keays	Walter Woods	"Magnolia"	Editing
Dimitri Buchowetzki	Pola Negri	Alvin Wyckoff	Cowen	Paul Bern	"Men"	1st Week
George Melford Productions.						
Geo. Melford	All-Star	Chas. Clarke	Kenneth Hawks		"The Glorious Tomorrow"	5th Week
Cecil DeMille Productions.						
Cecil DeMille	All-Star	Bert Glennon	Paul Iribe		"Triumph"	4th Week
Herbert Brenon Productions.						
Herbert Brenon	All-Star	Bert Baldridge	Harold Schwartz	Verne-Bingham	"The Breaking Point"	3rd Week
Sam Wood Productions.						
Sam Wood	All-Star	Al. Gilks	John Waters	Willis Goldbeck	"Bluff"	2nd Week
Irving Willat Productions.						
Irving Willat	All-Star	Special Color	Otto Brower	Geo. C. Hull	"Wanderer of the Wasteland"	2nd Week
L. B. MAYER STUDIO. 5360 Melrose Ave.						**431-1**
Fred Niblo Productions.						
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						**Capitol 2**
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	Cowan-Higgin	"Broken Barriers"	Preparing
B. P. Schulberg Productions (Preferred Pictures Release).						
Gasnier	Ethel Shannon	Karl Struss	George Yohalem	Olga Printzlau	"The Breath of Scandal"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Pierre Hungate, Casting.						**Holly 4**
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Cowan-Higgins	"Woman's Intuition"	3rd Week
Sawyer-Lubin Productions.						
Clarence Badger	All Star	Rudolph Burquist	Chas. Hunt	Winnifred Dunn	"The Shooting of Dan McGrew"	5th Week
Jackie Coogan Productions.						
V. Schertzinger	Jackie Coogan	Frank Good	Brewster		"A Boy of Flanders"	Editing
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						**Holly 79**
United Artists Release.						
Raoul Walsh	Douglas Fairbanks	Arthur Edeson	J. T. O'Donahue	Staff	"The Thief of Bagdad"	Editing
Marshall Neilan	Mary Pickford	Rosher	Tommy Held	Staff	"Dorothy Vernon of Haddon Hall"	Editing
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						**Holly 24**
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
F. B. O. STUDIO. Melrose and Gower, 780 Gower St.						**Holly 7**
Mal St. Claire	Alberta Vaughn	Lee Garmes	Lonnie Dorsa	Zanuck	"King Leary"	5th Episode
Emory Johnson	All-Star	Ross Fisher		Mrs. Emilie Johnson	"Swords and Plow Shares"	6th Week
Carlos Productions.						
Jimmy Horne	Richard Talmadge	Wm. Marshall			"In Fast Company"	2nd Week
Sacramento Picture Corp.						
Wm. Seiter	All-Star				"Listen Lester"	4th Week
Dunlap Productions.						
Scotty Dunlap	Mildred Harris				"The Dollar Mark"	4th Week
Chas. R. Seeling Productions.						
Chas. R. Seeling	Geo. Larkin	Goodfriend-Goodstead	S. Miller	Plympton-Seeling	"Yankee Madness"	3rd Week
ROACH STUDIO. Culver City. Warren Doane, Mgr.						**761-7**
Rob Wagner	Will Rogers	Robt. Doran	Hennecke	Staff	2-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
Ralph Cedar	Chas. Chase	Ed Willatt	Clarence Moorehouse	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Frank Young	Leo McCarey	Staff	2-Reel Comedy	Schedule
Geo. Jeske	Stan Laurel	Frank Young	Leo McCarey	Staff	2-Reel Comedy	Schedule
J. A. Howe	Spat Family	Nick Barrows	Hamilton Kinsey	Staff	2-Reel Comedy	Schedule
Fred Gioul	Earl Mohan	Len Powers	Lew Foster	Staff	1-Reel Comedy	Schedule
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						**Holly 79**
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Seitz	Allene Ray	Walker-Cooper	Doc Joos		"The Fortieth Door"	4th Week
Maloford Productions.						
Maloney-Williamson	Leo Maloney	Badoracco	Stratton		"Payable On Demand"	2nd Week
H. J. Brown Productions.						
Al Rogell	Fred Thompson	Walker	Don Duncan		"The Silent Stranger"	Preparing
Howard Davies Productions.						
H. Davies	Howard Davies		Joe Murphy		"Fools of Fate"	4th Week
SENNETT STUDIO. 1712 Glendale Blvd.						**Drexel 15**
Erle Kenton	Harry Langdon	Spear	Gray		"The Lady Barber"	4th Week
Del Lord	All-Star	Billy Williams	Stevens	Staff	"The Hollywood Kid"	Schedule
STUART MACK STUDIO. 1329 Gordon St. Stuart Mack, Gen'l Mgr. Wm. Muench, Casting						**Holly 19**
Stuart Mack Productions.						
Stuart Mack	Lola Patti		Harry Crawford	Staff	"Everyday Mystery"	6th Episode
Geo. Ezra Crane Jr. Productions.						
	Geo. E. Crane		J. Cunningham			Preparing
SUNSET PRODUCTIONS. 7425 Sunset Blvd. A. J. Xydias, Pres. and Gen. Mgr.						**476-C**
Jack Nelson	Kenneth McDonald		Harry Fraser	J. Ingman Kane	"After a Million"	5th Week
J. B. Warner Productions.						
Robt. Bradbury	J. B. Warner	A. MacManigal	Jack Pierce		"Wanted by the Law"	3rd Week

George Larkin and Ollie Kirby are famous for their artistic dance interpretations, one of their most popular being the Argentine Tango. During the filming of "Yankee Madness" for F. B. O., in which Mr. Larkin is being starred, their talents were emphasized in a new version of the Tango especially created by Mr. Larkin for this picture. Miss Kirby is also a member of the cast.

"HIEF OF BAGDAD" WILL REACH RTISTIC HEIGHTS; MOST LAVISH

Wilson, Sterling and Willy Pogany Engaged to Aid in Preparation of Fantastic Production

The influx of leaders of other arts into motion pictures seems to reach its height when a single production engages the services of America's foremost composers, and poster artists. The musical background of "The Thief of Bagdad" is a symphonic work by Mortimer Wilson, whose New Orleans prize overture emphasized his versatility. Previous to this the whole world of music knew him for his chamber music,, symphonies and other classic work. Wilson's published works on orchestral technique and instrumentation are the basis for degrees in leading musical conservatories of this country.

In titling this picture,, Douglas Fairbanks, wishing to preserve the fantastic spirit of the story, got at the assistance of George Sterling, the poet. While England has long looked upon Sterling as America's greatest exponent of poetry, it is only in the last few years that he has come into his own at home. While he will not necessarily write the tiles in verse, the lyrical quality of his work should be especially effective in the romantic speeches.

Even the posters that will announce "The Thief of Bagdad" will strike a new note in advertising art. The are by Willy Pogany, one of our best contempor ary artists and illustrators.

British Film Due Here in Spring

It is expected that sometime in the spring we will be able to see Gaumont's super-feature, "Byron," which presents Howard Gaye, Hollywood screen player, in the title role as release negotiations are now under way for the American showing of the London-made film.

Mr. Gaye's interpretation of the great poet will be of particular interest inasmuch as he has recently completed another historical high light ,the Duke of Norfolk in Paramount's "Dorothy Vernon of Haddon Hall."

Anders Randolf, distinguished actor who plays a featured role in "The Blue Moon" a Grand-Asher photoplay, will next be seen in "By Divine Right" also a Grand production to be released by F. B. O.

William McGann, veteran cameraman of dramatic productions, is photographing the Hysterical History Comedies under the direction of Bryan Foy. John Wallace, formerly of Vitagraph, is assisting Mr. Foy in production.

SABATINI PICTURIZATION CALLS FOR HUGE OUTLAY; COMMISSARIES IMMENSE

Frank Lloyd Films 'Sea Hawk' on Great Scale; Food and Supplies Used in Warehouse Lots

Motion picture producers have realized that "the story is the thing" and that great productions of the future must have the names of good authors and good producers as well as those of widely known stars in order to be successful, but to accurately picturize good stories costs a considerable sum, these days, and Harry E. Weil, production manager for Frank Lloyd"s "The Sea Hawk" a First National spectacle now being filmed on the Pacific and in the studio, has opened his ledger for a few figures to show the reason.

During the first two weeks the Frank Lloyd Company was encamped on an Isthmus location at Santa Catalina Island, 600 extras, 71 technicians, 114 principals and 64 sailors required 2118 pounds of beef, 7114 pounds of veal,, 1635 pounds of wieners, 365 pounds of chicken, 604 pounds of fish and 419 pounds of bacon and ham, 385 pounds of ground coffee and 105 pounds of tea were consumed, 1477 pies were eaten and 2915 loaves of bread were baked in the mess kitchen. 1117 dozen of eggs were served, 1935 pounds of onions, peas, beans, corn and other vegetable were made into soup, 725 heads of celery, 118 heads of cabbage, nearly two tons of potatoes, 75 boxes of crackers, 90 pounds of cheese,, 65 pounds of apples, 75 pounds of oranges and 375 pounds cereals.

Eighteen men were required to provide the meals for the Lloyd company on location, a large barge made daily trips to Los Angeles harbor for supplies. A complete lighting system had to be installed at the camp. Over 150 tents had to be erected and equipped with cots, bedding, mirrors, chairs, locks. Extra blankets to be worn while slaves were not acting, at sea, transportation to and from Los Angeles, for all employees, FOURTEEN—Carema tug boats, many gallons of oil for the engines in the big ancient ships and electric light bulbs, were only a few of the items of expense necessary for the maintenance of one location for the picture and none of which is visible on the screen.

Added to the $200,000 the four ancient ships cost to build and $85,000 worth of costumes, actors, salaries, equipment, studio expense and hundreds of other items,, it is easy to see that to make "the story the thing" on the screen requires a considerable investment.

Midget Gun Memento of 'Covered Wagon'

Vest-pocket pistols have been long in vogue, but John Fox, Jr., the banjo-playing Jed Wingate of "The Covered Wagon," owns what is probably the only watch-chain pistol in the world. It is an inch and a quarter long, is made of silver and shoots a tiny pin cartridge that makes a report out of all proportion to its size.

John was presented with the midget souvenir as a memento of his excellent work in "The Covered Wagon." A. Gilstrom, who directed the clever boy actor in two Jack White comedies, "The Great American Smile" and "Barnum, Jr.," was the donor of the baby souvenir, which is a miniature replica of the pistols carried by Ernest Torrence and Tully Marshall in the Emerson Hough photoplay.

Like all normal boys, John enjoys his little joke. He carries his baby pistol on a watch chain fastened in his coat lapel, and he likes to slip up behind timid boys and girls at schools and then fire off his tiny weapon near their ears. Needless to say, they jump, for the pistol, John says, might even be used to scare off a footpad if one tried to hold him up in the dark.

Mark and Mack

Mark Twain and Mack Swain!

A remarkable similarity in names, indeed, and now comes an equally remarkable parallel in their quotations. For 'twas none other than the beloved chronicler of Mississippi River tales of a half century or so ago who, in reply to a newspaper report of his death, said, "The report of my death is greatly exaggerated."

In a recent issue of "Camera!" through an absurd error we set forth, in a memoriam writing, that Mack Swain, foil of the antics of many of the famed Charles Spencer Chaplin's comic adventures, had joined the Invisible Throng of Filmdom. Through a misunderstanding the name of Mr. Swain was published in place of that of Eric Campbell, who will be remembered as the huge be-moustached terror of the derby-and-cane comedian's existence in the early days of Chaplin film-plays. Campbell was killed in an auto accident several years ago.

Inasmuch as Swain is slated to play an important part in Charlie's forthcoming comedy we can hardly blame him for taking issue with our reference to him as "a dead one." Luck to you, old-timer; may we see and hear more of you!

UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Holly 4

Joseph M. Schenck Productions. (First National Release).

Jerome Storm	Constance Talmadge	Ray Binger	Edward Brophy	Sullivan	"The Gold Fish"	Schedule

First National Productions.

Harry O. Hoyt	Sylvia Breamer		Dan Keefe		"The Woman On the Jury"	3rd Week
Laurence Trimble	All-Star				"Sundown"	3rd Week

Frank Lloyd Productions.

Frank Lloyd	All-Star		Harry Well		"The Sea Hawk"	Schedule

UNIVERSAL STUDIO. Fred Datig, Casting. 433-

Universal Film Manufacturing Co. (Universal Release).

Harry Pollard	Reginald Denny				"Love Insurance"	3rd Week
Edward Laemmle	Billy Sullivan				"Information Kid" Series	Schedule
Wm. Craft	Wm. Desmond		Koehner		"The Riddle Rider"	12th Week
Marchant	Luciano Albertini		Ray Taylor		"The Iron Man"	9th Week
King Baggot	Mary Philbin		Barry		"The Inheritors"	6th Week
Slim Summerville	Slim Summerville		Holland		2-Reel Comedy	Schedule
Wm. Watson	Bert Roach		Harmer		2-Reel Comedy	Schedule
Irving Cummings	Herbert Rawlinson		Woolstenhume		"Clay of Ca'lina"	Editing
Robt. Hill	Laura La Plante	Jack Rose	Wm. Rau	Hugh Hoffman	"An Old Man's Darling"	3rd Week
Wm. Duncan	Wm. Duncan				"The Free Trader"	2nd Week
Edward Sedgwick	Hoot Gibson		Chas. Dorian		"Forty-Horse Hawkins"	2nd Week

VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr. 598-

David Smith Productions.

Dave Smith	All-Star		Dagwill		"Borrowed Husbands"	Schedule

WARNER BROS. STUDIOS. 5842 Sunset Blvd. Holly 4

Warner Brothers Productions.

Wm. A. Seiter	All-Star	John Stumar	Tenny Wright		"How to Educate a Wife"	Preparing
Harry Beaumont	All-Star	David Abel	Frank Strayer		"Babbitt"	Preparing
Wm. Beaudine	All-Star	E. B. DuPar			"Lover's Lane"	Preparing
Monte Bell	All-Star			Bell-Doty	"Broadway After Dark"	5th Week

WALDORF STUDIOS. 6070 Sunset Blvd. Al. Brandt, Gen Mgr. Holly 7

Mission Productions.

Tom Forman	All-Star		Jimmy Dugan		"Flattery"	Editing

Eva Awaits Receipt of Comedy Custards

All that is missing is the custard pie! So said demure Eva Novak following her introduction to the other members of the cast of "Listen Lester," a screen adaptation of the famous farce-comedy, now being filmed at the F. B. O. Studios by Sacramento Pictures Corporation.

For there about the set were draped many screen celebrities who had served their apprenticeship with Mack Sennett in the days when gooey pastry reigned supreme at the comedy king's lot. And those of the cast who had not stopped pies for Sennett had at some time or other done their stuff for the Christie brothers or on the "Century" lot. There was Louise Fazenda, Lee Moran, Dot Farley, George O'Hara and Harry Myers —all now at the top of the ladder in the screen profession.

Miss Novak began hre career in pictures as a comedienne, and although she has played many serious roles since that time, she has a soft spot in her heart for the lighter form of silversheet entertainment.

"It's just like being home again to work with this company," she explained to Manager Jack Hunter of Sacramento Pictures Corporation. "The only thing that bothers me in my semi-serious role here is that I constantly work in fear of being decorated with an overstuffed custard pie at any moment."

"Listen Lester" is to be the second release of the Sacramento Pictures Corporation.

"No ban on brunettes; no rule against redheads."

This is the sign which Jack White is considering hanging out at the Fine Arts studio, since an observant reporter made public note of the fact that all the leading women there are blondes, the list including Ruth Hiatt, Virginia Vance and Mary O'Brien.

ALASKA SWEEPSTAKES WINNER ACTING IN NEW DUNCAN CHAPTERPLAY; HAS DOGS

"Scotty" Allen at the "U" in "Free Trader"; Won Laurels in Canine Events of Far North

"Scotty" Allen, for several years in succession winner of the famous Alaska Sweepstakes, the world's most notable race of dog teams, has turned screen actor. He is appearing with William Duncan in his new picture of the North, "The Free Trader." Incidentally, Duncan and the famous dog racer found that they both were born in the same town in Scotland, Dundee.

Allen has been internationally famous for years for his winning of the Alaskan race classic. Each year the sweepstakes gathers all the "crack" dog-team drivers of the frozen North. It is an event dating back to the old Klondyke gold rush, and miners and sportsmen bet fortunes on the strange contest.

Allen's dogs appear in the picture with Duncan, as well as some of those of Mrs. E. T. Darling of Berkeley, owner of the different dog teams which Allen drove to the sweepstakes victory. Allen is one of the most famous figures in Alaska, and has been so ever since the stirring days when gold was found at Nome and in the British possessions. A visitor in Hollywood, he was consulted by Duncan as to the manner of handling teams, and this led to his services being enlisted for the picture itself.

The new picture is being taken in the Sierra snows, near Big Bear, and later a trip North will be made for bigger snowdrifts for the new chapter-play, which features Edith Johnson with Duncan, director and star.

After completing an eight weeks' engagement playing the part of a soubrette with a production of the Walter Spencer stock company at the Hippodrome Theatre in Sacramento, Muriel Reynolds has returned to Hollywood, and is now preparing for her role in Fred Caldwell's next film.

Auld Lang Syne

Johnnie Meighan was a pioneer in Hollywood's frontier days. H left New York with the first Fo Company sent to the west coas Was with Bill Farnum several years . . . assistant director o "The Perils of Pauline"—Remem ber them? Later assistant to Oscar Apfel, Edgar Lewis and other who made the "big" productions o the day. Now the boss of his own advertising agency in San Francisco and doing well, thank you!

FINIS FOX SAYS WRITING AFFORDS FOUNDATION FOR EFFORTS

Scenarist-Producer Says Knowledge of Scrip of Value; "Woman Who Sinned" His Next

Finis Fox, who is now producing "A Woman Who Sinned," at the Hollywood Studios with an all-star cast including Mae Busch, Morgan Wallace, Irene Rich and Rex Lease, states that the art of writing is the best possible foundation from which to graduate into the directorial field.

Before taking up the megaphone, Finis was a highly successful scenario writer, and prior to this was a reporter and later managing editor for various big mid-west dailies. Finis formerly was one of the foremost scenario writers in the industry, being associated with Metro, First National, Lasky and other of the big producing organizations for several years. Finis says that the art of building a screen drama is along similar lines of writing a newspaper story, composing a musical number or creating a stage play. "One great advantage the writer has as a groundwork for being a director is that he has learned a continuity of thought," says Finis. "In writing, he has learned to introduce his subject and his people simply and logically. He then develops his character and plot, working up to the big climax. The writer learned that he has to move ward in a natural and simple m ner in telling his story, no ma whether it is a description of murder mystery, a train wreck a social affair. If the writer ne learns this continuity of thought can never be a successful wr and, consequently, can never gr uate into anything that requ writing as a foundation. training of a writer is the grea possible aid to a director of tion pictures, as it teaches him build his drama slowly and gr ually, without ever wander away from his theme and ther wrecking his production. Anot great advantage to a director starting as a writer," conclu Finis, "is that it teaches him to serve the little things of life wh after all, are the big things drama."

Finis is not only directng Woman Who Sinned," but he a wrote the story, made the scr adaptation and will edit and t the finished product.

Cli Film for Hollywood First

Hollywood will be the first American community to view "The Loves of Mary Queen of Scots," the biggest English cinema production of the year, which Denison Clift, former supervising director of the Fox Film Corporation, is bringing back with him from London.

The feature represents more than year's work on the part of Clift and his staff, who put in several months in research work before attempting the filmization. As a result of their endeavors, the young director was presented with the first print of the picture and also with a bonus of one thousand pounds.

During the three and a half years Clift was in England he was supervising producer for Ideal Film Ltd., one of the largesct producing companies in the British isles. He is returning to America to accept an important directorial post with the Fox Film Corporation with which organization he was identified before his departure for England.

"The Loves of Mary Queen of Scots" will be given an invitational showing here by Clift in the drawing room of his new Hollywood home which is equipped for the showing of motion pictures. It will be the premier exhibition of the British feature in America.

Ray Hughes, independent producer, who has been in Arizona and New Mexico shooting "Around the State," featuring Donna Hale, is in Hollywood preparing his next two pictures, "Arizona Gold" and "The Cactus."

Marc MacDermott is Signed for 'Sea Hawk'

Marc MacDermott, one of the film stage stars to enter motion picture work and well known by virtue of his stardom by Edison, Vitagraph, Fox and other companies is the last addition to the cast of Frank Lloyd's First National picture, "The Sea Hawk" now being filmed at sea.

Mr. MacDermott has been cast to play the part of Sir John Killigrew, the guardian of Rosamond and Peter Godolphin in the colorful Sabatini story of Barbary corsairs and English knights

NOTICE

Effective immediately "Camera!" and "Film Tribune" editorial forms close at 4:30 P. M. Wednesdays.

Advertising forms close 9 P. M. Thursdays.

This precedes a program of refining and general expansion.

ABSOLUTELY NO COPY ACCEPTED AFTER THESE CLOSING HOURS!

PANTOMIME REQUIRES CLOSE CONCENTRATION, SAYS HERSHOLT; CITES GRIFFITH

Claims European Dramatic Fundamentals Best; Would Bar Nobody-Home Expressions From the Screen; Must Think

Jean Hersholt, who had his first stage training in Denmark, where he later became one of the best-known juvenile actors in the country, said that one great fundamental taught generally in the European dramatic schools that proved to be a great asset in the American school of motion pictures, was the art of concentration.

"In Europe, all the big dramatic professors teach their players to concentrate," said Hersholt. "They teach that it is impossible for any player to express any emotion in pantomime unless their subconscious mind is concentrating and thinking the required thought, with all the force the brain cells can muster. This is more especially true of picture work.

"Griffith is very much like the big foreign directors of both stage and screen in this respect," continued Hersholt. "There have been many beautiful young women who seem to possess every qualification for being a great success in the silent drama, who have failed in their chosen work, simply because they have not been instructed by the director to think and think hard of the exact emotion they were seeking to express," continued Hersholt. "Without this instruction, the actress can never help but register a blank, nobody-home look in her face, and therefore fails. If the 13662—United Ptg. Co.— TWO young men and women who are coming up in the silent drama would learn to concentrate and think hard when they are before the camera, it will mean much to them in carving out successful careers."

Gang Passes Muster in Three R's

Just because they work in the movies is no sign they can escape school. Hal Roach's little rascals of "Our Gang" comedy fame spend three hours a day five days a week in a school of their own on the lot and yesterday the Los Angeles School Board came out to see how much they had absorbed in the way of "book learning" and from all reports the "gang" got by with flying colors.

Ralph Lewis, since his portrayal of the title role in "The Mail Man," has received numerous fan letters from young and old alike, asking his advice about what action to take in regard to poor delivery, and requesting information about parcel post, registered mail and other branches of the postal service. The writers seem to think that inasmuch as Ralph was a mail man on the screen, he should really be some sort of a general information bureau about everything in general pertaining to Uncle Sam's mail service.

Cullen Completes 'Magnolia' Portrayal

Cullen Landis has left for the gold fields of California—for this was his last threat in "Magnolia," the delightful James Cruze production which is now completed for Paramount. In the last scenes of the picture where Cullen returns, with his honor back again, he is likewise the awful man killer, which thought frightens the gentle "Lucy" (Mary Astor) and so the home coming has its strain. Says Cullen finally as "Tom Rumford," hero of the opus:

"I've never killed anybody yet except accidentally—and I'm going to keep on trying not to—though I don't believe there will be much room for a butterfly chaser exactly in California."

It's all over now—this joyful funning and Cullen Landis declares that never did he finish a picture so reluctantly as "Magnolia." He loved this earnest mock-braggart role, with the charming side play, he thrilled at the costuming, the lovely scenic back ground, the beauty of it all and above all it enthralled him living as he did all these weeks his favorite role.

Apparently possessing all of the requisites for leading man roles Buddy Mason prefers to perform upon the silversheet in hazardous capacities. He is one of the stuntiest of our younger stunt men and takes great delight in dangling by his toes, fingers, etc., from perilous perches. His most recent work was for Tom Buckingham's "Arizona Express" at Fox.

Follow Own Script Clear Through

Perhaps the greatest gift which can fall to the screen author is an engagement to prepare the continuity on his own original story. This is the good fortune which has just come to Sada Cowan and Howard Higgin, universally recognized as screenland's most successful collaborating authors, through their present engagement by Metro to prepare the script on "Don't Doubt Your Husband," an original story which they sold to this organization several months ago.

It is interesting to know that a few months ago one of Metro's stars concluded a similar arrangement with Cowan-Higgin. Mae Murray bought their original story, "Fashion Row," and then had them write the continuity for it. Incidentally, "Don't Doubt Your Husband" is a story of modern society life. In this respect it has some resemblance to "Broken Barriers," the Meredith Nicholson script which Cowan-Higgin have just adapted for Reginald Barker, but otherwise its plot and theme demand vastly different treatment.

Anzacs Collide on Roach Lot

There was considerable commotion on the Hal Roach lot the other day when Mr. O. G. Perry, business manager of the Union Theatres of Australia, ran across his old friend and former business associate, John Gavin, also an Australian, who has just finished an important character part in Hal Roach's feature production, "The Fighting Tylers."

Mr. Perry knew that Gavin was "somewhere in America" but had no idea that he was in Los Angeles.

With one letter "t," is the correct way to spell the surname of Otto Matiesen, one of six featured players in "Scaramouche," now being shown at the Criterion Theater. Another common mistake made in spelling this actor's name is the use of "o," instead of "e," in the final syllable.

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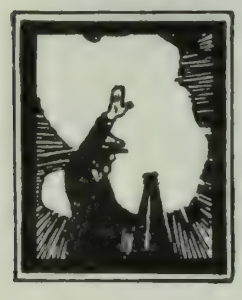

THUS SAITH SCRIPTURE

[*Shuler Crosses the Words of the Christ*]

By Fred W. Fox

Blessed are the pure in heart; for they shall see God.

Blessed are the peacemakers; for they shall be called sons of God.

Blessed are ye when men shall reproach you, and persecute you, and say all manner of evil against you falsely.

—(Matthew 5:8, 9, 11).

"The Movies Open Fire on Trinity's Pastor." That was the title of a twenty-minutes one-man discussion held at the Trinity Methodist Church of Los Angeles last Sunday night. The one man referred to was the so-termed "Reverend" Bob Shuler, professing to be a minister of God, and the discussion was a prelude to the regular Sunday night sermon

Shuler was rather "het up" to put it mildly. He was throwing himself around like a Selig Zoo baboon and in his hands he grasped a copy of "Camera!". Some nasty things were said therein, said Bob. Therefore he felt it necessary to give vent to his wrath before his people and let them know what a wicked journal "Camera!" was.

Father, forgive them, for they know not what they do.

—(Luke 23:34).

The gist of his talk was this; the motion picture business is rotten. He talked about "Fatty" Arbuckle, Gaston Glass and Mabel Normand. In insane fury he called them down. He spoke of his desire to uphold the Law. Yet in his appeal for unbiased observance of that L he evidently overlooked the fact that twelve represen tives of the people of California and acting for the La acquitted Roscoe Arbuckle of the charges prefer against him. Thus Shuler gave undisputable evide of his mental paralysis; shouting for the Law and nouncing its exponents in the same breath. How anyone say that this fanatic hypocrite is sincere when acts thusly? His ego has swept him toward the ab of deceit, falsehood and treachery. Is this man one those "peacemakers" to whom Jesus Christ referred?

I am the light of the world: he that followeth me shall not walk in darkness, but shall have the light of life. . . . Even if I bear witness of myself my witness is true; thy witness is not true. . . . . YE JUDGE AFTER THE FLESH; I JUDGE NO MAN.

—(John 8:12, 14, 15).

Jesus Christ said he judged no man! Is Shuler grea than the Christ?

In his oration he stated he was for a clean actor j as he was for a clean school-teacher, a clean lawyer, e Yet he did not, nor has he, advanced any theories as **how** to clean up motion pictures, if they need it any mo than the clergy.

Speaking of wayward ministers he said; "We get gether and say to them 'Get Out!' "

"Get Out!"—that is the religion of Shuler. D

Edited by FRED W. FOX

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Thus Saith Scripture

t say "Get Out!" to the woman in adultery? No, id "Let him without sin among you cast the first ." That is what we of Filmdom can say to Shuler.

And Jesus entered into the temple of God, and cast out all them that sold the doves; and he said unto them, It is written that my house shall be called a house of prayer, but ye make it a den of robbers.
—(Matthew 21; 12, 13).

he attempt upon the part of this clergical masque- r to commercialize the Church must fail! Using the to advance his own personal schemes and to heighten his notoriety is sacreligious to say the least. It is time for the true ministers of God to have done with this scamp. He defies the name of Christ. He sits in wanton judgement upon his fellow-creatures. A mad craving for publicity and smutty fame has gripped him. He is headed for ruin.

And when ye pray, ye shall not be as the hypocrites: for they love to stand and pray in the synagogues and in the corners of the streets, that they may be seen of men. . . . Be not therefore like unto them.
—(Matthew 6:5, 8).

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From Mattoon To Hollywood

SAM W. B. COHN

He didn't run away from home to join a circus. Nor did he "supe" about the Matoon Opera House when a mere child. In fact, James Morrison did nothing that most of our popular fiction writers would have us believe are prime essentials to stage or screen success.

James Morrison studied to be an actor. Shortyl after graduating from the public schools of Matoon, Ill., the place of his nativity, he seriously entered into the study of the profession he had chosen as his life work, and, although he now ranks as one of screenland's foremost leading men, Morrison still is in search of knowledge pertaining to his work.

This is not a biography. It is a straightforward narrative of events that might be interesting to those who are of the impression that movie actors just happen. It is a synopsis of the early chapters of the life of a young man who took what he believed to be the true road to the top of his profession, and—

Today "Jimmy" Morrison is in demand by motion picture producers. Not because he is handsome. There are many handsome actors in Hollywood. Nor is it because he can act that the film magnates keep him constantly at work. There is no dearth of proficient actors in the film capital.

It is because Morrison is both good-looking and a real actor; because he is a student of his profession and a true gentleman, that he is desired for roles in important pictures. The combination is indeed a rare one for these hectic days.

Born in the little city of Matoon, and educated there, Morrison, following a course in one of New York's recognized dramatic schools, accepted a stock engagement. With this practical experience backing his theoretical knowledge, he continued to study, but now he turned to the lives of successful dramatic actors, past and present, for his textbooks. Shortly his sincerity of purpose was recognized by a big Broadway producer, and Morrison was cast for the leading role in one of Gotham's big stage hits of that time. He made an instantaneous success of the role and attracted the attention of Vitagraph officials, who were in search of new principals for the stellar productions they were then producing.

And so it went. Morrison continued to climb, following his contract with Vitagraph, and his career from that time on is doubtless sufficiently well known to need no repetition here.

The moral of this story—if one seeks a moral in his reading—is that the most certain road to success in the motion picture or acting profession is the same road traveled by those ambitious persons in other professions—study and hard work.

But for some unaccountable reason the public likes to believe that successful motion picture folk arrive via the luck route. They read of erstwhile barbers, butchers and bakers becoming cinema stars overnight, and they are prone to believe such trash. Should there exist such exceptions, they but go to prove the rule.

According to Morrison, who is not inclined to pass out advice to stage-struck youth, there is no set rule for success in acting, but the same general laws that govern one endeavoring to climb to the top of the ladder in the various walks of life apply to those who would succeed in the motion picture profession.

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The Plus in Acting

By Edith M. Ryan

'cting is just acting with the plus mark added. It may be a large plus mark or just a fairly outlined one. But it is always there which acting is distinguished by the thing that makes it alive—personality. There are those who may call the mode of taking on a characterization—auto suggestion, self-hynosis and the like. But when we have respectfully regarded the impressive sounding words, we come back again to a truism, and that is, acting is just acting."

Louise Fazenda thus discounted any mechanical process when she enters the world of make-believe by adding:

"I am just friendly with them—these characters do. There are no limits to the extent one can go in friendliness with a screen individual, and so as one visualizes and lives with a character, the item of taking on the little tricks of manner, habits, movement, progresses in direct ratio with the amount of sympathetic understanding given."

Louise Fazenda, who holds a unique position on the screen where she has registered, since she entered pictures, a rare quality of humor that is absolutely inimitable, leaves well enough alone under delineation of a character. Mingled with the "friendliness" to her creations is a well bred reference and she pauses at the point where she might learn too much. Consequently, the friendliness is no probing, or search, or turning up, or poking out in a merciless hunt for something beyond the surface. She believes that few people have definite objectives, and that the majority of humans are not anchored to some compelling motive. They seem to motivate more than they really do. In actuality, they blithely drift along, according to her observation.

It has fallen to her lot since she began playing it "straight" to depict a variety of "drifters." Having left some of their complexes severely alone, and used her gift of suggestion, she has accomplished with her "friendliness" some rare performances in portraiture. Negotiating "ladies" as "Milly," the factory girl in "The Fog," "Mabel Monroe" in "The Gold Diggers," the opulent "Undine," diving Venus, in "The Galloping Fish," have also been delightful adventures, and now "Miss Arbutus Quilty," the little "comforter" in "Listen, Lester" is proving equally intriguing, for they have a way, has each member of this quartet, of seeming to get onto thin ice, but as Louise manipulates their destiny, never breaking through.

Now, if there is anything that appeals to Louise's risibles as she looks upon her work objectively, it is this ability to meet with a toothless grin the thinnest of ice, for she has managed, by being friendly, but not intimately friendly with her creations, to come unawares upon thin ice and actually to make it appear an injustice that it had to be around.

"I watch people, but I can't say that I analyze them. I have an intuition or a feeling about what is going on inside of them. Possibly I absorb. So when it comes to building up different characterizations, knowledge comes from somewhere so that they are flashed as real people, and at that instant I begin being friendly with them," she explained.

Louise Fazenda since entering the dramatic field, has met each character for the most part in its lighter moments. There have been some shadows across the cheerful surface of things, and she has etched these with the same sure touch as she sid rutibtes-uwC shrdl cmfw mm touch as she distributes her comedy values. In "The Gold Diggers," where she quickly brushes off the tears with the dag's ears, comedy and tragedy jostle each other in passing.

While she has proven to be a specialist in her "friendliness" with certain types guaranteed to bring a ready flow of unceasing laughter, there are somber "drifters" who would instinctively repel "friendliness," and these she has thought about with a longing to set them forth on the screen.

"I believe they wouldn't evade me, for some way I fancy I know how they would feel," she remarked recently, referring to certain roles that would involve as gripping drama as the screen has ever seen. "Tragedy and comedy are the nearest of kin. It has become an axiom that one who can do comedy can likewise do tragedy. The most side-splitting comedy arises from a serious situation."

It isn't with Louise Fazenda a question of what she can do. It's more a question of the insistence of a niche, of developing the line that has brought renown and, in the last word, letting fate decide.

Big, smashing tragedy lured her when a mere child to the world of make-believe where the divine Sarah reigned supreme, the greatest of them all, in her opinion. There is still a lure about it. Her admirers, who are legion, have been clamoring to see her in real moving drama. Should she venture forth in a characterization that has long appealed to her as having marvelous possibilities, she would more than satisfy her public that enjoys a new sensation. She could furnish it in this role. But she has never announced herself as even thinking about it. It could only be done by herself or that rare artist who has her philosophy which has found:

"That nothing walks with aimless feet,
That not one life shall be destroyed,
or cast as rubbish to the void,
When God hath made his pile complete."

In the meanwhile, there are dreams of types that have never yet found their interpretation on the silversheet, dreams of old stock characters touched up with a different and more "friendly" treatment, while outwardly the vivid Miss Arbutus Quilty makes wonderful terms with life and wrings out of each day a generous portion of pleasure.

Louise Fazenda, a year ago, thought of drama as an alien field. Her thoughts reduced to words might have "handed" more to the comedy world.

Comedy had been a habit; drama had seemed a more conscious expression—something like freely using broad A's. But as she handled more and more the symbols of drama, Louise Fazenda, who is always the eager student, became fascinated, new worlds opened up and the old longings to traffic occasionally with the tragic muse have trooped back into the rich store house of her sub-conscious mind. That she is at the threshold of a career that will give all of her whimsical humor full play, is said on every hand by those who have watched her progress. With her knowledge of values and her clear-cut technic, she is now ready to furnish new combinations, something highly individual, something valuable to the development of screen art, since she is temperamentally fitted and artistically prepared for the widest range in her work.

Her "friendliness" would have more of an insistent quality as she entered a new field of acquaintanceship, but since she has conquered characterizations full of elusiveness, so she could meet on intellectual terms of friendliness even the Hedda Gablers who would find in her an appreciative audience.

Louise Fazenda has demonstrated that she can chronicle the doings of Judy O'Grady, but just as well could she give to the screen the poignant personality of the colonel's lady, for she knows that although there may be more repression with the latter, that she may not put her cards naively on the table, like, for instance, "Miss Arbutus Quilty" whom she is at present immortalizing in "Listen Lady," but that, after all, the colonel's lady and Judy O'Grady, and even the somber savage wight she thinks she would like to present on the silversheet, are sisters under the skin!

Triumphant Life

By BARRET C. KIESLING

As some writer of bromides once said that "variety is the spice of life," perhaps this explains why it is that Cecil B. De Mille, above the majority of his fellow screen celebrities, has held the interest of the public without diminution for over a decade.

For certainly of all those who make a living by the capering chromos, Cecil B. De Mille has a part and a present life of startlingly unusual variety. While most motion picture people become completely absorbed in the art of the films, to the extent that they are not known outside the celluloid field, Mr. De Mille has achieved success not only in pictures but also in several other entirely foreign fields of activity.

Mr. De Mille was born in Asheville, Massachusetts. His father was Henry C. De Mille, for some years a partner and collaborator with David Belasco in the writing of world-famous stage successes. After his father's death, his mother formde the De Mille Play Agency, one of the most noted and successful organizations of its kind.

It can be seen, then, that Cecil B. De Mille comes rightfully by his trend towards the dramatic. From the very start, however, his dramatic tendencies were not laid in any one rut or groove. He was first an acter ,then a playwright—his most conspicuous stage play being "The Return of Peter Grimm" and finally a producer and director of stage plays. It was at this point in his career that at a lunch at Rector's, New York, one day he, Jesse L. Lasky and Samuel Goldfish formed the Jesse L. Lasky

Continued on Page 20

Flashes from Frisco

By AGNES KERR CRAWFORD

The San Francisco Photoplays, with Wayne Mack at their head, are getting under way in fine shape. They have established executive offices in the Insurance Exchange Building at 433 California Street, and production offices and studio in the Van Dorn Hotel at 242 Turk Street. Almost the entire first floor of the hotel will be used for offices and studio purposes, with a big stage 100 by 110 feet to be erected on the lot next door. The organization is being backed by H. H. Harris, wealthy real estate man and hotel owner; George S. Romanovsky, Russian Consul; and S. S. Novak, Consul for Czecho-Slovakia. According to the present plans, work will be begun within a couple of weeks on a series of five-reel westerns, to be followed by the filming of four big superproductions.

Philip Rosen, director, whose latest picture, "The Dramatic Life of Abraham Lincoln," is creating a furore in New York, will arrive in San Francisco the latter part of this week, having been signed by Max Graf, production head of the Graf Films, to direct their next picture, "The Wise Son." Work on the picture will be begun early in February at the Pacific Studios. The working continuity is being put into shape by Hope Loring and Louis Duryea, who did the continuity for the Graf's last picture, "Half-A-Dollar Bill," and will be delivered within the next few days, when work on the sets, and the assembling of the cast will begin. So far no one has been signed but that sterling actor Alec Francis. Lyman Broening, who photographed the big Rockett picture, and since that has been cinematographer on Douglas Fairbanks' "The Thief Of Bagdad," will be head camera man, and the entire cast will be all-star.

Bull Montana stayed in San Francisco after the Wampas Ball, and has been a guest all week at the Manx Hotel. Bull is enjoying a little holiday in our city, with a few motor trips to near-by points, but is getting homesick for Hollywood and will return to the South in a few days, after he has fulfilled his agreement to make a personal appearance at the Wigwam Theatre for two or three days.

Ivor McFadden, having severad his connection with the Intrepid "Round The World Expedition," is reported to be returning to Los Angeles to join the Bill Hart forces.

David H. Shuman, Western representative of the Karl Anderson Pictures Corporation, and Spenser Valetine of the Theatre Owners of America organization, have spent the last week as guests at the Plaza Hotel, and talking release plans with several of the local production companies.

Hermann Lubfin, president of the Cinema Arts and Crafts, spent last week in Los Angeles on business for the organization, and in conference regarding the early production activities of the Golden Gate Productions, one of its branches, who expect to begin work at an early date at the F. B. O. studio.

J. Warren Kerrigan was a week-end guest at the St. Francis.

William Matthews is starting production with not only one but two productions companies. His original organization, The Novan Productions, will begin work February 1st on their first picture, to be shot under the working title of "Straight Ahead." Meanwhile he has organized The Renello Production, who will begin work at once on a six-reeler, "Sticky Ropes." The Renello organization consists of William Matthews, president; Joseph A. Renello, vice-president; Thomas F. Noonan, secretary, and Marion Renello, treasurer, with John Orcutt as legal counsel. William Matthews will leave within a few days for Hollywood to complete his cast and staff for both companies.

The Marriott Productions moved the first of last week from the Van Dorn building on Turk Street, to much more complete and better equipped quarters at 255 Golden Gate Avenue. For a few days it looked like olden days in the studios, for everyone from Forrest Cregihton, the director, to the member of the cast, were helding to get settled, and even Walter Bell, who is behind the camera, was wielding a nasty paint brush. But they are now hard at work again on the company's first picture, "Young China," actual shooting on which will be finished in another week. Some of their scenes done in Chinatown, and the lovely tea-garden at Golden Gate Park, are unusually artistic. Irish, the dog, braved the cold waters of the Bay s other day in a big dive offi one of the d and some thrilling scenes in the water.

Having come to town before the Wan Ball, Jackie Coogan, with his father and mot stayed thru last week as guests at the Pal Hotel. Before they left it was announced Jackie's next picture, as yet untitled, will made in its entirety in San Francisco. company will come here to begin work in th weeks, of course under the capable directio Victor Schertzinger.

Hilda Dedman, screen star and filmdom's est recruit from Germany, arrived in San Fr cisco on Saturday.

Emory Johnson, head of the Emory Joh Productions, with his mother and family; I Fisher and a half dozen other members of s cast and staff, arrived in town on Sunday ning, to work for a week on the filming c picture here, and around the Bay district.

Once more San Francisco is having the ra unusual experience of being able to see the s big drama either on the spoken stage or on screen. "Anna Cristie" is in its fourth week the Alcazar Theatre, while the film made f the play opened at the Warfield Theatre on urday. George Marion, who gives a wonde performance of the old sea dog, is in t versions.

Much local interest was taken in the open last Sunday at the Imperial Theatre of G wyn's production of "Name The Man," as company which made it, under the directio Victor Seastrom, worked for two weeks in neighborhood, taking many scenes near H Moon Bay.

Larry Semon, stage and screen comedian appearing in person for three days this week the California Theatre, in connection with latest feature film, "Lightning Love." Se does a burlesque of a death dance in "Wo To Woman" which is the feature picture the bill.

Among filmdom's other well-knowns who guests at San Francisco hotels are Estelle T lor, Jack Livingston of Universal, Frank S mons and Walter King, and Rin-Tin-Tin, star, and his master, Lee Duncan, who w appearing in an act at the Orpheum last week

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Normalcy

By GEORGE LANDY

Like many other statesmen, our late President made at least one literary contribution. He brought into popularity the word "normalcy."

Too much stress has been placed in the past, and even today, to a lesser extent, on the exotic in connection with the films and those who appear in them. Perhaps this has been due to the P. T. Barnum methods of showmanship, and the Tody Hamilton school of press-agentry, which dealt only in superlatives. Perhaps it has been due to a genuine belief that the public wanted its screen idols exotic, even to the point of unreality. In any event, the tide has turned—praise be!—and now the truth may be told. By and large, the workers in the film colony lead as normal lives as any other group of those who labor with their minds and their souls.

Kathryn McGuire is a case in point; in fact, she might almost be termed Miss Normalcy. Her career, in its brief span of three years on the screen, exemplifies each successive stage through which the film aspect must pass before her she can attain the coveted laurel of public recognition and popular approval. Kathryn McGuire shares with Uncle Joe Cannon, her one time neighbor and friend, the distinction of being responsible for whatever fame has come to Danville, Illinois. She came to Hollywood about five years ago, accompanied by her mother and sister, and attended the Hollywood High School. At the same time, since her early ambitions were entirely terpsichorean, she studied dancing under Madame Modaldita. It was during the influenza epidemic, when all the schools were closed, that this young miss, who aspired to follow in Pavlowa's footsteps, made her first public appearance. She appeared in a dance number at one of the Pasadena hotels, where she was observed by Thomas H. Ince and immediately engaged by him to repeat her dance role in a picture he was then producing starring Dorothy Dalton. Shortly thereafter, Kathryn did similar dances in pictures with Jack Pickford and several Universal stars. One day she called for a former high school chum who was working at the Sennett studio, and, while waiting, she was seen by the casting director, and he suggested that she do a few days' work on the lot. An occasional day as an extra soon led to a contract and a guaranteed extra—a system then in vogue in the studios—so that by the time school reopened Kathryn was a full-fledged actress and never did return to her academic studies. As a matter of fact, however, she has continued her dancing and has spent several evenings a week under the tutelage of Ernest Belcher, with whom, incidentally, she appeared in the picturesque Baby Stars Ballet at the last Wampas Ball.

A few months as a guaranteed extra, and Miss McGuire was elevated to play bits, and then featured roles, in the multi-rele comedies Mack Sennett was then making. When the "comedy king" turned to dramatic productions, he included her among the featured players of "The Crossroads of New York," in which she created the ingenue role.

Like several of the other youthful beauties who have been trained in the strict school of comedy acting, Kathryn McGuire registered an

instantaneous hit in her dramatic review, and for a year thereafter she was farmed out by Sennett to a number of producers who wanted her services. During this period, she appeared in "The Silent Call"; "Bucking the Line," with Lefty Flynn; "Playing with Fire," with Gladys Walton; "The Flame of Life," with Priscilla Dean; "The Woman of Bronze," with Clara Kimball Young. Miss McGuire came back to Sennett's to be co-featured with Ben Turpin in "The Shriek of Araby." At this time her existing contract terminated, and she resolved to enter the field of free-lance players, for the sake of the greater dramatic opportunities it would give her. For Richard Thomas Productions she played the leads in "Phantom Justice" and "The Silent Accuser," both of which are shortly to be released by F. B. O., and most recently she was featured as the female lead in "Beyond the Veil," a metaphysical film produced by A. K. Mozumdar, the noted Hindu religionist. This week marks the conclusion of her work opposite Buster Keaton in "Sherlock Holmes, Jr." It is a long stride from metaphysics to mirth, but such changes are a manner of the day's doing for the experienced screen performer.

This detailed sketch of Kathryn McGuire's career is noteworthy because of the normalcy of her progress and the steady pace of her advancement. The increasing importance of the various engagements is absolutely characteristic of the normal development of a film actress, from a casual extra to a featured player. It involves the hard work of starting as an unknown, the continuous grind of the fun film factories, the contact with different directors and producers, and the unremitting study of the technique of her profession.

Shortly after "The Silent Call" was released, the Wampas selected Miss McGuire as one of the "Stars of Tomorrow" in its first series, and along with other girls who were thus chosen she has amply justified that selection. Without any unusual opportunities or pretentious glare of publicity trumpets, she has climbed ahead steadily, and is now rated well among the small group of ingenues and leading women at the top of the ladder.

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MY EXPERIENCE AT THE FA BA

In the early summer of 1923 I was living the life of an invalid at an inconspicuous family hotel in Los Angeles. One morning, quite unexpectedly, I received a telephone call from the secretary of Douglas Fairbanks,, requesting me to come to the studio. What for? I queried. Oh, something special. I thought, no doubt, the great thespian tumbler wants to treat himself to a set of my art books, just as Chaplin, Pola Negri and Bertram Lytell had done. As a matter of courtesy more than anything else, for motion picture folks are not given much to reading. They do not need it in their profession.

At the studio I was met by Mr. Knoblauch. Could I be induced to play a part in Fairbanks' next production? It took me by surprise, as truly nothing was farther from my mind than entering the movies at my mellow age. People in past yars have often asked: how did you ever escape the movies? And my stereotype answer has been: well, if they want me they have to come to me. Now, the mountain had actually come to Mohammed. So I put on my Oriental mask. Yes, I could be induced, provided they had a real part for me. Fairly important, the part of an Indian prince, one of the three suitors of the Caliph's daughter, in the coming production of "The Thief of Bagdad." Whether I could mind a test? No, I wouldn't mind. Thus I was dolled up in a gorgous, very "costumy" East Indian costume and proceeded to the test set. There I passed through the regular examination. I had to emerge from a doorway, dscend a few steps, walk slowly towards the camera, move to the left, move to the right, look about in every direction of the compass, bow, turn quickly and make my fade away through another doorway. After doing this about a dozen times some close-ups were taken. I had to half close my eyes and peer about, sideways, and upwards and downwards, and smile and grin and frown. And thereupon I rode back to town wondering what would come next.

The next evening I had to deliver a lecture, also on the following evening, if I remember rightly before the Jewish Intelligentzea of Boyle Heights. Not a great exertion, still I wanted to rest up a little bit. But the telephone rang persistently, and finally the hotel clerk, mildly excited, came with the message that the Fairbanks studio was calling. The secretary asked, why do you not come out and see the test? I can't, I have to lecture tonight. I did not know there was such a hurry about it, you know I am not yet engaged by the studio. Will be out soon. An hour later Farbanks himself telephoned, what is the matter, why do you not come out? I just explained to your secretary. I will be out tomorrow.

Next morning I was met by the Thief of Bagdad in person. The High Council (apparently consisting of Chaplin, Mary Pickford, Fairbanks and Knoblauch) considered my test so saisfactorily, that they had decided to offer me the leading part of the Chinese prince. They would make it worth while. Do you think I can do it? Yes, they thought I could. No violent action in it? No, there wouldn't be. It is a picturesque but quiet part, a sort of contrast to Fairbanks, *perpetuum mobile* activities. After luncheon I signed the agreement and began work. A leading part, a six to seven months solid engagement with a salary quite exceptional for a novice? Not so bad. It takes some folks years to get what was thrust upon me without the slightest effort or even inclination on my part, and I accepted this gift of destiny without much ado. What I liked about it was the new experience. Unexpected changes alone keep life interesting. And now for the Chinese prince! The only costume available was a dilapidated mandarin coat that had seen much service, ordinary Chinatown trousers and shoes, and a headgear such as some Chinese Pavlowa may wear. The barber insisted on glueing two long horsehair appendages to my moustache. I objected however to make up and was seconded by Fairbanks (this later on was over-ruled on account of the out-of-door work and the length of the engagement). I went again through some walking exercises, also a few attempts at action, and for weeks after was utilized as a sort of "subject" for lighting, makeup, costume, texture, background and photographic trick tests, for camera man Edeson is a great experimenter and user of lights in the domain of visual art.

My first care was to get acclimatized to conditions, to the studio lingo and atmosphere of the place. Never in my life previous had I occupied a position demanding regular hours. Of course, I had to come to my lectures as a certain hour; and when a journalist had to deliver copy at a certain day. Still, I had been master of my time. This coming to the studio, for no earthly reason, at 9 and staying until after 5 was a hard task. I did not fancy it. Nobody else does. To wait in some impossible costume, perchance in armour or half naked, all day long to no other purpose but to obey the whims of some director is an imposition. Everybody feels piqued but does as told. If birds are caught in a net they are subject to the fowler's disposition.

Well, there was a lot to interest me. Whenever I enter a new field of activity, I make is a point, solely for my own gratification, to study the working methods. Thus I invaded every department just to make silent observations. Fairbanks had engaged me "to take an interest in the scenario and to help along the production." I was eager enough to make suggestions, but what can one do if they are met with indifference or even with slight antagonism. Fairbanks himself never failed to eulogize me in the presence of others. A dangerous procedure, apt to do more harm than good. Unless one is invested with real power chiefs in particular resent intrusion and unsolicited advice. After trying it repeatedly and noticing that nothing took effect unless I mentioned it to Fairbanks himself I stopped all further comment. When there isn't any needle's eye thread is not of much use. What is the use of wasting one's intellectual ammunition?

There were plenty of conferences, but never any conference between performers, director and scenario writer. The actors in picture production are reduced to mere marionettes. The director holds the strings and pulls them. You lift your leg, scratch your nose, roll your eyes, just as he sees fit. By the shades of David Garrick! Chaplin pointed out to me how subtle *he had made* Menjou's pantomine in "A Woman of Paris." Nothing of the sort. He had given Menjou merely some leaway to express himself. There are hundreds of motion picture actors who could act if they were allowed to do so. As it is, they are hand-and-ankle-cuffed.

I realize perfectly that the large bulk of acting material is of the automaton order. They can't and won't do anything without being screamed at. They leave their appearance to the costumer and make-up man, and the acting to the director. Perhaps the prevailing method had dulled them. As they are kept in complete ignorance as to the plot of the play, they have no idea of the characters they are representing and apparently do not care to have any. More than once I have been asked by principals, already in costume, if I knew what sort of a character they were impersonating. All this is babykin stuff, and disastrous to true dramatic expression.

Equally so is the actual method of taking pictures. It is like a remnant of the Inquisition with its torturing wiles, the rack, thumbscrew and the spiked virgin. To take the same incident 7, 12, 27 times in one session cannot result in spontaneous work. That is why most performers look like corpses on the screen. Fortunate for them that the public is so fond of morgues. It is mostly pure guesswork with the director as well as the photographer. They take a scene over and over again until all possibilities are exhausted, to be on the safe side, as after all one of the many exposures mus good. Even the clumsiest swordsmith someti makes a fine sword. True, photography i most unreliable vehicle. Still there should b limit to haphazard experimentation. At pre producers boast of having taken a scene a h dred times instead of weeping over their inc petence. Three or four times should be an if they really knew what they were about. as far as the performers are concerned, w they are supposed to have no feeling. Patie and endurance are considered more necess than histrionic ability. Don't they get paid? Let them earn their money. They handled like a defeated nation after a war; producers almost kill the goose which is s posed to lay the golden egg.

I found the work not only unsympathetic entirely too strenuous for my physical condit I had come to Los Angeles as an invalid. So how the climate of Southern California did a lot of good. When I entered the studi felt better than I had for years, so the cent was excusable on my part. Still, the idea o man suffering from a weird combination asthma and T. B. to act in the movies for length of time is preposterous. A person w wobbly legs cannot dance a jig. Neither F banks nor I did take this into considerat We gambled and lost. After three weeks fairly steady work under the diabolical lig and out-of-doors exposed to the even more p verse reflectors, I succumbed and was for to send in my resignation.

There was no way to continue. One can play a leading part and be brought on the in a litter. If I had been a great histric celebrity like Bernhardt or Duse, it might h been arranged that I work only two hours day at reasonable intervals. My "debili would have amounted to an advertising as But I was, after all, only a superior extra cently discovered. And it is impossible fo system, as rigid and iron-cast as picture prod tion, to establish any precedent in favor o novice. So Old Nick took me rather rudely the arm and told me to quit unless I desired steady company.

But it was not alone the work, strenuous it was, which affected me; the annoyances impositions which I was subjected to can cl an equal share. This is an easy and polite w of expressing it. Let me record some of occurrences, and judge for yourself, oh, sapi and impartial reader.

Robert Fairbanks, production manag seemed to have a strange predilection for delicate art of poisoning as an occasional lun eon topic. I heard him relate how foolish p ple insisted on sending all sorts of prese including fruit and candy, to "Mary" that at times felt very much like indulging, but never permitted to do so. Also, how easily products of germ culture could be utilized communicate putrefaction and disease to fo one is particularly fond of. And again, of gentle but obsolete device of sending poiso postage stamps for return answers. As I one of these pleasant parts that just for a p time commit an assassination or two bef breakfast, you can imagine that I felt those d as if I were living in Cesare Borgia's age. atmosphere seemed to be charged with mal and destruction.

I was not aware of it until I tried on my n costume. What is this, I demanded to kn something to advertise linoleum? Imagine costume made entirely of painted oilcloth, ab lutely air-tight, with no less than seven f lined aprons of oilcloth from the waist do It weighed at least forty pounds and encu bered all natural action. As it was the o costume available, I had to wear it. At very last moment I cut a lot of air holes i it and had all superfluous oilcloth removed. still remained a veritable hothouse encaseme And one warm day I almost gave way to a h

FAIRBANKS STUDIO

By SADAKICHI HARTMANN

...sition, which no doubt was the vague in... ...ntion of its makers. This was the first at... ...mpt of rendering me *hors de combat*.

Thereupon one of the barbers of Bagdad came to me with the kind design of shaving my head. What for? No Chinese prince ever had his head shaved. Well, it was suggested higher up. Ah, that's their little game? (Now my temper was up.) They know that my hat measures 7⅜, and so they calmly proceeded to take one hat entirely too large and another 6⅞ so that it hurts me every moment I wear them. And now you want me to accommodate the artists, cover up their mistakes by shaving my head, and in that way make me run the risk of contracting a catarrh for the rest of my existence. Do I look like a greenhorn, *landsman*? And thus I made my second escape from dilettanti desperadoes.

And now for the third adventure. The art department held the opinion that a pair of boots with a one-foot-high sole would exactly meet my requirements, as it would spoil the peculiarity of my walk (one of the reasons why I was engaged), and because it would offer generous opportunities for me to a slip and fall and break my ankle, the body of the boot being limp and without any support whatsoever. Besides, they were too narrow across the insted, so I returned them to be changed. In the course of six weeks before "shooting") they were twice sent back to me without having been altered. Then they insisted on my going down town to have measurements taken over again. And finally when I had wriggled into them, ready for work, the director most graciously decided that he did not care for that kind of shoes. This is downright fiction. Only profane language could express it adequately. Think of any factory or institution being run in such slipshod manner! The motion picture industry, however, seems to thrive on this absence of executive ability.

Again I had thwarted somebody's aspirations toward physical aggression. Only one more disagreeable incident is to be recorded. When I was taken sick (I had already sent in my resignation) Actor Playall, an old standby of Fairbanks productions, a veritable crack-a-jack in changing his identity in minor parts, appeared upon the scene and offered me a bottle of rum. I thought it very considerate, and although I did not like the looks of the brew, toko it off with a grand. I indulged only in a taste or two. "Holy-holy-angels and ministers of grace, defend us!" I exclaimed, experienced one alcoholic poisoning years ago. This time a second one will last me until the end of my days. I stopped check and sent the bottle down to the studio, as some folks are known to drink anything. Has this been done with malicious intent, I asked Matt Moore? No, he replied; they do not go as far as that. Let us be grateful and rejoice. Is there anything like the Ku Klux movement in the movies? Perhaps Pola Negri and Lubitsch could answer that question. So it was, after all, a mere coincidence. Mighty queer, though, that a bottle of liquor should have been brought to my room unsolicited, by an employee of the studio, coming from a wigmaker at West Seventh Street —the headquarters of a bootlegger doing extensive business at the temporary city of Bagdad. Still, there is another side to it. I am liberal enough to think that many of the one thousand and one annoyances were due to my sensitiveness and prevailing working methods that ignore consideration of any kind. The remiander was due to the inherent nobility of human nature. Grown-up folks enjoy hazing and practical jokes just as much as college students. Any newcomer, in no matter what activity, whether it be in a newspaper office, circus or theatrical company, can tell of similar experiences, particularly so if specially favored by the management. Crows are black all the world over, Hollywood included.

I have often been asked if the motion picture was an art. A most unnecessary and futile question. Is a county fair art? Are Buffalo Bill shows, circus and hippodrome performances, parades, reviews, "claico" pageants, centennial celebrations art? No, they are public entertainments—that may or may not be artistic in spots. It is exactly the same with products of the motion picture industry.

The haphazard way in which they proceed and "get by" furnishes the best proof. "The Thief of Bagdad" is supposed to be one of the most elaborate and expensive productions ever put on the screen. Even the most obtuse Iowa health-seeker could vouch for that. And what is it all about? What sort of a play is considered worth while of such lavish exploitation? It is no play at all. Just a conglomeration of specatcular incidents. Of course, the scenario writer can claim authorship. But there is no real authorship, as it is a willful concoction, a composite, a salmagundi of suggestions derived from a hundred sources, loosely strung together.

Bakst, the great sensualist among costume designers, in a moment of exuberance invented a new cut of trousers for some Red Sultana; trunkless, loin and ankle gartered, very full and fluffy and yet tantalizingly transparent. This somehow was made the keynote and inspiration of this Oriental phantasmagoria. Fanrbanks, Sr., wore a pair of the same pattern with great gusto in the earlier scenes. The costume designers became wildly excited (as far as costume designers can become excited) and produced a hodge-podge of Oriental robes, adaptive and imitative of all that is known in modern costuming. A most gorgeous array, willful in character and riotous in coloring. But why all this display of color which would show to much better advantage on the legitimate, being more or less lost in black and white reproduction? The costumes of the extras were entirely too pretentious and conspicuous to permit emphasis of the principal characters in mob scenes. The effect was like that in "Kismet," a jumble of minor contrasts, a restless flare and flimmer, fatiguing to the eye, and never a harmonious division into decorative groups and complimentary parts.

The one step in advance shown in this production is in the handling of the out-of-door sets. They are conceived as big planes and masses with a skillful elimination of details, and their story is told in a few lines of a slightly "cubistic" order. Apparently it took producers ten years to see the advantage of comparatively plain backgrounds that silhouette mass movements more distinctly and in that way help clearness of expression. No doubt it will take another ten years before they will realize that the movements of principals would gain considerably by treating the extras with a similar method of simplification, of lifting the leading parts out of the masses, background, and pervading tonality by some special isolating color note, and to have the extras divided *photographically* into different groups of distinct patterns and shades of light gray, medium gray, dark gray, black and white, etc. Any illustrator or mural painter, may it be a Henry Abbey or Maxfield Parrish, would know how to do it, but I forget that motion picture producers do not seek the advice of real artists.

I made suggestions for my own costume, but what is the use of asking the way of blind men? In a production like this, one has to make the best of what one gets. If the designers had paid as much attention to us principals as to the tinsel draperies of some female extras, no doubt we would have fared better. Stillj it would have amounted to the same thing. There is no chance for personal preference and selection. There was, however, an opportunity for individual assertion in the makeup of my face and hands. Of the latter as I had to wear long finger nails and any amount of cumbersome rings. I made up with Leichner's 5-A, which is exactly the color of my complexion. I am sorry that they found it necessary to darken the parts around my eyes. But I was permitted to use my natural eyebrows and growth of beard to develop without false hair and pencil a distinct Manchurian mustache (from a color print that happened to hang in Fairbanks' office). My idea was to construct a face, sinister, cruel and yet not without some glamour of romance. I believe I succeeded (viz a still or two by Warrington). And how about the wrinkles of old age? Well, the photographer was rather kind in that respect. He spilled so much light and counte rlights that, although figures at a certain middle distance became as flat as pancakes, faces appeared as "ageless" even in gigantic close-ups. True, some of the finer lines in the face were sacrificed thereby, but who cares? A phoenix is not supposed to come from a hen's nest.

A Chinese monster grinned defiantly at me from the mirror of my dressing room. What should I ever do with it? How could this diabolical personality of my own invention behave properly in a picture, featuring a star in his specialty of athletic pantomime? How suit the action to your mask, oh, sinister Prince of Manchuria, or thereabouts? After a few attempts I felt discouraged. My neighbor, long and languid Julanne Johnston (marvel of willowy grace) inquired sympathetically, "Do you get used to your new profession?" I shook my head sadly. I never trained for a marathon race. It's all new to me.

For the peculiar technique of motion picture acting is no acting at all. It is more like a six-day walking race in Madison Square Garden. You simply walk into a situation. Watch your steps. Get out your pedometer. And you are a motion picture actor. Take a few steps to the right, then to the left, make a turn, and you walk (skip, hop or flounder) rgiht into the situation. Then you have to make a face for the close-up. After this, promenade some more until you reach another situation, and make another face. Nothing but ordinary expressions, please! Subtlety of facial expression or the transition of one emotion into another is tabooed. It is incredible, but a whole scene, no, an entire play, is made up of such pedestrial activity, and grimacing, with a few high-flung gestures thrown in for good measure. Of course, there may be fighting and shooting, pursuits an djumpings about, but what should constitute real dramatic action is muzzled, gagged and garrotted.

"The Thief of Bagdad" is one of those productions which had no written out scenario, but just a skeleton plot like a clothes-horse with many pegs on which you can hang whatever you like. The details of action are developed while working on the set. I had an episode of four scenes—"the Chinese prince in ouest of the apple of health"—pretty much to myself. I made a sort of scenario sketch which, with the addition of some more lively stuff, was played very much as I had written it. With no author's lines to follow, I thought there would be a wonderful chance to build up a type out of my own imagiantion. But I soon realized hat, although a cat may get the rice, a dog will come and eat it.

It is surprising, psychologically and pathologically, what they made me do. In the first scene the Chinese prince arrives in a barge in what it was supposed to be, a mysterious Chinese town. It was a makeshift set, Nottingham remodeled into a Chinese scene that no doubt would have made a great hit as a chop suey restaurant in some world's fair. There was nothing mysterious about it. But even if there had been, it would have served no purpose. I had planned to stand somewhere in the fore part of the vessel, in the attitude of a conqueror or explorer, with a chart in hand, expressing to my warrior attendants, crouching at my feet, my doubts as to the right direction, whereupon

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SADAKICHI HARTMANN

Continued from Page 17

our young fisherman-guide at the prow would excitedly point toward the distance—"there it is!"— and the town would slowly come into view. But they, taking the boat from the rear, made me move about at the stern and gesticulate to haul down the sail, which fell like a proscenium curtain and at once revealed the chop suey scene; and then—who would believe it?—they actually made me clamber along the side of the boat as if I was eager to get off first, just like some Sunday excursionist, who, after arriving at Coney Island, rushes to the gangplank. A Chinese prince would hardly act that way, I humbly suggested. Never mind that, said the director. Good advice! In time one doesn't mind anything any more.

Entering the town, I thought the people would assemble in silent groups, mysterious faces would appear at the windows and doorways, all motionless, and I, aware of the hiding place of the apple, would show my evil intentions *by my walk* and proceed at once to the entrance of the relic house. But nothing of that sort happened. The whole population, wildly gesticulating, thought it fit to fall down on their knees, and I had to stop at the corner of the street, just as at a drug store, asking where lives Mr. Jones. And the result: more action, undeniably, but commonplace and meaningless action.

Inside the relic house I again had to meander this way and that way, sit down (which was difficult in the oilcloth armor) and get up, threatening the keeper of the treasure, so that he, frightened, stepped back and fell into a dagger held straight from the waist by one of my bodyguards. This scene took us over three days—I could have hiked to the Yosemite in the time—the same incidents, sitting down and getting up, over and over again, and always to the same strain of music, until I was ready to elope with any lady of the orchestra, just to escape the ghasly monotony of the performance. I wonder what world-stuff directors are made of! After the death of the keeper, I had the one chance to make an out-of-the-ordinary gesture, and I made it—a signal to one of my attendants to break with crushing blows a statue of Buddha hiding a secret passageway. Entering the same, I was not allowed to grope my way, the natural action in a dim and unfamiliar tunnel-like structure, but had to run as fast as my legs would carry me on the uneven ground and wriggle through the circular opening of a magic door into another chamber containing the apple of life. The poor apple was fastened with adhesive bandages to the barren *art nouveau tree*. It was a tricky thing to pick. Sometimes it would yield only after energetic pulling; at other times it would not budge, or again it would fall off before I got to it, and thus for the sake of insufficient property arrangements the scene had to be shot a dozen times or more. One obstinate horse may upset the entire stable.

In the last scene I had, apple in hand, to rush back through the first chamber, out to the street again and back to the boat. A performance worthy of a college athlete doing a sixty-yard dash! And strange to state all passages of exit and entrance were either so low or narrow that I, standing six and a half with my Pavlowa hat on, had to negotiate all with a decided stoop or twist. Why should it be thus? I asked Miss Beesknee, Chaplin's secretary. And can you imagine the reason, because any unusual movement of the body as bending, swooping, pouncing, wriggling, etc., is valued as extra action. They must be indeed hard up for dramatic material. My part, as Fairbanks expressed it, was to be one of repose with as few movements and gestures as possible. This was simply beyond the vision of the director who, trained to the tradition of action, meaningless or otherwise as long as it is action and plenty of it, could not obey the wishes of his master. Alas, Fairbanks knows that it is easier to rule a kingdom than to regulate a motion picture concern.

Just a day or two before I fell sick I saw the episode in the projecting room, still "unfinished" but carrying out the sequence of events. Chaplin and Fairbanks told me that it was a wonderful performance. I personally thought it was "rotten," esthetically, dramatically, pictorially. Well, I have never been a picture fan and do not understand the psychology of people "who go to the cinema." It seemed to me that they had always selected of the dozen shots depicting one incident invariably the most commonplace one. They left out what I considered my best efforts, and some of my most telling gestures were deliberately cut in two. And the continuity of action was constantly interrupted by close-ups and changes of viewpoints. Why was it necessary to engage me? There are many retired grocers in Hollywood who could have done as well. What is the use of having individuality of expression, and of exploiting the same, if it does not show on the screen?

The thirty years ago much debated theory of the great Antoine, founder of the *Theatre libre*, that scrubwomen should be acted by scrubwomen, and society ladies by society ladies is the moving spirit and simulant of motion picture acting. The producers and their casting directors are just crazy on the subject. They notice a person crossing a lot. What a fine pre Would look well in that part or in that Their whole life, what they see and hear, domestic relations, amours, luncheons, id cracies, are judged from that one angle: photograph and look well on the screen? theory becomes most fallacious when carr this extreme. A girl may look liqe a quee can she deport herself like one? And about bankers, statesmen, historical chara

And the human face, even the most or one, is such a complex affair and photog so treacherous a recorder, that the simple of "looking natural" can not produce a sired results. Take my case for instance. banks said: "You have the eyes of a sain rest of your face is like that of a villain. objection raised. But the director did n it that way. He tried to make me e *menace* in a colossal close-up of my eyes All I could do to look fierce was to wrink brows. Looking into my eyes even a would give up all his horde for the ben stranded extras; they would never frigh hard-boiled egg Chinese necromancer an tributor of poisons to such an extent th would lose his head, stagger backward like a poor bug have himself pinned up extended dagger.

Motion picture acting of today, the so "photoplastic genius," requires outward a ance, adaptability, vitality, the patience o and the endurance of Ulysses. Brains and ity are hindrances. Some time or other may change. The "my face is my for policy of depending entirely on personality play itself out. It is treacherous even no is like quicksand. Some day all available may have disappeared. Then acting may become as important as the quali photographing well. Impersonators may a from their complete mental repose, ar allowed to time with their whole bodies ir a way that movements mean somethin themselves without captions, and that movements would convey at the same t feeling of true pictorial beauty. This sarily would mean the doom of the bu methods of directors. The brutal mech would be ameliorated (a good word for lin to look up in his dictionary). But this era of more human treatment sets in, my word, one thing is sure to happen, th aries of stars will slump down conside You may witness this in your own lifetim doubt such a change would cause much and embarrassment and may be a reason the present system is so long-lived. Our ation of motion picture stars has been "blessed among mortals."

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The Grail of Realized Hopes

The was an item of news of unusual interest ...ren in the Hollywood film colony this week. ...pertained to a modest announcement of the ...ir completion of a feature production entitled ...isio," the filming of which has been in prog...s f some time behind the proverbial "closed ...ors due to the fact that new processes and ...revolutionary screen technique are involved. ...e responsible for the new idea, as well ...the story, is none other than Delbert E. Dav...port formerly editor of "Camera." The un...al interest phase of it lies in the revelation ...clo friends of Mr. Davenport as to what ...ten...e has made personal sacrifices for the ...eat part of the last four years in order to ...ach...he goal he is approaching now—specifi...lly, ...at stage of the game where the results ...h... costly labors are to be divulged and ...ge...

Ac...rding to those who know the history of ...Davenport's notion to essay introducing a ...pletely revolutionary technique to the film ...br...he gained his first inspiration about six ...ars ago when he was editor-in-chief of one ...f... leading photoplay magazines. In this ...with he was the target for fan letters galore ...bo...thing like an average of five hundred a ...w...nd as a consequence of having these let...s ...assified, he discovered that a majority of ...contained some reference to the desirability ...improvements or changes in the cinema in ...de...that it might develop into a greater me...ium for imparting general diversion. Out of ...numerous letters arose a veritable "hue ...d ...ry" for something new—always some...ing different. Now the question which came ...t... editor's mind first of all had to do with ...ssibility of the oft-repeated statement rela...ve there being "nothing new under the sun" ...erroneous. Thereupon he ventured to as-sume there might be something brand-new, and subsequently started spending his own money and many hours of his time when he should have been resting. Later he had to call upon friends to help him financially, as the costs of his laboratory experiments mounted.

Now, as Mr. Davenport admits frankly, he is indebted to practically everybody he knows in one way or another for aid in pushing to a conclusion the rather gigantic task he has undertaken. "I should like to have it published far and wide that I am deeply grateful to everyone who has in any way helped me, and I should like to have it known generally that the chief part of my ambition is to be placed in a position to reward every benefactor I have had in a way far beyond their wildest expectations," Mr. Davenport says. "The perfection of this new technique represents countless worries, many heartaches and some painful experiences in being prematurely judged because of a perseverance which has made it necessary to sacrifice even friendship in some cases in order to keep on the trail I am so confident will lead to the goal from which I will be able to demonstrate the utmost in appreciation to all those deserving it from me."

The new Davenportian Technique is highly interesting for what it promises to accomplish in the way of revolutionizing the constructing of screen stories, as well as the making of motion pictures of them. Under this unique system practically every present-day "characteristic" of a photoplay is eliminated and something else is substituted for it, the whole theory being to base the unfoldment of visualized fiction on the basis of the workings of a normal human mind rather than along the lines requiring mental acrobatics to make possible following the plot.

Among the striking changes promised in "Visions," the first feature picture to be made under this technique, include the elimination of cutbacks, the complete alteration in close-ups and their purpose, the revising of the matter of titling to the extent of making the present system totally obsolete, the removal of any necessity for interrupting the action of the story on the screen for any reason whatsoever, the introduction of an innovation in the way of symbolic visualization said to have surprising effects in making the cinema a more universal language than ever, and the pressing into service of an ingenious method for sustaining climaxes. In short, from beginning to end the system of producing pictures has been upset by the theories of Mr. Davenport, and it seems a foregone conclusion that when his "Visions" is pre-viewed here at an early date it will start a widespread pro-and-con discussion. One of the interesting questions which is likely to be raised is, whether or not the new style picture is superior to the old style.

Although an all-star cast has enacted the various roles in this picture which bids fair to be epochal, no point will be made of this in the first announcements of this feature. All the emphasis will be stressed on the revolutionary character of this production, it being the high hopes of all concerned that it will prove a useful contribution to the advancement of the silent drama as an art and as an agency for wholesome entertainment of the masses and classes.

It is stated the definite date of the Los Angeles preview will be published very soon, and that all the critics, as well as the leaders in the motion picture industry, will be invited.

New Perspective

By FANCHON ROYER

...Georgia moonlight on June roses. Reflections ...tall, white columns. The mingle of light ...ter with the tinkle of fine glassware. A ...ming banjo. Hoop-skirts. Dainty, strangely ...ine in this day of striding, tailored, keen-...e women, she immediately suggested all of ...harm and tradition of the Old South. But ...tting was as strangely different as settings ...ept to be in Hollywood, where we go in for ...dwellings, gas furnaces and batik awnings. ...the facts had their contrasts, too, which ...the story.

...veral years ago, Lois Zellnes left her dis...oving Southern home for New York and a ...ess carrer. The business did not develop ...ne career did, in quite another direction.

...ving begun to make striking advances, the ...on picture enterprise was, at that time, at...ing both trained and untrained talent from ...orners of the country. Much of this ma...l was being profitably absorbed as the ...stry struck its stride. Lois Zellner, desper...t for independent success in a new world, ...ded upon scenarios. Surprisingly enough, ...sold fourteen of her first fifteen efforts—and was established! Needless to say, there were many thrills attendant upon this sudden projection into the midst of cosmopolitan work and art after a staid Dixie existence.

"That first glimpse of life was indescribably dazzling! It carried me far away from my early, almost colloquial views and provided a deal of interesting perspective. But although I soon thought largely in the new terms, I've never entirely eliminated my origin. Almost every one suspects it," Miss Zellner chatted along, as she stroked O'Sing, a red Persian kittne; and we nodded that for her at least there was no denying Old Dixie, nor or ever. She might think New Yorkese are anything else, but that accent and those cadences were the arts of just one American locality.

We caught up with her career then, discovering that many of her early achievements were Dorothy Gish, Mae Marsh, Madge Kennedy and Charles Ray successes. She had also provided some of Ince's well remembered Enid Bennett features, which were produced by Fred Niblo, and, after heading the American scenario department at Santa Barbara for a long terms and fulfilling Metro contracts both here and in New York, Lois Zellner bought a Hollywood home and settled down in the sunshine.

Four Universal photoplays and a half dozen independent pictures formed her output for 1923! A consistent worker who sticks to life as she knows it, without ever stilting her presentation with conventionalized methods, this brilliant screen writer is a refreshing combination of realist and romanticist, conservatist and radical. Incidentally, she has been responsible for some highly effective drama. She explained her view of the photoplay before our departure. "While human nature is human nature, and we writers can't take too many liberties with it—technique—ah, that is different. There is no technique, or rather, none that will not be swept away by continual improvement. It is this knowledge that renders picture making so fascinating to many of us. How infiitely more interesting it is to build tradition than to live it. When more of our producers are willing to sponsor the radical, we will move faster, even though there will be many mistakes." After all, we decided that Lois Zellner had traveled quite a way from Georgia.

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Triumphant Life

By BARRET C. KIESLING

Continued from Page 13

Feature Play Company and definitely threw in their fortunes with the then somewhat precarious business of making motion pictures. Mr. De Mille's success since that fall day in 1912 needs no particular mention.

When Mr. De Mille came to California, he came as a pioneer of motion pictures and remained to be a pioneer of real estate, banking and other business interests as they developed in the most rapidly expanding land empire in America today.

Mr. De Mille is perhaps best known as the producer of such successful photoplays as "Joan the Woman," "Why Change Your Wife?" "Old Wives for New," "Manslaughter," "Adam's Rib," "The Ten Commandments" and "Triumph," which is his latest Paramount production. He has attained wide fame for his success as an organizer of the gigantic film plant, in his capacity of director-general of Famous Players-Lasky Corporation.

Among people outside films, however, Mr. De Mille is acclaimed for still other and equally notable successes. He came to Hollywood and Los Angeles when the former was a village and the latter rather a sleepy city. He has seen over 1000 per cent growth in Hollywood during his stay there. The same vision which made him successful in motion pictures has brought him a large share of this world's goods in transactions in Hollywood real estate.

Coincident with this, Mr. De Mille became associated with the Commercial National Bank of Los Angeles as director. Shortly thereafter he became director of the Bank of Italy, then vice-president of the Federal Trust & Savings Bank of Hollywood. Recently he was made vice-president of the Commercial National Bank and placed in charge of the new Hollywood agency of that institution. This election is a most significant one, as it is the first time that a high executive in motion pictures has been made active head of a financial institution.

The Harlem flat from which Mr. De Mille brought his wife and daughter Cecilia in 1[9]1[3] is somewhat different in extent from the beautiful ten-acre estate and spacious home which the producer now occupies on his imposing hilltop in Hollywood. Mr. De Mille has four children. He finds his leisure hour pleasures at his mountain ranch, a six-hundred-acre stretch of wooded country high up in the Sierra Madre mountains, and also on board his yacht "The Seaward," a 106-foot schooner in which he anticipates a trip around the world in the not too distant future.

Mr. De Mille has been known as a pathfinder in motion pictures because of his daring in trying out new processes and new methods of presenting attractive screen images. While he has attained world-wide fame for the glittering spectacle and the gorgeous trappings of some of his productions, many critics state the belief that he reaches the finest point of his directorial genius in small, intimate scenes not requiring over two or three people.

Mr. De Mille's method is to paint in broad sweeping strokes. He is a master of contrast. His method is one that catches the eye. He is not an etcher. Rather does he use a broad brush and brilliant colors. Perhaps one of the foundations of his success is the variety of his attack. The present is an excellent instance of that. He has gone from the stupendous magnificence of "The Ten Commandments" to the small, humble, modern story in "Triumph" where the major part of the action is confined to small sets and very few characters.

Conscience

By ERIC MAYNE

Eric Mayne

A well-disciplined Conscience is a mans best friend; but, outraged, it becomes his bitterest enemy.

Paul, in his defense before King Agrippa, admitted that "he thought within himself that he ought to do many things contrary to the name of Jesus of Nazareth."

Men in all sections of religious life have thought they ought to persecute those who did not believe as they believed.

And they have not all admitted, as frankly as Paul did, that they were wrong.

Conscience is that Supreme Power within us to which our actions are instinctively submitted.

The higher our moral education, the more reliable our Conscience.

Cowardice asks, "Is it safe?" Expedience asks, "Is it wise?" Vanity asks, "Is is popular?" Conventionality asks, "Is it done?" Conscience asks, "Is it Right?"

That which is called Conscience is often merely fear of the law.

Conscience is not Law; but there is no Law so relentless in its punishment as the offended Conscience.

A mariner must not think when he reads his compass; he must know, or his ship will go on the rocks. And if a man does not read his Conscience correctly, he will become a moral shipwreck.

Conscience lays the foundation of true joy with which the stranger cannot interfere, and the bitter remorse which no friend can alleviate.

"Labor to keep alive in your breiast that little spark of celestial fire—Conscience." An extract from Washington's copybook. A precept that he undoubtedly followed. We may in safety do likewise.

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The Film Tribune

THE WORLD'S GREATEST FILMPAPER

me VI | SATURDAY, FEBRUARY 2, 1924 | Number 42

LAIM SLAIN GIRL MEMBER OF EARLY TRIANGLE COMPANY!

e on Cummings Dotted Line

ighton Hale, notable in the of principals in "Name the and "The Marriage Circle," st signed for a featured role e Irving Cummings produc- or Universal, "When Johnny s Marching Home."

a Lewis in Warner Picture

a Lewis is portraying one of rincipal supporting roles in Rapf's production "Broad- After Dark" for Warner ers.

erta About to Hang Up!

rk is rapidly drawing to a on the fourth of "The Tele- Girl" series, featuring Al- Vaughn at the F. B. O. s. Mal St. Claire is direct-

adock Talking For Fox Characters

s Fox, one of the few pro- whom writes the stories he es, has engaged Louis Wea- o title his current production Woman Who Sinned" which roaching completion at the wood Studios. Both the pro- and the title-writer formerly newspaper men.

Stiswood Aitken has been en- by Cecil de Mille for one of rincipal supporting roles in oduction of "Triumph" for

Nelson McDowell, well- own elongated exponent freak characters, drops editor a couple lines om the wilds of Daggett, lifornia, where he is on ation with an indepen- nt unit filming "The an Who Forgot," under k Nelson's direction.

He is enacting one of s familiar and essen- lly human "sheriff" les. Traeger has noth- g on McDowell!

Rowland Lee Will Go On His Own

That immediately upon concluding his current agreement with Fox, Rowland W. Lee, noted film director, will become a producer of independent photoplays, was the announcement made by Mr. Lee upon his arrival in New York after an extended trip to Europe.

In a wire to his brother Robert N. Lee, well known scenarist, Mr. Lee stated that the trip abroad had given him a different perspective of the public's need for wholesome film entertainment, which, with the addition of various innovations in production methods, he evolved during his ramblings in the "old country," he proposes to try out.

Beyond the fact that Leo has purchased the film rights to several European stage and literary successes, as well as a few screen originals by noted foreign writers, little is known in Los Angeles of the details of Mr. Lee's plans.

It is expected that Mr. Lee will be in Los Angeles in February. He has three more films to direct under his Fox contract.

United Producers Plan Historic Epic

Plans are being completed by the United Producers and Distributors for the filming of a big American epic in which one of the foremost men of this country's history will be visualized in a very striking way. It is announced that definte information in detail relative to this production will be given to the public within a few days.

Marks Finishes In "Iron Man"

Robert Marks, who is remembered for his many excellent characterizations in recent comedy series at the Fox Studios has just finished his part in the current episode of "The Iron Man," under the direction of Jay Marchant at the Universal, featuring Luciano Albertini and Margaret Morris.

Peggy Cartwright, child actress, plays one of the principal roles in "A Lady of Quality" now showing at the Mission Theater. She is a player of rare promise and has met with exceptional success.

Billie Lord With Ben Wilson Unit

Billie Lord, 5-year-old screen star, has been signed for his fourth consecutive picture with the Ben Wilson Productions at the Berwilla Studios.

Gertrude Astor In Rowland West Film

Gertrude Astor has been signed to play a prominent part in Roland V. West's next production, the filming of which will start immediately.

Universal Will Have Printzlau Script

Universal has engaged Olga Printzlau to adapt Kathleen Norris' story, "Butterfly," which is to be produced under the direction of Clarence Brown. Brown and Miss Printzlau have been in conference this week, following her completion of the scenario for "The Breath of Scandal."

Valli Return For First of Month

March 1st is set as the date when Virginia Valli will return to Los Angeles, according to information which she imparts in a letter to friends here.

Miss Valli is now in the East, where she is being featured opposite Thomas Meighan in a picture for Paramount. Upon her return she will again take up her work at Universal.

Ben Carre on "Cytherea" Art

George Fitzmaurice, who will shortly start "shooting" on "Cytherea" at the United Studios, yesterday signed Ben Carre, prominent art director, to create the settings for the Joseph Hergersheimer picturization.

Mr. Carre has been identified with many leading producers and has been responsible for the art direction of various prominent picturizations. His most recent work is evidenced in the Constance Talmadge picture, "The Goldfish."

Newspapers Link Dead Girl With Movies

Late Friday night newspaper reports of the slaying of a woman by the name of Louise Lawson in New York stated she was associated with the Triangle Studios here about seven years prior to the D. W. Griffith interests assuming control. Her age was given as 24 and it was said she came east from Texas.

Inasmuch as she was not of preeminent importance in motion pictures and as it was not definitely known whether she was a member of the profession, it leaves no doubt whatsoever as to the desire of the yellow press to grab every opportunity to link dark deeds with the profession.

It is sad that the editors of our local papers, anyway, will not take the trouble to verify such reports.

Foy-U. P. D. Farce Now Complete

"Horrible Horace," the comedy in which Ned Sparks and Harry Tighe are co-starred and in which Mollie Malone serves as leading lady for both, is in the final stages of the editing processes and will be ready to contribute its share towards making the people laugh very soon now. Bryan Foy, son of the famous Eddie Foy, directed this picture. It will be a United Producers and Distributors release.

Rush "Listen Lester" For Early Release

Listen, folks! "Listen, Lester" is finished and is now in the cutting room of the Sacramento Pictures Corporation. When it emerges about two weeks hence it will be turned over to Sol Lesser and associates for distribution through their releasing organization, Principal Pictures Corporation.

William A. Seiter, who directed the farce-comedy, predicts that "Listen, Lester" will be one of the most-laughed at pictures of the year. In the cast of the production are Louise Lazenda, Lee Moran, Dot Farley, Alec B. Francis, George O'Hara, Eugenia Gilbert, Harry Myers and Eva Novak.

TULLY SEEKS OPINIONS ON ACTRESS FOR "BIRD OF PARADISE;" INVITES LETTERS

"Who Will Play 'Luana?' " asks Noted Producer; Role Is of Tremendous Dramatic Scope; May Use Unknown

Who would you like to see as Luana, the Hawaiian princess, in Richard Walton Tully's screen version of his internationally famous stage success, "The Bird of Paradise," which he is to present as a First National picture this year?

Probably one of the reasons for the startling success of this great producer, in both his stage and screen productions springs from the fact that he is ever on the alert to accept suggestions from the public he strives to please, and ever had his finger upon the changable pulse of that public.

Tully admits that as yet he has made no decision as to the actress who will play the role of Luana. Many have already been suggested and have received consideration, but he declares he is still open to conviction, and that he has not even determined the point as to whether the lucky lady will be a star, already famous, or whether some talented girl, as yet unstarred will receive the plum.

And he will welcome suggestions. For your guidance, Luana, the little "bird of paradise" should of course, be beautiful. She should not be tall; should be brunette, and of a certain voluptuous type, exotic and vivacious.

Nearly everyone knows the beautiful love story. Luana, a native of the Hawaiian Islands, with royal blood in her veins, loves and is loved by an American who marries her and leads a butterfly existance in the land of palms and awa. Then he awakens, too late, and casts off the native girl, who loves him as life itself, in the belief that she is the cause of his degradation. She, heart-broken, makes the supreme sacrifice.

In the many different stage productions of "The Bird of Paradise," Tully has made famous a bevy of now renowed actresses, including Lenore Ulric, Laurette Taylor, Bessie Barriscale, Carlotta Monterey, and Florence Rockwell. For the screen version, he will secure the girl he believes best suited to the part, regardless of her present claims to fame.

So if you decide upon whom you would like to see in this great role in the picturization of America's greatest stage success, drop a line to Richard Walton Tully, care of United Studios, Los Angeles. Who knows? Perhaps you may be the means of securing the part for your favorite artiste?

Potel Funning Accorded Praise

At a recent preview of "Her Man" Reginald Barker's latest Mayer production, the role played by Victor Potel, was acclaimed one of the cleverest pieces of comedy relief that has recently been seen upon the screen. The tall, thin funster characterizes a love-sick cook on a fishing yacht in this picture whose awkward action is a riot. Decked out in a shabby, rough-neck sweater and shrunken stocking-cap, Potel's performance in "Her Man" is reminiscent of his first famous characterization, Essanay's "Slippery Slim."

Evidently Is Very Optimistic

Jean Hersholt, in his role of the saloon keeper in "The Woman on the Jury" for Associated First National, plays the role "with a smile" all the way through.

Foreman Was Right, Avers Pat

Actors generally prefer to tell about their achievements and seldom go into detail about how they have been fired from more or less well-paying jobs.

Pat O'Malley, who will play the lead in Universal's "The Throwback," when being interviewed, prefers to tell about the time he was fired from the job of pump-boy in a coal mine in Forest City, Pa.

Pat's job was to watch the steam pump which removed the water from a coal pit. Pat fell asleep at the switch. The pump ceased to function. He awakened when the water in the pit reached his hips—and as the foreman entered the scene with a howl.

"I'm sick," feebly exclaimed Pat —and he was, from fright.

"You're fired," yelled the foreman as he assisted Pat make his exit with a well directed boot.

Wonder If Shuler Was Peeking?

Dignified, conservative Crenshaw Boulevard ran to the window and threw up the sash the other morning when a police patrol backed up to the home of John A. Waldron, general manager of the Mack Sennett Studio. The bell clanged as the front door of the Waldron home burst open and a motley crowd of men and women tumbled out and were pushed into the conveyance by a dozen policemen.

The melee bore all the earmarks of "another Hollywood party," and Crenshaw Boulevard compressed its lips and narrowed its eyes as it hung over the window sill. Then the siren shrieked and the loaded patrol pulled out—revealing for the first time a small group of men surrounding a motion picture camera.

Crenshaw Boulevard gnashed its teeth and tore its hair as it muttered, "Fooled again!"

John A. Waldron had forgotten to inform his neighbors that he had loaned his front yard to the Sennett comedy unit making "Flickering Youth."

Louise Finishes Sacramento Role

Louise Fazenda has completed another hilarious role as "Miss Arbusus Quilty" in "Listen, Lester" which the Sacramento Pictures Corporation has produced. "Miss Quiltv" has some points in common with "Mabel Monroe" of "The Gold Diggers," a role which sent soaring the Fazenda stocks. "Miss Quilty" is a vampish young lady and possesses great ability in concentratiton where her fancy is intrigued. Louise lends to the characterization her delightful humor, quite a bit of drama here and there and her usual realism that makes "Miss Quilty" a most vivid piece. This is the third featured role she has completed since "The Gold Diggers," the other two being the enactment of the well meaning cook in the Hal E. Roach western "The King of the Wild Horses" and the vaudeville headliner in "The Galloping Fish," an Ince production. For one solid year and a month, the comedy queen has had a program of uninterrupted production.

Malatesta in Role of Bum Journalist

Fred Malatesta, one of the well known "heavies" of filmdom, is now negotiating a leading role in "Love Insurance," a Universal production with Reginald Denny. Mr. Malatesta has the role of an affluent newspaper man, who uses his own methods in furthering his interests.

Tom Forman, who is directin the final scenes of the Mission Fil Corporation's production of "Fla tery," from the story by H. H. Va Loan, was at one time one of t screen's most popular leading me He had been playing leads Lasky's for six years when he w asked to give up his makeup-b in favor of the megaphone, an since that time has made some no able productions. At Lasky's directed "If You Believe It I So," "The City of Silent Men "White and Unmarried," an "Cappy Ricks." Under his contra with B. P. Schulberg he directe "Shadows," "The Girl That Ca Back," "April Showers," "T Broken Wing" and "The Vi ginian." He began his screen c reer with the old Kalem compan as actor and director. He made considerable success at writing f the screen, and was for two yea in the scenario department of Un versal, where sixteen of his stori were produced. His scenarios ha also been picturized by Lasky an Fox. Forman says he will neve forsake directing to become act again because as a director he h a broader and more interestin field in which to work, and in a dition he finds his present callin more lucrative.

James B. Leong, has complete one of the leading supportin heavies in "Defiance" which wa filmed at the Hollywood studio under the direction of Bertra Bracken.

Now, Mr. Thomas H. Ince is a very, very busy man. Everybody knows that producers have lots of important things to attend to. But Mr. Ince is never too occupied to see Muriel Frances Dana when the little miss whose thespic talent he discovered and first presented to the world in "Hail the Woman" comes a-calling.

Three years ago, when she was dancing in a prologue at a Grauman theatre in Los Angeles, Muriel's winsome charm attracted Mr. Ince's notice and led to her film-debut. The friendship formed then has been cemented more firmly during the past three years and Muriel, who is now six, thinks Mr. Ince the best ever. When working at some other studio, the child often begs her mother to take her out to visit "Uncle Ince" and upon such occasions the cares and work of being an important producer are cast aside while the two have great "chin-chats." And now that Muriel is acting at his studio, in "Love and Lies" with Lila Lee and James Kirkwood, Mr. Ince often comes out on the set to watch her at her work.

Recently, Muriel decided her dollies needed entertainment and, having at hand Santa's gift of a top projection-machine, wrote a very polite little note, looking up the big words carefully in the dictionary, asking Mr. Ince please to let her have all the cut-outs from his laboratory rooms, so she would have plenty of film to amuse her dolls with on cold winter evenings when they can't go out. Disdaining his secretary, or perhaps fearful that such important people might forget the very necessary requests of little girls, Muriel insisted upon leaving the note upon Mr. Ince's desk herself, early one morning before he had arrived.

And here is Mr. Ince's reply: "I have told my Grand Vizier to hunt up the cut-outs and if they are not forthcoming, the Vizier will be bastinadoed, tied up in a sack and thrown into the creek in the back of Stage 5. Will that please your majesty? Your humble subject, Thomas H. Ince."

So you see, hard-hearted and commercial though this movie business is supposed to be, there's still a lot of sentiment in it too, when important producers remember lovely little girls and write them such very nice letters.

uestion: Who Was The Insulted One?

ames Finlayson, native of Scotl, pioneer film funster, and a iliar figure in many of Hal ch's recent comedies, is now an erican citizen—which is not the t of this story. He recently his final naturalization papers he federal court in Los Angeles. o conform with legal precedent had to have two citizens who known him for five years ap- r in court and vouch for his al character. Ben Turpin, an est citizen despite the fact that looks crooked, and Charles se, handsome and debonair ac- long under contract with Hal ch, were invited. They broke motion pictures with Finlay- years ago, before the industry w it had an infancy.

he court room was crowded. pin and Chase were sitting at side awaiting their turn. Some- recognized them, with the re- ing buzz of comment that al- s greets the public appearance a screen celebrity.

There's Ben Turpin," some- y whispered. Ben got his ad- er in fifty per cent focus and led. Chase adjusted his tie turned a classic profile that to agitate feminine hearts be- he left the musical comedy e for the screen. He was hand- e, well groomed; Turpin was —well, he was Ben Turpin, a matinee idol.

Ben Turpin? Which one?" eone asked loudly. Turpin and se each declared himself in- ed.

peaks for Good Directorial Voice

alph Lewis, who was one of the inal members of the stock com- y of the old Biograph organiz- n, says that a screen player is e as proficient in his work n he is directed by a director o is always calm and has a mu- l and persuasive voice.

e says that all great artists are hly sensitive, with many of m, especially the women, being li sensitively-tuned instruments. A player when he appears be- e a camera, is keyed up to a h pitch," says Lewis. "If the ector is calm and speaks with a othly modulated voice, he can the greatest work out of the or," added Lewis. "The player l give him everything he has."

However, on the other hand, if director is irritated and speaks a harsh manner, the actor or ess literally freezes up inside becomes merely mechanical. actor or actress can work with inspired feeling unless the di- or draws it out of them on the e in his directing.

One of the greatest assets of ffith was his calm and poise as directed," continued Lewis. "He a very muscial voice and liter- coaxes emotion out of his play- ," he concluded.

e says that the late George ne Tucker had a wonderfully suasive voice in directing his yers.

It has often been said that "truth is stranger than fiction" and this ancient adage is substantiated to a great extent by the colorful events that have transpired in the life of Jack McCready, film extra man and author of "Movie Money," the satirical novelette of Hollywood motion picture life which begins in next week's issue of "Camera!", complete in four weekly installments.

'Twas a good many years ago, indeed, that McCready started in the world of drama. His hopping-off place was in Ireland where he elected to exhibit his talents as a song-and-dance artist. In the course of events he joined a traveling variety company and was stranded in Calcutta, India, many, many weary miles from dear old Erin. Undaunted, however, he sallied forth and secured a position under Lord Curzon, Viceroy of India, and was placed in charge of the royal train. Later he was elected mayor of Kharjpur, Bengal, and took part in suppressing several native uprisings.

After he had had his fill of mayoring he joined another company of troupers and sailed for China. He opened in Canton and upon going to the theater the following morning found all of his belongings stolen. One member who was likewise victimized and somewhat discouraged with affairs in general, thought it expedient to do away with himself and forthwith blew out his brains. The company was eventually resuscitated in Hongkong and McCready traveled on to Shanghai, just in time to join in that merry frolic known to history as the Boxer Uprising.

When the Boxer trouble was finally solved McCready assumed the position of boarding officer of the Chinese Imperial Maritime Customs for the Port of Shanghai. Later he was transferred to Hankow in the interior where he was appointed chief of police. He was filling this role when the Russo-Japanese holocaust burst. Inasmuch as he had some friends in the Russian service and as he was itching for more battle he joined the bewhiskered legions and served with distinction. He was only captured twice and the last time his captors evidently became serious for they were discussing something about "shot" and "sunrise." This did not smack of fraternity to the genial Irishman so he immediately beat it and stowing away on a coal tramp waved an adventurous adieu to the Orient.

Just as Father Time put out the 1907 sign McCready arrived in New York and forthwith placed himself in the employ of William Fox, noted producer of flickering drama. From there he continued to follow the celluloid trail and saw service with Pathe, Edison, Majestic-Reliance, Famous Players Film and the North American. His return to the legitimate for a brief spell was under the management of William A. Brady in "The Whip," a Drury Lane melodrama. He was in this play three seasons including tour, when he came to Los Angeles. Noting the great film activity in Los Angeles he resolved to return upon the expiration of his stage contract and again take up the threads of his motion picture labors. He returned just as D. W. Griffith commenced "Intolerance" and as the Griffith studio found his old-time friend George Seigmann as chief aide. He was immediately engaged.

For four years McCready was on the Griffith lot playing odd character bits, finally leaving to play the character lead in "The Spirit of '76." Upon completing that work he rejoined Seigmann, who was now directing "The American Beauty." Since that time this adventurous son of the Green Sod has been free-lancing in the realm of the shadow stage and has appeared under approximately 97 per cent of the directors in the profession. Some of his roles were: the banker in Cecil B. DeMille's "The Cheat," as John Rolfe in George Melford's "To Have and to Hold," in five Joseph Henaberry pictures, in twelve films with William Duncan, four pictures for the Haworth company, two for King Vidor, two for Ted Sloman and so on.

In all his colorful career McCready has never pretended. As he says, "I'm just an extra man and I've only played extra parts for the greater portion." He makes no insincere flair for greatness or big-time recognition, yet it is doubtful if anyone else in pictures has had Arabian Night experiences akin to his. McCready is genuine and his sincerity is adequately reflected in his novelette, a pen-and-ink farce of the trials and tribulations of an extra man. you can't afford to miss it! Start it next week in "Camera!". It packs a big punch, brother!

LANGDON ESTABLISHED ATTRACTION FOR SENNETT; VAUDEVILLE FANS AWAIT HIS PRODUCTION

Great Exploitation Unncessary for Farce Exponent; Gained Fame on Big-Time Circuits

The usual procedure in "putting over" a new face on the screen is an expenditure of much money in advertising and publicity by the producer sponsoring the new player. From the time he is signed up until the moment of his first appearance on the screen, he is publicised to the limit—this to create an audience for his pictures.

Harry Langdon proves an exception to this rule. He comes to the screen with a ready-made audience, composed of the countless people that have watched with glee his comic antics on the vaudeville stage. Two of his biggest successes were "Johny's New Car" and "Golf," in which his singular get-up and "toneless" voice made him one of the most popular comedians of the day.

Since signing with Mack Sennett for a series of two-reel comedies, Langdon has received many letters from his admirers, congratulating him upon his decision to go into pictures. One letter from a small town in New Hampshire, states, "I am sure glad you are going into moving pictures for now we can see you every week or so, instead of once a year which is all anything good hits this burg!"

This seems to express the sentiment of all his admirers, and Harry Langdon comes to the screen, not—like other newcomers, with a mixture of hope and apprehension—but with a feeling of confidence that all his old friends are waiting to greet him warmly.

So far Harry Langdon has made two comedies for Mack Sennett that entirely fulfill the expectations of his fans, "Picking Peaches" with the Sennett Bathing Girls, and "Shanghaied Lovers." "Flickering Youth," just completed, promises to prove the old saw that "the third time tells the tale."

Morrison N. Y., Club May Close

Although a very conservative man in most things, James Morrison is guilty of maintaining at least one unusual luxury, it has just been revealed.

The popular leading man maintains an exclusive apartment at No. 327 West 56th street, New York, which he occupies but about two or three months out of each year. The balance of the time the apartment has been available to any of Morrison's friends or associates who chance to be visiting in the metropolis.

Morrison has maintained his Gotham home for the past four years, but is now seriously contemplating giving it up because of the constantly increasing rentals in New York. Many of great and near great of Hollywood's picture colony have enjoyed Morrison's "open house" at one time or another during their visits to the Atlantic coast and a register maintained at the apartmen reveals that at least sixty persons have enjoyed is shelter during the four years "Jimmie" has had it under a lease.

It was Sunday morning, and many of the cinema's horny-handed sons of toil were taking their customary extra hours of slumber at the Christie, Hollywood's elite hostelry, when from the windows of a fourth floor room came the melodious notes of "Traviata," in high tenor; the voice boyish, soulful, full of pathos, raspings and sour notes. Naldo Morelli, in his native Italian tongue, was welcoming the new day with his favorite aria. A voice, a positively rude voice, strident and belligerent, broke in upon Morelli's inspired strains.

"Hey!" bellowed the p. r. v., "If it's fihs you're trying to sell, wait until Friday!"

Deep silence.

Minus Telephone: Loses Big Part

Blame the telephone company for the loss of a splendid role in Cecil B. DeMille's current picture titled "Triumph," with Otto Matiesen the loser.

When Matiesen recently moved to a new address, he was assured by the telephone company that his phone would follow shortly. That was two months ago and Matiesen is still without the instrument.

Meanwhile, DeMille's assistant director, at the request of the producer, spent two days persistently trying to get Matiesen for an imporant role in "Triumph." A telephone would have assured Matiesen of the part, according to both the assistant director and the actor.

Victor Potel, clever character comedian, who recently returned from New York will continue his screen work with a featured role in a forthcoming Hollywood comedy. Mr. Potel has been responsible for an unusually long line of consistenly amusing screen characterizations accomplished over a period of twelve years.

For Week Starting Monday, Feb. 4th, 1924

Pulse of the Studios

For Week Starting Monday, Feb. 4th, 1924

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Prod. Mgr.						**Holly 31**
Ben Wilson Productions.						
Ben Wilson	Wilson-Daw	Gosden	Geo. Carter		"The First Notch"	2nd Week
Dick Hatton Productions.						
Dick Hatton	Hatton	Stevens			"Shootin' Mad"	Editing
BRONX STUDIO. 1745 Glendale Blvd. Kenneth Bishop, Gen'l Mgr.						**Drexel 42**
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						**593-5**
Fred Caldwell	Muriel Reynolds	Hollister	Ray Rounsaville	J. S. Moorehouse		Preparing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						**432-1**
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	Feature Comedy	Preparing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternbck, Casting.						**Holly 00**
Al Herman	Buddy Messinger	Wm. Hyers	Robt. Tansey		"The Jazz Kid"	1st Week
Noel Smith	All Star	Harry Forbes	Chas. Lamont		"The Movie Queen"	1st Week
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						**Holly 31**
Harry Beaudine	Jimmie Adams		Hageman		2-Reel Comedy	3rd Week
Scott Sidney	Dorothy Devore		Clemens		2-Reel Comedy	2nd Week
CHARLES RAY STUDIO. 3700 Beverly Blvd. A. A. Kidder, Jr., Gen. Mgr.						**Drexel 21**
Hunt Stromberg Productions.						
	Bull Montana				2-Reel Comedy	Preparing
Hunt Stromberg	Harry Carey				"Desert Rose"	Preparing
Butterfly Comedies.						
Sherwood MacDonald	All-Star	John Thompson	Art Hilton		2-Reel Comedies	1st Week
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						**431-1**
Independent Pictures Corporation. Jesse J. Goldburg, Pres. & Gen'l Mgr.						
Jack Nelson	Franklyn Farnum	Walter Griffin	Mack V. Wright		"Caliber 45"	Editing
J. P. McGowan	Franklyn Farnum	Walter Griffin	Mack V. Wright		"The Man Who Never Smiled	1st Week
F. B. O. STUDIO. Melrose and Gower, 780 Gower St.						**Holly 77**
Mal St. Claire	Alberta Vaughn	Lee Garmes	Lonnie Dorsa	Zanuck	"King Leary"	5th Episode
Emory Johnson	All-Star	Ross Fisher		Mrs. Emille Johnson	"Swords and Plow Shares"	7th Week
Carlos Productions.						
Jimmy Horne	Richard Talmadge	Wm. Marshall			"In Fast Company"	3rd Week
Sacramento Picture Corp.						
Wm. Seiter	All-Star				"Listen Lester"	Editing
Dunlap Productions.						
Scotty Dunlap	Mildred Harris				"The Dollar Mark"	Editing
Chas. R. Seeling Productions.						
Chas. R. Seeling	Geo. Larkin	Goodfriend-Goodstead	S. Miller	Plympton-Seeling	"Yankee Madness"	Editing
Douglas MacLean Productions.						
Jess Robins	Douglas MacLean	Jack MacKenzie	Geo. Crone		"Never Say Die"	1st Week
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						**598-1**
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Conley	Geo. Mechan	Ben White	Staff	Comedy	Schedule
Bob Kerr	Lee Moran	Victor Schevrich	Robt. Dewar	Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
Al. Ray	All-Star	McGill		Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Juvenile Comedies)						
Arvid Gillstrom	John Fox, Jr.	Ken McLean	Jack Collens	Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
Floyd Bacon	Lloyd Hamilton	Corby	Sharpless	Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						**Holly 30**
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
John Ford	All-Star	Schneiderman	Ed. O'Ferna			6th Week
Jack Blystone	Tom Mix	Dan Clark	Eugene Forde		"Fine and Dandy"	Editing
Edmund Mortimer	John Gilbert	G. O. Post	Walter Mayo		"The Apache"	Editing
Jack Conway	Tom Mix	Dan Clark	Eugene Forde		"The Trouble Shooter"	Preparing
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						**Holly 01**
Monty Banks Productions.						
R. Wm. Neill	All-Star		Josef Von Sternberg		"Rose of the Ghetto"	4th Week
Charles Swickard Productions.						
Chas Swickard	Jos. Swickard	Art Reeves	A. C. Eddington	Harrey Gates	"San Francisco"	Preparing
GOLDSTONE STUDIO. 1426 Beachwood Dr.						**Holly 26**
Phil Goldstone Productions.						
Al. Neitz	Wm. Fairbanks	Roland Price	Ralph Dietrich		"Where the Heart Lies"	1st Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						**761-**
			M. K. Wilson		Feature Drama	Preparing
Tiffany Productions.						
Robt. Leonard	Mae Murray	Ollie Marsh	David Todd		"Mademoiselle Midnight"	7th Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						**Holly 1-**
Priscilla Moran Productions.—O. M. Baker, Bus. Mgr.						
M. Webb	Priscilla Moran					Preparing
Hysterical Histories Comedies.						
Bryon Foy	All-Star	McGann	Wallace	Foy	1-Reel Comedies	Schedule
Madeline Brandeis Productions. H. S. Bucquet, Prod. Mgr.						
Renaud Hoffman	All-Star					Preparing

"UNSHINE" PROFFERS SWEETS TO PETITE ROACH STAR; IS COMPLETELY INFATUATED

rie Mosquini Object of Dusky Thespian's ovemaking; Receives Box of Luscious Candy

Ernie Morrison, possibly better known as "Sunshine Sammy," one of Al Roach's 'lil rascals' of "Our Gang" fame is in love.

Ordinarily this announcement wouldn't mean a thing—it's being done every day—some of us get away with it and some of us do not but that angle has nothing to do with this story, because in this instance—Sunshine's, to be exact—it is simply a case of long-distance and respectful admiration for Will Rogers' new star, Marie Mosquini.

The plot of the story runs somewhat like this. When Ernie first beheld the diminutive Marie he rushed up to 'big brother' Robert McGowan, director of the "Our Gang" comedies, saying, "Ah wonder if you all would 'low me to

give that beautiful lady a box of my father's candy—'cause he sure does make fine ones," and all the rest of the old stuff about "sweets to the sweet, etc.' '

Upon being assured by "Bob," who is in reality like a big brother as well as director to the whole clever gang which includes Mary Kornman, Ernie Morrison, Mickey Daniels, "Farina," Joe Frank Cobb and Jackie Condon that such a procedure would be K. O. Ernie hesitated (or "prolonged," as expert statistics are not available on this point) a huge box of his father's chocolates.

On bringing them to the studio a few days ago the old saying that "true love and busses of ancient vintage never running smooth, etc.," again proved itself because Miss Mosquini happened to be on location on that certain

Press Agents Will Meet February 12th

The memory of "Honest Abe" will be honored on Lincoln's Birthday, February 12, which will be celebrated by the "Wampas" with the first big open meeting since the recent Wampas Frolic and Ball in San Francisco. It will be held at the Piccadilly Tea Room in Hollywood.

Dancing, exhibition, exploitation and reviewing of motion pictures will be discussed by experts before the membership of the Western Motion Picture Advertisers.

day—then so did Ernie the next.

Ignoring the many proffered offers of aid Ernie stuck to the job and at the end of the third day his patience was rewarded—the presentation being made with Chesterfieldian courtesy and respect. Needless to say the gift was accepted by Miss Mosquini.

Helene Sighs For Sunny California

Eastern motion picture producers seem determined to keep Helene Chadwick in New York.

Shortly after her arrival there recently Miss Chadwick signed to play the lead in "The Masked Dancer" and the part of Lady Mary opposite Rudolph Valentino in "Monsieur Beaucaire."

In the past week Miss Chadwick has had two other offers from prominent New York producers which, if she accepts, will keep the popular star in Manhattan until the middle of next summer. Miss Chadwick has also been offered a leading part in a new Broadway play which she has turned down in favor of film work.

It is quite likely that Helene will not sign any further Eastern contracts other than the two she has already agreed to in that she is anxious to get back to her home in Los Angeles and resume work here. Like most Hollywood stars who visit New York, Miss Chadwick after a few weeks of theatre-going and visiting popular show places is now homesick for California and anxious to get away from the ice and snow as soon as possible.

Many tales have been told of the hardships endured by players in spectacular films during location trips and the great portion of the censure directed at those responsible is well deserved. The most recent production to be subjected to this talk is "The Sea Hawk" which Frank Lloyd has been filming at Catalina, using a multitude of folk for many days.

In the ranks of those who are more prone to accord praise, however, is Jesse L. Clay, who was employed in minor bits in this buccaneering tale. While working aboard the "Gallease," eighteen miles out at sea several weeks ago he was stricken with illness of a very serious nature, attributable to the exposure to sun, sea and wind because of the scanty attire his role in "The Sea Hawk" demanded. He was immediately rushed by Lloyd to patched to the Golden State Hospital here by Dr. Davis of the Lloyd forces. Mr. Lloyd had him placed under the care of Drs. French and Earls and specified that his every want should be cared for. By this time pneumonia had set in and Clay was confined to the hospital for almost a month. During this time he was frequently visited by Lloyd and members of the staff and cast and flowers were plentiful, to say the least. Among his visitors was James G. McFarland, Grand Exalted Ruler of the Elks, who was visiting here at that time from Minnesota. Many of the "Sea Hawk" company were B. P. O. E. members. Upon leaving his sickbed Clay was paid employees' indemnity and also received his salary straight through upon order of Lloyd.

Mr. Clay desires to take this opportunity to thank Mr. Lloyd and his other faithful friends for their interest and consideration. He is unstinted in his praise of their loyalty and through the medium of "Camera!" wishes to assure them that their kindness is duly appreciated, with hopes of due reciprocation at some time.

Prior to entering film work, Mr. Clay was on the legitimate stage for eleven years, the last five years with the world-famous W. C. Fields.

VON ELTZ AWAITS NEW FILM NOMENCLATURE; 'HEAVY' NOT CORRECT, HE CONTENDS

Believes Screen Villians More Polished Type; Wickednss Outgrowth of Definite Situations

Theodor von Eltz looks soon for a new nomenclature for the screen. Time, the all powerful, as it has brought this industry of picture making out of its much exploited infancy, has produced new types so that old terms no longer fit, this actor has found. Now Mr. von Eltz, according to the old phraesology is the "heavy" in Herbert Brenon's "The Breaking Point" for Paramount.

"Heavy," says von Eltz, "according to Mr. F. Sturgess Allen, A.B., L.L.B., means weighty, hefty, leaden, ponderous. In the old melodrama, the villian who held the mortgage, was weighty, ponderous and seemed hefty until the hero gave him a jolt. His watch chain was leaden and so were hearts when he came around. Mr. Allen, A.B., LLB., takes up the abstract qualities when he tells us that a villian is a blackguard, a miscreant, a slip halter, a nothing and a ruffian.

"Comprehensive as screen art is, I have never yet seen a villian who was both a nithing and a slip halter. The movie actor on or off the screen I am confident has never been either. So the physical and abstract qualities are misfits.

"The screen villian is usually slender, fair to look upon, polished, subtle, pleasant, a good mixer, good spender, but a nithing, he isn't, a slip halter-well not this year—while in this day when art is no longer obvious, a black guard and miscreant as synonyms become anacronisms.

PROMINENT THESPIANS ADDED TO D. W. GRIFFITH CAST; RECRUITED FROM EARTH'S ENDS

Lucille La Verne Figures Prominently in "America;" Wolheim of "Hairy Ape" Renown Also Represented Prominently

A number of prominent actors have just been added to the cast of D. W. Griffith's "America," the photodrama of the War of Independence which Griffith is making for the Daughters of the Revolution as their contribution to the country-wide sesquicentennial celebration of the freedom of this country.

When "America" has its world premiere at the Forty-fourth Street Theatre, New York, Feb. 21, theatre lovers will be pleased to find in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, a host of favorites in excellent roles, among them Lucille Le Verne, whose performance in "Sun Up" is one of the outstanding triumphs of the stage year. Other well known players in "America" are:

Louis Wolheim, college graduate, Mexican revolutionist and actor extraordinary, whose performance in "The Hairy Ape," is still vivid in the minds of all who saw it.

Riley Hatch, concert singer, artist and actor on both stage and screen, now playing in "The Nervous Wreck."

Arthur Donaldson, a musical comedy star of two continents, who, after achieving fame in Norway, Sweden and Denmark, created the title role in the original "Prince of Pilsen" company here.

Erville Alderson, attorney at law and actor, who founded an art theatre in Kansas City, Mo., and gave up the stage to enter the Griffith fold, where he has been seen in several productions.

Sydney Deane, another musical comedy star today is as well known to film fans as a few years ago he was to light opera patrons.

Edwin Holland, who played in "The Copperhead" with Lionel Barrymore, with Olga Nethersole, Richard Mansfield, and other stars too numerous to mention.

James Clarence Malaidy, another stage veteran of long experience.

Charles Bennett, who began his career with Edwin Booth, quit the boards to become a lawyer, and returned to portray an important role in "America."

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Al. Neitz	Jack Perrin			Al. Neitz	"Wild and Woolly"	Editing
Al. Neitz	Jack Perrin	Paul Allen	Carl Guthier		"The Border Cavalier"	1st Week
Sanford Productions.						
F. S. Mattison	Mattison		G. Ertl		"The Last White Man"	Editing
INCE STUDIO. Patricia Foulds, Casting. Clark W. Thomas, Gen. Mgr. Culver City.						761-
Thomas H. Ince Corporation.						
John Griffith Wray	All-Star	Henry Sharp	Buddy Ericksen	C. Gardner Sullivan	"Against the Rules"	Editing
Lambert Hillyer	All-Star	Howard Anderson	Lester Manter	Arthur Statter	"Those Who Dance"	9th Week
Regal Pictures, Inc.						
Wm. Beaudine	Kirkwood-Lee	Ray June	Tenny Wright	C. Gardner Sullivan	"Love and Lies"	6th Week
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						Holly 20
Buster Keaton	Buster Keaton	Elgin Lessley	Walter Reed	Jean Havez	"Sherlock Junior"	12th Week
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						Holly 2-
Paramount Pictures. (Famous Players-Lasky Release.)						
Dimitri Buchowetzki Productions.						
Dimitri Buchowetzki	Pola Negri	Alvin Wyckoff	Cowen	Paul Bern	"Men"	2nd Week
George Melford Productions.						
Geo. Melford	All-Star	Chas. Clarke	Kenneth Hawks		"The Dawn of a Tomorrow"	Editing
Cecil DeMille Productions.						
Cecil DeMille	All-Star	Bert Glennon	Paul Iribe		"Triumph"	5th Week
Herbert Brenon Productions.						
Herbert Brenon	All-Star	Bert Baldridge	Harold Schwartz	Verne-Bingham	"The Breaking Point"	4th Week
Sam Wood Productions.						
Sam Wood	All-Star	Al. Gilks	John Waters	Willis Goldbeck	"Bluff"	Editing
Irving Willat Productions.						
Irving Willat	All-Star	Special Color	Otto Brower	Geo. C. Hull	"Wanderer of the Wasteland"	3rd Week
L. B. MAYER STUDIO. 5360 Melrose Ave.						431-
Fred Niblo Productions.						
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						Capitol 2
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	Cowan-Higgin	"Broken Barriers"	Preparing
B. P. Schulberg Productions (Preferred Pictures Release).						
Gasnier	Ethel Shannon	Karl Struss	George Yohalem	Olga Printzlau	"The Breath of Scandal"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Pierre Hungate, Casting.						Holly 4
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Cowan-Higgins	"Woman's Intuition"	Editing
Sawyer-Lubin Productions.						
Clarence Badger	All Star	Rudolph Burquist	Chas. Hunt	Winnifred Dunn	"The Shooting of Dan McGrew"	6th Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7
United Artists Release.						
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						Holly 2
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-
Rob Wagner	Will Rogers	Robt. Doran	Hennecke	Staff	2-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
Ralph Cedar	Chas. Chase	Robt. Doran	C. Hennecke	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Frank Young	Leo McCarey	Staff	2-Reel Comedy	Schedule
Geo. Jeske	Stan Laurel	Frank Young	Leo McCarey	Staff	2-Reel Comedy	Schedule
J. A. Howe	Spat Family	Nick Barrows	Hamilton Kinsey	Staff	2-Reel Comedy	Schedule
Fred Gioul	Earl Mohan	Len Powers	Lew Foster	Staff	1-Reel Comedy	Editing
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Seitz	Allene Ray	Walker-Cooper	Doc Joos		"The Fortieth Door"	5th Week
Maloford Productions.						
Maloney-Williamson	Leo Maloney	Badoracco	Stratton		"Payable On Demand"	3rd Week
H. J. Brown Productions.						
Al Rogell	Fred Thompson	Walker	Don Duncan		"The Silent Stranger"	1st Week
Howard Davies Productions.						
H. Davies	Howard Davies		Joe Murphy		"Fools of Fate"	Editing
SELIG STUDIO. 3800 Mission Road.						Capitol 0
Paul Hurst	Hedda Nova	Frank Cotner	Chas. Hall	Ewert Adamson	"Were Tigers"	1st Week
SENNETT STUDIO. 1712 Glendale Blvd.						Drexel 1
Roy Del Ruth	Harry Langdon	Spear	Gray			1st Week
Del Lord	All-Star	Billy Williams	Stevens	Staff	"Turn to the Left"	1st Week
STUART MACK STUDIO. 1329 Gordon St. Stuart Mack, Gen'l Mgr. Wm. Muench, Casting						Holly 1
Stuart Mack Productions.						
Stuart Mack	Lola Patti		Harry Crawford	Staff	"Everyday Mystery"	6th Episode
Stuart Mack	All-Star	Longnecker	J. Cunningham	Staff	"Out of the Dark"	2nd Week
Geo. Ezra Crane Jr. Productions.						
	Geo. E. Crane		J. Cunningham			Preparing
SUNSET PRODUCTIONS. 7425 Sunset Blvd. A. J. Xydias, Pres. and Gen. Mgr.						476-
Jack Nelson	Kenneth McDonald		Harry Fraser	J. Ingman Kane	"After a Million"	6th Week
J. B. Warner Productions.						
Robt. Bradbury	J. B. Warner	A. MacManigal	Jack Pierce		"Wanted by the Law"	4th Week

OURNEUR ASKS AID OF FRANCE IN SCREENING TRUE FRENCH WOMAN; SCRIPT CONTEST

-operates with 'Le Journal' of Paris in Big cenario Meet; 170,000 Francs Are Offered

aurice Tourneur, noted direc- tor has completed arrangements to pr nt to the world via the motion pic re screens of every country, the eal French woman of today.

he picturization is to be a m rn drama that must, in addi- tio to offering exceptional enter- tai nent, offset the general errone- ou conception among countries fo gn to France, of the French fe le, generally pictured as the ele nt, flighty woman encountered in he inferior establishments of the Montmart.

a most effective manner to ob n such a story, Mr. Tourneur ha conceived the idea of inviting the French nation to supply it by me s of a contest to be conducted in rance under the auspices of "L Journal," a leading Parisian ne spaper. Prizes and awards for ac pted stories involving the sum of 0,000 francs are to be awarded in his contest by Mr. Tourneur. T total amount covering the pri s was deposited yesterday with Lo s Sentous, French Consul in Lo Angeles.

ne judges have been appointed to ass on the stories submitted co rising leading representatives of arious arts and industries, as fo ws: Louis Sentous, French C ul, President of the Board of Ju es; L. Brunswig, Officer of the French Legion of Honor, L. J. Ch stopher, President of the Fr ch Colony in Los Angeles, M rice Tourneur, Maurice Fog, Di ctor of L'Union Nouvelle, Er e Chautard, French photoplay di tor, Georges Jomier, author, Pe Smith, motion picture adver- tis g manager and Francis Becker, bu ess manager.

he average French woman is a clever, happy companion, a devout wife, an admirable mother, and an excellent housekeeper," said Mr. Tourneur, in discussing his plan. "It has been my hope for some time, to bring about a better appreciation of the true French woman of today and this hope has been shared by many other Frenchmen. There is no greater agency to internationally accomplish this than the motion picture and so, with the assistance of my associates, I have arranged this plan for a national contest in France with the belief that a story will result, written by someone most familiar with the subject, that will give a better appreciation in this and other countries, of the French woman.

"The story will essentially offer exceptional entertainment. It must be a scenario that will be enjoyed and appreciated by the motion picture public of the world—but it must also carry the message that it is conceived to carry. History has made the French woman an international institution. As a nucleous for story material she is second to none. The motion picture can pay tribute as no other medium and it is my ambition to so honor the true French woman of today."

eighton Would Rival Whiteman

eighton Hale, prominent in the ca of "The Marriage Circle" has be enjoying during his evenings, mu c in his own home, where some of is friends gather with various mu cal instruments. It has occured to Mr. Hale "why not have a big or estra?" so he has acted on the in iration and sent word to all th actors he knows who are m cal to join the orchestra. His pl is to secure a director, practice g music and be ready at any ti to play for benefits, charity af rs and over the radio in addi- tio to the pleasure each will get ou of the organization. Mr. Hale wi ld be glad to have any actor w plays communicate with him at s home at 1762 Orchid Avenue, ph e: 470-408.

hester Bennett has fully re- co red from his recent nervous br kdown and is busily engaged in eading books and plays for his ne production starring Jane No- v

Clothes Will Help in Acting, Says Carl

Have dress clothes a good "stand in" with the scenario writer?

Carl Miller, who wore them for 21 hours the other day for scenes in "Once In a Blue Moon" in which he is playing a featured role opposite Marie Provost suspects they have. He has heard of no less than half a dozen male leads who are clad these days in the claw hammer.

How Mr. Miller has been foiling the villian, who knows something of his past life. He is doing it with poker face expression and much suavity.

"Dismissing any preference for the scenario writer who may like to see a man dress up, the psychology of clothes cannot be disregarded. A man will be more master of a situation when he knows his tailor has done well by him. Reasoning thus, he can hand a nicer wallop to an arch enemy when his figure is moulded into evening clothes," says Mr. Miller.

The actor doesn't' state how the other six are wearing theirs, but Miller himself has his fit like a glove!

Adeline M. Alvord, head of the Editorial Department of the United Producers and Distributtors, announces that she is not only continuing her service as authors' representative, placing stories with various motion picture companies, but she has expanded her business, adding more readers and critics to her staff.

For two years Esther Ralston played leads on the Universal lot opposite every male star from Joe Martin in comedies to Herbert Rawlinson in dramas and William Desmond in serials. Realizing the greater opportunities of the free-lance player, she terminated her contract and was engaged as Rose Maylie in "Oliver Twist," a role which called for a typically Dickensian saccharinity. Then came a really alive present-day debutante in Rupert Hughes' "Remembrance." This was followed by Lubitsch's "The Marriage Circle," wherein she seemed one hundred per cent iennese, an adroitly expert manchamber. Her delineation of Fraulein Hofer resembled the Northwestern Mounted Police: she never left any doubt in the minds of the spectators as to whether she'd get her man.

In her present engagement, Miss Ralston presents the crowning touch of versatility. She is playing a "heavy" in William Duncan's chapterplay, "The Free Trader," for Universal. She left this studio a leading woman—she returned to it an actress.

Col. W. F. Fleming, the "Kit" Carson of the show business, known all over the world for his characterization of the famous plainsman of the West's early days, has been cast for a character role in Jack Hoxie's new western feature, "Ridgeway of Montana," now in production at Universal City under the direction of Clifford Smith.

Incidentally, Fleming gave Hoxie his first job in the show game when the Universal film star was still a lanky cowboy on the Oklahoma range. Fleming was the proprietor of a wild west show which featured himself in the role of "Kit" Carson. Hoxie was employed as a trick rider and fancy roper in the troupe. At that time Hoxie had a national reputation as a rider and roper and had won a couple of championships at famous rodeos in the Southwest.

Death of Fleming's mother gave Hoxie his first chance at dramatic characterization. Fleming left the show in Jack's charge while he went to Texas for his mother's funeral. Hoxie not only managed the sho wbut played the role of "Kit" Carson during Fleming's absence. Hoxie followed the wild west show game for a couple of seasons and then got a job as a cowboy extra in pictures. Since that time he has become one of the most popular of the western stars.

Fleming has had many shows and has taken them many times around the world, but he says the day of the wild west show is over. It has made its bow to the western screen play.

This Seems to be Syd's Year

Good things come in threes, says an old adage which seems to be proven in the case of Sydney Chaplin. The instantaneous success this famous comedian has registered since his serious return to comedy acting was demonstrated in three pictures "The Rendezvous," "Her Temporary Husband" and "Galloping Fish," just completed.

News travels quickly in the film world and Syd Chaplin's triple success has brought him three distinct offers of stardom in as many foreign countries. First came the invitation from the Ideal Film Company, of England, for whom Wanda Hawley and Betty Compson have made pictures, to appear in their coming production of "Charley's Aunt," internationally popular stage farce. Second, the Mundus Film Company, of Paris, wants Syd to come over to France to star in a series of comedies. The third offer, just received this week, is from The Vita Film Industry, of Vienna, which now has Max Linder under contract, to come to Hungary as its premier star at the new studios to be opened in March.

Naturally, Syd's offers have brought him all the flattering emotions invariably evoked by such foreign engagements—and each of these offers carries alluring salaries and other perquisites. At the same time, however, he is considering two important contracts offered him by American film producers. Within a short time, he must make his decision and then we shall know whether he will stay on here or go abroad.

Alright, Boys, Rack Your Brains!

Rosemary Cooper, who recently completed her featured role in Emory Johnson's production of "Swords and Ploughshares," is in a quandary. She wants a name for her dog. It is a cross between an Irish terrier and an Airedale, with all the virtues of both of these strains and but one vice—it is passionately fond of corned-beef! Miss Cooper's friends have suggested that she call the dog "Dinty Moore," but the consideration of sex, which is supposed to be Hollywood's chief pastime, unfortunately prevents the adoption of this name.

To the person who gives Miss Cooper the best name for her dog, she has promised the reward of a lucious corned-beef sandwich, accompanied by a glass of real beer, "alcoholic content less than one-half of one percent by volume."

The name of Delbert E. Davenport bids fair to be much rumored in the minds of movie fans for the next few months and possibly years because of the fact that he has devised a new screen technique which many say promises to revolutionize the whole cinema art. Mr. Davenport has just completed the first feature picture to be made under the rules of his new methods and it is said to be a veritable revelation.

UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Holly 4

Joseph M. Schenck Productions. (First National Release).

Jerome Storm	Constance Talmadge	Ray Binger	Edward Brophy	Sullivan	"The Gold Fish"	Editing

First National Productions.

Harry O. Hoyt	Sylvia Breamer		Dan Keefe		"The Woman On the Jury"	4th Week
Laurence Trimble	All-Star				"Sundown"	4th Week

Frank Lloyd Productions.

Frank Lloyd	All-Star		Harry Weil		"The Sea Hawk"	Schedule

UNIVERSAL STUDIO. Fred Datig, Casting. 433-

Universal Film Manufacturing Co. (Universal Release).

Harry Pollard	Reginald Denny				"Love Insurance"	4th Week
Edward Laemmle	Billy Sullivan				"Information Kid" Series	Schedule
Wm. Craft	Wm. Desmond		Koehner		"The Riddle Rider"	Editing
Marchant	Luciano Albertini		Ray Taylor		"The Iron Man"	10th Week
King Baggot	Mary Philbin		Barry		"The Inheritors"	7th Week
Slim Summerville	Slim Summerville		Holland		2-Reel Comedy	Schedule
Wm. Watson	Bert Roach		Harmer		2-Reel Comedy	Schedule
Robt. Hill	Laura La Plante	Jack Rose	Wm. Rau	Hugh Hoffman	"An Old Man's Darling"	4th Week
Wm. Duncan	Wm. Duncan				"The Free Trader"	3rd Week
Edward Sedgwick	Hoot Gibson		Chas. Dorian		"Forty-Horse Hawkins"	3rd Week
Clifford Smith	Jack Hoxie		Nordlinger		"Ridgeway of Montana"	1st Week
Irving Cummings	All-Star		Woolstenhome	Gerald Beaumont	"Johnny Comes Marching Home"	Preparing

Ben Wilson Serial Productions.

Jaques Jaccard	Gerber-Cobb	Nobles	McGaugh	Coolidge	"In the Days of '49"	3rd Week

VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr. 598-1

J. Stewart Blackton	All-Star	Reggie Lyons	Albert Dorris	"Between Friends"	1st Week

David Smith Productions.

Dave Smith	All-Star		Dagwill	"Borrowed Husbands"	Schedule

WARNER BROS. STUDIOS. 5842 Sunset Blvd. Holly 41

Warner Brothers Productions.

Wm. A. Seiter	All-Star	John Stumar	Tenny Wright		"How to Educate a Wife"	Preparing
Harry Beaumont	All-Star	David Abel	Frank Strayer		"Babbitt"	Preparing
Wm. Beaudine	All-Star	E. B. DuPar			"Lover's Lane"	Preparing
Monte Bell	All-Star			Bell-Doty	"Broadway After Dark"	Editing

WALDORF STUDIOS. 6070 Sunset Blvd. Al. Brandt, Gen Mgr. Holly 79

You missed your guess that time! This is not a talking doll from Ye Toy Shoppe; it is five-year-old Virginia Davis, one of our new kiddie exponents of silent drama, in a very real imitation of one, however.

Virginia is making a series of twelve one-reel cartoon pictures for Walt Disney, local cartoonist and short-subject producer, at his studio at 4651 Kingswell Avenue. She is now at work on the third. One picture will be made each month. In these productions Disney combines flesh-and-blood players with thespians from Cartoonland. Between three and four thousand drawings are required for each film, in addition to the regular negative.

Prior to her advent in the Hollywood motion picture colony Miss Davis was one of the principal players for a big film advertising company in Kansas City with which Disney was also associated when in the east.

Madeline Outlines Attributes of Pearl

Pearls, to some people mean tears, but to Madeleine Hurlock, beautiful Mack Sennett screen siren, they are the only precious stones which appeal to her. "I always wear pearls in preference to any other jewelry," said Miss Hurlock, "probably because I am not superstitious in the first place, and secondly, to me they represent something sympathetically innocent and delicate, and I do not spend half of my time eating oysters in the hope that I may some day find one of the valuable little stones hidden inside a shell."

Beautiful, she was, and the man who passed through an office where she was seated looking at some pictures of Cullen Landis, most attractive in the southern costumes he wears in "Magnolia," the Paramount production just completed, was decidedly intrigued. In an outer room he heard her explaining shamelessly:

"Isn't Cullen adorable! Did you ever see anyone look more adorable than Cullen!"

All these raptures were to Mr. Landis' secretary. Finally the girl left and the man came to the secretary with a long face.

"She looked mighty adorable to me, but a nice show I have," he said and then added:

"Well, break the news. Who is she?"

"Oh she! Why she's Cullen's sister, Margaret Landis," laughed the secretary.

Conway Believes In Film Voic

The voice is important in mot picture acting after all, acco ing to Conway Tearle, popular star to be co-featured with Barb LaMarr in Maurice Tourneu "The White Moth," for First tional.

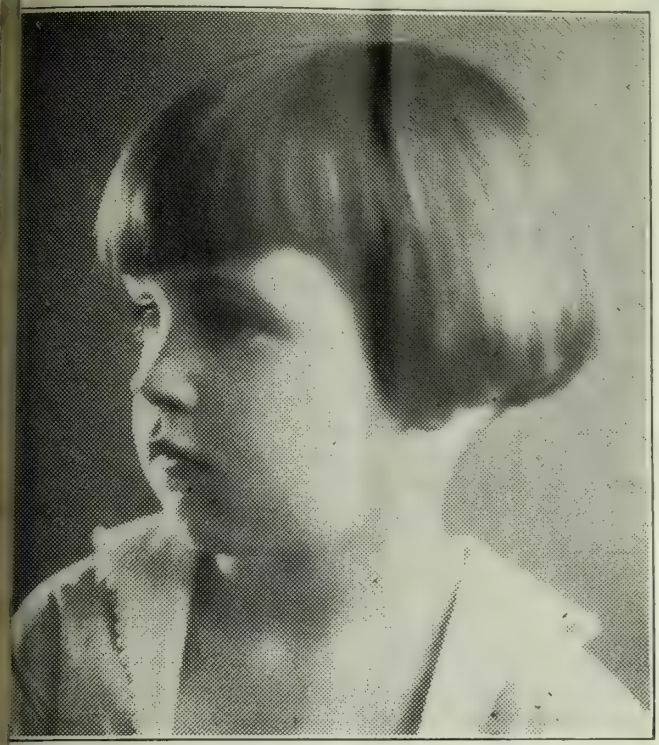
Says Mr. Tearle: "It's true t the voice can't be heard on screen, but it isn't too much to that it can be seen. I mean t the vibrations of the voice aff the playing of a motion pict performer to a far greater ext than most people dream.

"In the first place, screen act isn't pantomine. It follows clos the technique of the speaking sta and it is silly to suppose that could follow that technique, ev with the variations demanded the cameras, and abandon the m potent force an actor possesses the voice.

"I have played opposite vario stars and I have noticed in alm every case that those stars w know how to use their vocal chor in enacting their roles drew t most from their cast. All play a ing demands a certain sincer and a certain assumption on t part of the audience and spectato that something fictional is som thing true. Well, do you thi that it is possible for motion pi ture performers and their directo to enter spiritedly into acting whi is manifestly unreal, or rather u convincing, since we who are b fore the camera hear what is b ing said?

"MOVIE MONEY"

By JACK McCREADY



KING GATES

actus and mesquite and chaparro—sombrero and serape—Gringo and Greaser—revolution and banditry—long stretches of mesa and scorched hillsides—wine-like air and cloudless skies—the multi-hued glimmer of white stars on a velvet night panoply—a baby bed of sifting sand.

Silver City, New Mexico, is the birth of origin of King Gates, tiny film player and able contestant at the Cinema gaming table. He hails from that wind-swept country to the east that has figured so prominently in the southwestern development of our country. Silver City—suggestive of a prospector's imagined El Dorado, the terminus of the quest for terra firma fortune—of railroad millions—of stubborn abuse and equally stubborn cowpuncher—of conflict between two nations.

Yet from these desolate and barren wastes has come a youngster who has pitched camp in the midst of Filmdom and hurled defies at the usual obstacles in the path to motion picture success. King Gates is the exponent of manly Kidhood (if we may so crudely refer to the most delightful period of a young man's existence) and he acknowledges no superior. One can almost see a "By golly, I'll FIGHT!" in the firm, determined set of his mouth. The eyes are quizzical, decidedly so. There is an unusually mature strain in the Irish make-up. He has an air of bravado that he has no doubt inherited from the turbulent surroundings of his New Mexico; an indefinable mental position of self-defense. He has come to conquer Hollywood—Hollywood will not conquer him, that is certain!

King is five years old; he has understanding beyond the usual units of sixty-odd months. He spells. He reads. He writes. He sings and he recites ably. A diminutive exponent of the soft-shoe dance is he. He takes himself seriously but not too much so. As we have said he is essentially a fighter. But there is a great deal of charm to his gladiator attitude, one is almost tempted to pick him up and throw him around like a rubber ball at times. He has a very disarming smile; it's broad and infectious. It jumps around his face like a grasshopper leaping from one grass blade to another. It breaks out here and there helter-skelter. He knows his stuff, King does. He ought to be a mighty popular young actor.

Upon arriving in Los Angeles a short time ago he was selected for several prologues at local theaters, including appearances on the stage at Loew's State and at the Philharmonic Auditorium. This prologue business was only a prologue for his film work, however, for not long after he plunged zestfully into the business of putting the move into movies. His 1923 count was fourteen pictures. Some of them only gave him a breath of space, but they were pictures and it's all in the game, these "breaking-in" roles. There was "Hollywood" and "Crooked Alley" and "The Extra Man," Hoot Gibson's burlesque. Not to forget "You Can't Get Away With It" and others too lengthy to enumerate. Ambitious effort went into each par. Sincerity and sick-to-it-iveness was abundant. King was slowly but surely progressing.

"I've just begun to act" is his paraphrase of Perry's challenge. And like the British on Lake Erie, Filmdom will capitulate; to the personality barrage of this youngster. He fights. King Gates has lots of pep and spunk. He'll get there, alright.

Films Hailed as Unities Resurrector

Charles Kenyon, the eminent playwright and screen author, who is now adapting "The Mark of Cain" for John Gilbert, Fox star, points out the resurrection by the films of the dramatic unities. These restrictive laws of time, place and action, were first evolved by the Greek dramatists, and actuated all writing for the stage, until centuries later, when William Shakespeare, and the other Elizabethan dramatists, made literary history by disregarding them entirely. When motion pictures first came into being, the greatest field they provided to authors was the ease with which the unities could be disregarded, and as a consequence, pictures jumped here and there without limit.

"We realize today," says Kenyon, "that the best picture is one which develops its story smoothly, using fades or titles to indicate lapse of time, which keeps its locations close together, and which knits its action into a singly developed dramatic episode. I dare say that every reader in the offices of the great motion picture companies, avoids the episodic tale, and searches untiringly for stories that are closely knit. All hail the Greek unities! They have been resurrected by the motion picture!"

Autographs on Eat Shop Menu

Tourists visiting Los Angeles and who fail to get past studio gatemen have discovered a new way of getting close-up of prominent stars in the flesh.

Madame Helen's restaurant adjoining the United Studios on Melrose Avenue, is the newest and most popular eating place of cinema celebrities. It has not taken long for the public to discover this fact with the result that noon and dinner hour finds the popular stars autographing photographs between courses.

Among the screen celebrities who may be found rubbing elbows with their admirers at Madame Helen's are Conway Tearle, Estelle Taylor, Pat O'Malley, Blanche Sweet, Maurice Tourneur, Barbara La Marr, Celleen Moore,, Milton Sills, Enid Bennett, Richard Walton Tully, Owen Moore, Bessie Love, Lew Cody and many others not forgetting "Strongheart," hero of dogdom.

Orville Caldwell, now on his third week as male lead in "The Miracle" presented by Max Reinhardt under the direction of Morris Gest to Broadway, has arduous rehearsals behind him in this production whose magnitude is difficult to grasp. There is a cast of 700 and according to a recent letter from the Hollywood actor, the weekly pay check alone to actors is $34,000. Seats on the opening night sold for $16.50, with gross receipts on the first night of $20,000. Apparently there is no abatement in the sensation the production has caused, for the demand for seats has sold out the house for February and the first week of March.

"Stoneman" Nets Notes for Ralph

Ralph Lewis has received more fan letters in regard to his role of Stoneman in "The Birth of a Nation" than any other character he ever played. He is still receiving them from Arabia, Japan and other eastern countries.

While hair dressers have been encouraging women in an effort to perfect new styles of "bobs" for temperamental flappers, a most unique and attractive effect has been accidently obtained by Anna Q. Nilsson, who has just completed work on Richard Walton Tully's "Flowing Gold." Just shingle your hair and allow it to grow into a pretty, tousled tangle of equal lenght, and look like Anna Q.

It will be remembered that Anna suffered the barber's shears to ship her former golden tresses preparatory to her work in "Ponjola," where she most ably portrayed the role of Desmond, the boy. She has since allowed her tresses to grow, without rhyme or reason, with the result that her hair is now a mass of pretty ringlets about four inches in length, giving her pretty face a most captivating, Gypsy-like appearance. Try it.

Kenyon Outlines Author's Don'ts

Albert G. Kenyon, well-known scenarist, who recently finished his adaption of "The Monster" for Roland West, has formulated three interesting DON'TS for aspiring film authors:

"DON'T try to write screen stories at all unless the urge within you is so strong that you are prepared to starve, steal, dishonor your parents, and break all the other eight commandments for the simple satisfaction of seeing the child of your brain depicted upon the silver sheet before your eyes. Having committed all these sins, and having at last reached your goal—

"DON'T expect to recognize the infant when you do see it. You may be its Mother, or its Father, or both, but it will bear no family resemblance to either parent. Be forewarned!

"DON'T fall for the bunk that all you have to do is to submit an idea to be the recipient of a check for some fabulous amount. It's the new treatment of the same old idea that brings home the bacon to an author. There is nothing really new under the sun but there are a lot of things we don't know about yet, or haven't tried."

Auld Lang Syne

Charles Rankin brought many new ideas into the production of pictures, and put into vogue numerous systems of accounting and methods of operation which stand today as a monument to his ability and foresight. He held the strenuous position of Production Manager at Universal in the hectic days when forty-four separate units were operating on that lot. Producer of several successful independent features. Now head of the firm of Rankin and Ripley, Realtors.

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Edited by FRED W. FOX

THE QUEST OF IDEALISM

[*What Filmdom is Striving For*]

By Fred W. Fox

Retrospection of the great ideals and achievements of Woodrow Wilson have been highly intensified with the news of his illness and subsequent death claiming the limelight the past few days. He has been eulogized on every hand as a man of brilliant principles and the predominant factor in an effort to thoroughly solidify the nations of the world into one brotherhood through the medium of his far-famed and ill-fated League of Nations. Yet the work of the twenty-eighth president of the United States has also been accorded rather childish surveys at the hands of our more sensational and gushy news purveyors who were probably his bitterest opponents during his career.

It is not for any of us to eulogize Woodrow Wilson. Like Lincoln he belongs to the ages. We are too close to the span of his mortal existence to fully understand the honesty of his ideals and the momentousness of his work. America and the world fifty or a hundred years hence will understand, for he spoke in language far beyond our present comprehension. He sought Idealism in a world that is not ready for Idealism, a world that is still pregnant with strife and conflict. To the public-at-large of our present generation Wilson will be remembered as a man with a great idea that was smothered by powerful opposition. Wilson intended the League of Nations as a body to initiate a war-torn world in the blessedness of fraternal intercourse and harmony and he was defeated by clever propaganda issued by selfish political interests. The League of Nations was not perfect in plan but it was something for the world to think about. It should not have been totally abandoned.

* * * * *

Woodrow Wilson was essentially a man of unusual intellectual capacities. He was more the educator and student than politician. As head of Princeton University he was a force in moulding the thoughts and ideals of hundreds of young men, equipping them to play their roles in life with dexterity and completeness. But the pre-eminent quality of Wilson as seen from the angle of the motion picture industry was the fact he enjoyed good entertainment. He was a frequent visitor at film a vaudeville theaters. He was of serious mien at m times but he knew the value of worth-while amuseme and it is significant that he turned to the cinema for great portion of this recreation. We may even ventu to say that the Idealist found exceptional artistry in t motion picture and the fact that a man of his mental ca ber should thus recognize the innate worth of the moti picture is indeed deserving of recognition. It belies t sincerity of the statements of others of lesser status w have been so free in their condemnation of the profe sion, its standards and its people. If the motion pictu was big enough and wide enough in its scope to plea Woodrow Wilson, the Idealist, Warren G. Harding, t Democrat, and Theodore Roosevelt, the Soldier a Statesman, it is certainly of sufficient magnitude that can laugh at those who are continually harping on i few inferiorities. These men accepted Filmdom and i work for what it represented in itself and they were t concerned with deriving entertainment from it to sit do and pick out the flaws and knock. Just as the Leag of Nations was the prologue to a bigger idea and had i imperfections, the motion picture today is but the pr logue, imperfect in many respects, to a greater motio picture. It is the idea that counts.

* * * * *

It is sad but true that the time has not yet arrive when the motion picture, the pulpit, the press and th other constructive forces of our country can work in a cord to further the highest ideals of life. Yet the motio picture has progressed in this respect; it does not pand to the sensational and debasing. It does not climb u on the hilltops and bawl and rant about the inexcusabl faults of the pulpit and press. It is certainly alone in thi It is a regrettable state of affairs when publishers of influ ential public organs must stoop and throw dirt in orde to "increase their circulation." They are not men o vision; else they could easily see where the fickleness o the public will eventually cause it to tire of the continua scandalous publicizing of the personal affairs of the fol

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The Quest of Idealism

Filmdom and subsequently drop their vaunted ilations to Lilliputian proportions. It is even more ettable when ordained ministers of the Gospel, of lk of the infamous Bob Shuler, must resort to sensaal subjects in order to fill their churches. It belies drawing power of the pulpit and the sincerity of the logical teachers. By these signs we are led to the lusion they fear the strength of the cinema and its lung popular appeal. And, my friends, that is not rom right! It therefore behooves us to devote our hts and energies to lead the motion picture to even ter heights.

has been said that "the public press, even as the ic office, is a public trust." In maintaining those dards and fulfilling that tradition the bulk of Ameri- newspapers have failed. They have sacrificed the h to the Shinto and Buddha of the publisher's realm e great god Circulation. And it is enthroned on a bly shrine. The "reform" heretics have defiled the tity of the Church. They have wandered from the ne admonition to "go out unto all creation and ad the Gospel," and have substituted for their sacrites a passionate worshipping of—Publicity. They e forsaken Religion for Politics and "Reform" and ous egotistical discourses as topics for Sunday delibion.

Will it come to pass that the motion picture will find ecessary to spread News, that is the Truth, and Reon, through its celluloid channels, too? Or will the s and pulpit eventually function normally again and more be vested with the faith and respect of the lic? All three are avid in their quest of Idealism, but have chosen wayward paths that can never lead aright. The motion picture industry has created Frank lin Booth air castles oftimes, 'tis true, and it has been erroneously publicized, to a great extent, through its own distorted ideas of advertising that held sway in the early days of the business . Circus press-agentry was never intended for the cinema; it is an Art. But the other two have not been cognizant of the refinement that has come to motion pictures in the last decade. They are sadly behind the times.

* * * * *

Woodrow Wilson sought to perpetuate Idealism. His quest was futile to some extent, for as we previously said, he was ahead of the times. But his effort, the League of Nations, was an idea for the attainment of the ideal of universal fraternity. The unreal aura of romance surrounding Filmdom must be done away with. In our quest of Idealism we must not lose our heads in the clouds. For after all is said and done we are dealing with human thought and human beings, and our ideals should be practically consistent with the trend of human understanding. Some of Filmdom is away ahead of the times; the rest is modernly mediocre. We must find the balance. Our quest of Idealism, incorporating Art and Entertainment, Education and Invention, must not fail. Motion pictures need a man like Woodrow Wilson to define our ideals to the public, a man like Warren G. Harding to give them everyday explanation, and a man like Theodore Roosevelt to give us real action. Such a triumvirate is bound to triumph. But first, last and always let us keep faith with our ideals. It is not necessary for us to sacrifice them to false gods. Our quest is along the right road, but we must keep step with Father Time—and human comprehension.

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Editorial forms close at 4:30 Wednesdays. Advertising forms at 9 p. m. Thursdays. GET YOUR COPY IN BEFORE THESE HOURS AS ABSOLUTELY NOTHING WILL BE CONSIDERED LATER!

When one, at the tender age of six, successfully masters one of the finer arts, it is considered rather extraordinary.

Suppose then, if you were a little child, you could boast of five victories over difficult accomplishments? Wouldn't you be proud?

Little Elizabeth Ann Keever, one of the many tots now gracing the silver sheet, is equally efficient in screen artistry, eccentric dancing, elecution, singing and at the piano.

Her first opportunity to emote before the clicking camera came when the late William Desmond Taylor discovered her in the act of interpreting a difficult buck and wing number. To be able to sustain natural appearance while executing this dance is of course hard, and the eminent director immediately saw the possibilities in her if given the proper chance on the screen. Consequently, Taylor signed her for a part in his Lasky production, "The Soul of Youth."

Her work in this production, although unimportant, won comment at the pre-release showing and Elizabeth Ann was given a bigger and more important role, this time in E. Mason Hopper's production then being filmed at the Goldwyn Studios. Since then she has enacted scores of important parts, each one bringing fresh laurels.

Her musical career started when she was able to span an octave on the piano and immediately afterward it was discovered that the child possessed a remarkable voice. Both piano lessons and voice culture played a big part in her earlier youth.

Never once has Elizabeth Ann neglected any one of her accomplishments. Her piano, elecution, dancing and singing—they all are cared for—but her screen work is often given the preference.

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Not Just Jean

By ANDRE THIBAULT

"May I always be in character! May I never be just Jean Riley on the screen. That's the daily prayer of petite Jean Riley, leading woman in many independent productions.

"The screen has enough players who depend upon their personality or their beauty to carry them through," declares Miss Riley. "We all know players who are always just themselves rather than the character they are portraying on the screen."

"I want to avoid that. I want to have as many personalities as there are roles for me to play. I never want people to say: 'Wasn't Jean Riley cute in such and such a picture?' but I do want to say, 'The character that Jean Riley portrayed really lived.' That's my idea of what an actress should be able to do—always be in character regardless of ones own personality. I don't care whether I make them feel or not. I want the public to feel what the character felt—perhaps what I felt in portraying the character. If the character was happy I want to be the medium of making the spectator just as happy as the character was."

"That's my ambition," concluded Miss Riley. "It's a rather big one perhaps, but I am going to do my best to gratify it."

As a child, very studious and serious-minded, Jean Riley, first sprang into public notice in 1917, by passing the regular state teacher's examination when only fifteen years of age, being the youngest student in America to pass that examination. The following year she entered the University of Chicago where she contemplated preparation for a journalistic career. A few months later the Chicago Tribune conducted a beauty contest, and one of the boys at the University entered Jean Riley's picture without her knowledge, and the close of the contest found Jean the winner of first place over fifteen thousand other beautiful girls.

Jean Riley was just an untravelled school girl and unlike the average girl at sixteen, it had never even occured to her that she was pretty, until after her victory in the beauty contest, when she became so inoculated with the movie-fever that without reluctance she ran away from school to join a vaudeville troup working it's way west from Chicago. The show disbanded somewhere in Kansas and Jean took her small savings and bought a ticket to California and the movies.

Shortly after her arrival in Hollywood Miss Riley participated in another beauty contest—this one being held by the Los Angeles Express. During the course of the contest Sid Grauman the big exhibitor, became attracted by the bevy of beautiful girls whose pictures appeared in the paper and whom did he single out as his favorite but little eJan Riley. Believing her to be a diamond in the rough, Mr. Grauman not only gave her a boost which helped her win in the contest, but also created a prologue featuring her at his Million Dollar Theatre with twenty other beauties from the contest. This attracted the attention of a now prominent director, who at that time was producing comedies at the old Metro studio on Gordon Street. He immediately placed her under contract for ingenue parts in his comedies.

Later she appeared in a Lois Weber picture entitled "What Do Men Want;" in two pictures for Metro, with May Allison and Bert Lytell respectively, also with Monroe Salisbury at Universal, while he was at the height of his popularity.

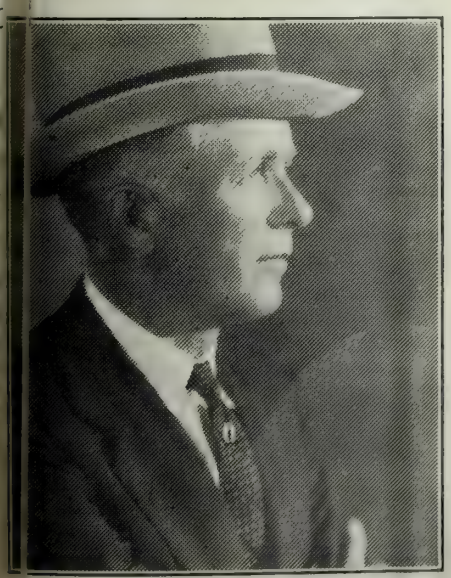
Since that time Miss Riley has devoted her attention to independent productions in which she has played leads and feature roles. In 1922 she was featured by Schwartz Productions at the Astra Studio in Glendale in a series of five-reelers under the direction of Fred Caldwell.

Last year Miss Riley organized her own company and produced a series of comedies featuring herself. These pictures are now running throughout the country on a state-right basis. While in the field Miss Riley was distinguished as being the youngest producer of motion pictures in the world.

Jean Riley has just finished a contract with Bob Horner Productions and negotiations are pending for a starring contract with one of the foremost independent producers; announcement of which will be made later.

Phonofilms

By JAMES M. FIDLER



"For a period covering three years, the motion picture industry as a whole is facing the most serious issues it has been called upon to meet since the first early struggle for a foothold as an entertainment," George Melford told me this week. We were sitting in his offices at the Famous Players-Lasky studio

"Aside from the general reduction of costs, elimination of wastes, perfection of methods, improvement of facilities and other numerous things that are to be done and with which most of those acquainted with the business are familiar, the matter of talking motion pictures is going to cause considerable stir before three more years have passed," Melford declared.

I asked him if he thought talking motion pictures would really prove practical.

"Practical?" exclaimed the producer. "I should say they will. There are many skeptical people who are of the opinion that they are an hallucination of wildly inventive brains—but I can remember the days when the world scoffed at moving pictures. I firmly believe the time is not far distant when talking motion pictures or, as they have been called, 'Phonofilms' or 'phonophotos,' will completely replace our modern silent drama."

"Just how will these 'conversational movies' cause such an upheaval with the industry, Mr. Melford?" I inquired. "Why won't they be taken into the business very slowly and gradually, like color films?"

"Because color films have not affected the business of producing pictures to any great extent," Mr. Melford returned. "Coloring films is a process of the laboratory or of scientific photography. The actors, the sets, the stories, have not be affected.

"But with the coming of talking motion pictures, the entire productive field of the film industry will be changed. Scenario writers will have to be as well versed in stage playwriting as they are in screen adapting, for they must write their conversation into their stories just as the stage play is written.

"There are numerous widely popular stars on the screen today who must go. They will lose their popularity because they have bad voices. When talking movies become practical, the voice of the actor will be all important. Therefore, many present day stars whose voices are weak or uncultivated will disappear suddenly. I predict that the arrival of phonofilms will see the establishment of schools of voice culture, with movie stars as pupils.

"The stories themselves will be effected. For example, operas can be and will be produced. It has been tried in the silent movies, but with little success. After all, operas are written for the musical voice. The coming of talking motion pictures will make it possible for the voices and songs to be heard via the film."

Again I interposed a question

"You suggest, Mr. Melford, that many

Continued on Page 20

Flashes from Frisco

By AGNES KERR CRAWFORD

The Rinella Productions, of which William Matthews is president, has gotten under way promptly according to schedule on their first picture. The cast and staff left for Monterey on Monday morning, where it is planned to shoot exteriors for two weeks, following which the studio work will be done at the Gerson Studios on Page Street. The filming of "Stickey Ropes," already announced, has been postponed till a slightly later date, and the first picture will be a story of the finishing fleet, as yet untitled, from the pen of Tom Gibson, who also will direct. George Crocker will be at the camera, and Jay Morley plays the leading role, supported by a capable cast recruited from Hollywood, with Everett Hill and several other local actors in addition.

Phil Rosen arrived in San Francisco last Thursday from New York, where he had been a-tending the world's premier presentation of the "Dramatic Life of Abrama Lincoln," made under his direction for the Rockett Brothers. Mr. Rosen had been signed several weeks ago by Max Graf, production head of the Graf Films, as director on their next big picture "The Wise Son" a screen version of Charles Shenmann's best seller of the same name. After a day or two here in conference, Rosen and Max Graf motored to Los Angeles on Sunday, to sign their all star cast, and complete final arrangements for the filming of the picture. Actual production will begin at the Pacific Studios at San Mateo the later part of this month.

Emory Johnston, with his company and staff left for the South on Sunday, after a week spent here getting some really wonderful airplane and military stuff for his next picture. Most of the scenes were shot at the Presideo, of Uncle Sam's own men and the army airplanes in action, but one evening's work was done in the lobby at the Manx Hotel.

Gerdon Michie and his wife, Grace Sanderson Michie, active heads of the Rellimeo Films of this city arrived from New York, where they have been making releasing arrangements for the company's last two pictures, on Wednesday. On Sunday evening they departed for Hollywood, where work will be begun almost at once on the organization's next picture "The Bowery Bishop," which has been gotten into continuity form during their absence by Colin Campbell, who will direct. The latest picture made by the company, filmed under the title of "The Yellow Stigma" but now retitled "Pagan Passions" will be released by Selznick on March first.

Andre Ferrier and his company of French players at La Gaite Francaise have added one more delightful play to their list of this season's productions, when they gave "Blanchette" for the first time a week ago. "Blanchette" is one of Briex's sparkling and clever comedies, and Ferrier's typical French company are giving it a production worthy of its great author. As usual at the little theatre the cosumes and sage effects would put to shame in their charm and artistic effects may of the largest theatres of the city.

"Lightnin" moved on Monday from the Columbia to the Tivoli Theatre, as the formed theatre was under contract for the opening there on Monday evening of May Robson in "The Rejuvenation of Aunt Marry," her Broadway hit of many years ago. And "Lightnin" has proved so popular that it was decided best to start it on the second edition of its long San Francisco run with no time limit set for its stay in is present home.

David Shuman, Western representative of the Karl Anderson Pictures Corp. and Spencer Valentine of the Theatre Owners of America, spending a week here and signing releasing contracts with at least two local organizations, left for the South on Friday.

Bull Montana, made personal appearances in a little skit at the Wigwam Theatre four days last week, where he met with a most cordial reception. Having completed his short engagement he motored to Santa Cruz the latter part of the week for a few day's stay.

The San Francisco Photoplays, Inc., having completed releasing arrangements with a big organization, will begin production at a very early date. George S. Romanovsky, Russian Counsul, who is one of the heads of the new ganization says that he feels that San Franc should have great picture making possibili and that it is the aim of the company to put this city in the front of the picture ma world. The aim of the organization is no make in any sense advertising or commer pictures of San Francisco, but to produc series of big feature pictures from stories modern authors, using for a background beauties of this city's hills, ocean front, and varied scenery of the Bay district. Th will be recruited from Hollywood's best kn with the smaller parts played by local ac and actresses.

J. S. Joffre, President of the Northern C fornia Photoplayers, Inc., returned to San F cisco a week ago on the Pacific Mail Stea "Newport" from a rather ill-fated picture ing expedition to the wilds of South Amer The party left for Colombia, December 1922, and from the first were beset with h ships, sent out with insufficient capital supplies; internal dissension promptly broke Jerry Bolton, director and original head of expedition was stabbed.

Six men in the party died of fevers and s bites, and the other sixteen at last deserted. fre brought back with him some fifteen thous feet of film of South American wild anim the head-hunting tribes of the interior, which he plans to exhibit as soon as it ca put into shape. The corporation here has b in financial distress for some time and Harry Harvey, its executive head, vanished from to and the officers in the Phelan Building c closed several months ago, so Jofire has an vestigation awaiting him on the part of stockholders most of whom are disgruntled.

The El Dorado Productions finished t first comedy, "Bumpers," on Saturday, and gan the second of the series on Monday. W is still going on at Santa Rosa, and this sec film will probably be titled "Rural Rou bouts," Earl Olin, well-known comedy direc is at the megaphone, with Troy Brown beh the camera. R. E. Sibley is art director w Wm. Robotham handing the technical end Danny Rogers as chief electrician. Besides feature player, Frank Alexander, the cast cludes Martha Bayes, Al. Thompson, W Dennis, "Wild Bill" Hauber and others.

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PUBLIC OPINION

Editor,
"Camera,"
Hollywood, Calif.

Dear Sir:

Slightly less than one year ago, a certain allied ambassador of God, who counted that day lost whose setting sun saw not his name in print, made the unqualified declaration, "The movies are sending us all to hell." This public pirate, knew his assertion would carry considerable weight for he was the leader of one of the largest and most influential church congregations in the country. And yet he did not hesitate to voice such an assinine statement.

At the time I took occasion to, "get off my chest," a tirade in which I intimated the church was not without sin. But the publisher of, "Movie Weekly, apparently fearing accusations of atheistic inclinations, declined to publish my piece. At that time I ventured the declaration, "The devil does not park his horns and tail when he enters the church." I now reiterate that I will add that the mythical fiend does not leave behind his characteristics appendages when he enters the theatre, either. But theatres are not supposed to be without blemishes of sin, like the church is.

Now it appears others who share the "Hell-bent-on-movie-skids, view, have unlimbered their hot air guns. And they are "telling the world," all about the follies of Hollywood. But the vacuum in empty heads must be concealed by the barrage of sense-maunderings from a pliant tongue. And "Be it ever so sinful there is no place like home."

Parading our streets, peering in our windows, looking under our beds and examining our ears; are the members of the Mouth Almighty tribe. And at their head stalks the chief of them all, "Heap Big Bazoo." For this I would nominate our prince of piety, "Rev." Mr., (pardon the impertinence) Robert Shuler. May his tongue not burn out its bearing for lack of oil. For he knows not how much his accompaniment to the weekly comic supplement would be missed by the children.

It is surprising some of the film folks have not come out with a challenge to Mr. Shuler. It seems as though they could issue one to a debate on the question, "Resolved—That crime does not prefer movie folk to ministers." And I venture the assertion that for every movie star linked up with a crime, a minister who wandered from the straight and narrow, could be found. For our newspapers are record of the fact that members of the clergy are often attracted by the pretty, sweet smelling blossoms which rear their enticing heads in the meadows of indiscretion. But just because some of the clergy do roam afield and pluck rather informal and improper bouquets now and then, I do not denounce the church. And therein it would seem we differ from those who put the label of hell on all movies and movie folk, because of the sins of a few.

Our ministers would need more traffic cops on their too numerous highways to Heaven, if they altered their methods a bit. Less preaching and more teaching, fewer "don'ts" and more "do's," and saving sinners instead of polishing the saved would help a lot. Less "blah-blah," and more silence; less penny-piety and more prayer and fewer caterpillars and more pillars in the churches would also point the way to more travelers when the day arrives. Also it might be beneficial to cast into the discard those invisible week day and incomprehensible Sunday, ministers and pulpit occupants. Let those with nosey inclinations enter a profession where it is an asset, or else confess they are victims of the disease which is responsible for "Peeping Toms."

I have heard ministers, in a humorous manner, refer to an ancient attempt to reach Heaven by means of a huge tower constructed of bricks. I fail to see the humor in so serious a matter. It appears bricks are still perfectly ethical and essential pulpit material. For many of our pilots to the hereafter are certainly free in their use of them during their Heaven directing activities. And to think many of them own nice glass houses.

There is one thing for which these members of the Mouth Almighty tribe should be grateful to their Creator. For the Good Lord, who they profess to represent, certainly exercised great wisdom and foresight when he constructed Man. Just think how some of the tribe would suffer if their tongues responded to exercise in the same proportions as the rest of their body. Some of them would be forced to build extensions on their mouths.

In shutting off this flow of steam may I emit one last squawk. "Man will not love or revere that which he fears." The Good Book does not say. "The hate of God," it emphasizes, "The love of God." And love is ever tolerant of faults. According to one poet.

"Though the day of my destiny's over,
And the star of my fate hath declined,
Thy soft heart refused to discover,
The faults which so many could find."

Therein lies wisdow for our chief, Heap Big Bazoo. May the decline of his star of fate and the close of his day of destiny, not discover him without some soft heart which will assuage the wounds and the sorrow which will be born of his own blind hypocrisy. And as for myself: "Were I a lone sinner on an isle in the sea,
With life's tide ebbing out from the shore;
I'd offer a prayer that the flow bring to me,
Just the voice of a friend at my door."

Very truly yours,
(Signed)) F. J. DOXTATER.
7737 S. Burlington Ave.,
Los Angeles, Calif.

P. S.—It might be of interest to you to know I am a former newspaper reporter who covered both church meetings and police court for several years. So I have seen both sides of the matter.

January 31st, 1924.

Dear Fried Fox:

I hasten to add my quota to the well-deserved denounciations of Bob Shuler! Here, touring the East and Middle West, playing one-night stands with Margaret Anglin—with whom I have now been associated for over six months—I still hold a very dear and sacred spot in my heart for all my dear friends connected with the motion picture and theatrical professions in Hollywood and Los Angeles, and, as you know, am keeping in touch with their activities through your faithful little "Camera," which I look forward to eagerly every week. I read of the Shuler affair in last week's issue, but, owing to lack of time for "one-night stands," as you know, leave one with little or no time for correspondence." I was unable to write to you as I had wanted to do. Ten minutes ago I received the latest issue of your sturdy and loyal little publication, and reading from that to what magnitude the Shuler affair has grown, and in reply to your "Drop us a line NOW and let us know what YOU think about this matter!" Announcement, I am losing no time in doing so.

MAKE BOB SHULER EAT HIS WORDS! This is not the first time he has tried to gain cheap publicity for himself by his dirty, sensational attacks on motion picture actors and actresses and the industry in general. I recollect, very vividly, a placard outside his church on which the name of Charles Chaplin figured prominently. Being a great admirer of Mr. Chaplin, I made a point of attending the service at Shuler's church in order to listen to his sermon (?). I knew nothing of Shuler; this was the first occasion on which I had heard him speak, and, needless to say, when I now sit down in my room at this hotel in Danville, Illinois, many, many miles away from the scene of Shuler's disgraceful tirade, and recollect, in retrospection, some of the remarks he made about a man who has been acknowledged by the world to be a genius in his line of work, I feel only disgust and contempt. One of the particularly revolting attacks Shuler made upon Mr. Chaplin was to hold him up to ridicule because he was not a father! Can you imagine anything more un-God-like coming from a man placed in a position of responsibility and authority, whose words were supposed to be "marked, learned and inwardly digested" by the hundreds of people under his guidance? Shuler practically accused the public of "worshipping at the shrine of Chaplin!" These may not be the exact words Shuler used, but I have a fairly good memory, and I'll stake my reputation on the general resemblance, and at least the insinuated meaning, of the above expression to Shuler's.

Anyone with ordinary intelligence can realize that it was Shuler's rabid jealousy of Mr. Chaplin, of the latter's popularity, success, honorable standing in the community, and above all, real ability (acclaimed, as I have stated before, as nothing short of genius) that caused him to make the scathing denunciation. This, and of course, Shuler's mad craving for publicity, was the reason for the Rev. (?) gentleman's coleric outburst. Doesn't Shuler realize that the public may hold their actors, actresses and directors in very high esteem, may pay them homage in recognition of their services to the Arts of the Screen and Stage, with "idolizing" them, in the theological meaning of the word—? Now comes this tirade of his against Mr. Niblo! We have had enough of Shuler! HE MUST ANSWER! MAKE HIM EAT HIS WORDS! That's all I have to say. Call on me for any support you may need. I'm many miles away, but I'm morally and spiritually right there in Hollywood with you all, eager and willing to do my share in upholding the dignity and credit of a profession of which I am PROUD to be a part—even though it be as a minute screw of a diminutive cogwheel. I'm with you all, heart and soul!

Here's success to our noble cause!

Sincere personal regards,
Cordially,
(Signed) WHEELER DRYDEN

Fred Fox, esq.,
Editor, "Camera,"
6318 Hollywood Boulevard
Hollywood, California

Hotel Plaza, San Francisco, Calif.
January 25th, 1924

Editor "Camera"
Hollywood, Calif.

Dear Mr. Fox:

I am writing you just a line to express my congratulations for the great battle you are waging in Hollywood against the hypocrite pastor Shuler.

I wish I had the power and [illegible] position to help you, too.

I do hope you and Mr. Niblo [illegible] on him from Los Angeles.

Yours truly,
A "Camera!" Reader.

Signed: TINO RAKIS.

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The Chameleon Titler

By GEORGE LANDY

The writer of the sub-titles for a motion picture is the real Chameleon of this kaleidoscopic drama-art. The better he is, the more closely will the titles fit the era, the trend and the action of the story, not only in their component vocabulary but in their entire feeling. The perfect title takes on absolutely the color, so to speak, of the film.

This statement is suggested by the recognition which is now coming to Marion Ainslee, and the fact that a number of critics throughout the country have called her "The Chameleon Titler." When she did "The Flirt," reviewers all over the country spoke of "the Tarkington touch" in the subtitles. In Ferdinand Pinney Earle's production of "The Rubiayat," the subtitles furnished by Miss Ainslee, outside of the direct quotations from the book, had all the romanticism of Fitzgerald's translation of Omar Khayyam. In "The Chorus Girl's Romance," which starred Viola Dana, the sub-titles were as characteristically colorful in their slang as the original story by F. Scott Fitzgerald, from which the picture was adapted; and in "Foolish Wives," Miss Ainslee's titles had a dramatic directness and masculine virility which made them absolutely appropriate to the stark note of the story. For "The Lady of Quality" which is now having its world premiere, Miss Ainslee has written sub-titles which veritably breathe the excessive courtliness of the Stuart period of the story. And at the present time, to demonstrate her possession of that versatility which is an invariable need for success in every part of the film world, she is editing and titling "The Turmoil," Hobart Henley's picturization of a contemporary American novel.

Everything is grist to the maker of motion pictures, and every experience helps. Marion Ainslee was born in the town of Marcelline, Kansas. It was not until many years after its foundation that the municipal authorities realized they had named it after a famous clown; they had seen the name on billboards and were attracted by its flowery style! Miss Ainslee spent all her childhood in Marcelline, and thus came to know intimately the typical attitude of those small towns which furnish the vast majority of motion picture audiences. At the age of fourteen, Miss Ainslee became an orphan, and from that day on, it was necessary for her to earn her own living, and in that struggle for existence she came in contact with the different strata of society and gained varied experiences, all of which have helped her in her film work.

At the age of sixteen, Miss Ainslee went to Kansas City and while there she earned her way through a course in journalism doing occasional reporting for the Kansas City Post at the same time. After a few years of this work, she felt the urge to follow Horace Greeley's advice, and came West to enter the motion picture field. She started at Fox as an assistant to June Mathis. Shortly thereafter she was engaged by Charles Giblyn to help on his scripts for "Upstairs and Down" and "The Spite Bride," starring the late Olive Thomas. Through a fortunate accident, Miss Ainslee had the opportunity to act as assistant director on these productions, and later worked in a similar capacity with Frank Borzage on several pictures starring Fred Stone.

Through all this work as assistant director and script writer, Miss Ainslee kept her determination to write scenarios and titles, and finally at Metro, she got her first chance on a Viola Dana picture entitled "The Chorus Girl's Romance," which was adapted from F. Scott Fitzgerald's jazz story, "Head and Shoulders." At this studio she titled a number of other pictures for Miss Dana, May Allison and Alice Lake. About two years ago, she went to Universal, where she worked with von Stroheim on "Foolish Wives;" since that time she has been assigned continuously to the biggest Universal specials, and at the present time she is working on "The Turmoil," Hobart Henley's last production at that studio.

The recognition of Marion Ainslee as one of the leaders in her craft completed the triology of famous Marions in the film world, the other two being Frances Marion and Marion Fairfax. In all her assignments, Miss Ainslee's success has been due to her absorption of the story which she is editing and titling, her sympathy with the author and also the director, and her ability to enter into the spirit and feeling of the production as revealed in the sobriquet which has been bestowed upon her—"The Chameleon Titler."

Mong and Mong's Work

By SAM W. B. COHN

Meeting people—everyday folks in the everyday walks of life— is of great educational value to the actor who would do character work for the screen. Contact with human nature and rubbing elbows with characters in real life are absolute essentials to one who would master the art of expression, make-up and costuming for motion pictures.

At least this is the opinion of William V. Mong who has perhaps essayed as many important character roles for the silversheet as any other contemporary actor. And behind Mong's judgment in the matter are many years of stage experience in character parts.

Unlike many of his calling, "Bill" Mong did not drift into character work from straight acting. He made a specialty of such roles from the outset of his theatrical career which began when "Bill' was about seventeen years of age. It was during these early days that he made a diligent study of the make-up and costuming art and it was while he was in his early twenties that Mong registered one of the greatest hits of his stage career in "The Claybaker," in which dramatic vehicle he essayed the title role—an aged worker, perhaps two-score years older than himself at that time. This play, which was written by the now well-known actor, toured the country for years and eventually gave Mong a rightful niche in the "hall of fame" of stageland.

"It was my intensive study of real people at work and at play that gave me the key to success in my work. I made it a point to associate with outstanding persons in the various walks of life and I grew to appraise these people immediately after meeting them. As a result I today have a mental catalog of the looks, actions and costumes of hundreds of distinctive types which now stand me in good stead in my character work on the screen.

"One thing I always strive to avoid in my delineation of characters, that is over-acting and over-dressing a part. I would far rather under-characterize a role than do the opposite," explained Mong. "The less one needs to resort to artificial make-up in stage and screen work the btter off he is. Personally, I never wear a wig unless the part absolutely demands it. I much prefer to either shave my head or let my hair grow long, as the occasion demands. I prefer to wear my own clothes—new or old—in a part than to costume myself in made-to-order apparel. And lastly, I stay as far away from a make-up box as I possibly can. Of course it is absolutely essential to a great many character parts than one must employ artistical agencies and when this is true I personally supervise the making of my wardrobe and wigs and I will devote hours, if necessary, to the making-up of my features properly."

Artistic Progress

By EDITH M. RYAN

"We shall see in the next fifty years a remarkable artistic development in the United States, with the chief agent in this development, motion pictures. The school will be the starting point, for pictures will be the great educational medium. Already in many private schools the lessons today are being picturized. Children will grow up with pictures. Consequently with this growing intimacy will automatically be brought about a higher artistry in pictures."

Carl Miller, screen actor, who is also a well known sculptor and always the art student, responsible for the above optimistic view point, has followed with interest the screen's advance, and so his anaylsis of some phases of the situation are worth recording.

"We are at the 'plateau of development' today. This year, I believe, will see the turning point. I don not look for violent change all at once. Artistic advance always comes slowly. But it is an axiom that a superior thing once launched on the market will crowd out an inferior thing. Pictures that are full of significance have been shown on the screen and they have set people thinking. The more they think and the more they compare will be brought about the doom of the inferior production, that heretofore has passed as a masterpiece.

"There will be better pictures of different kinds. There is something wrong in the making of pictures when the verdict is universal praise or universal condemnation. There are many kinds of people with varying tastes. Hence, the day will come when pictures will be classified and will be shown only in certain theatres. The shop girl will see the picture she likes at her favorite theatre, the high brow will have his, while there will be the theatre for the comedy and short subjects. With this differentiation of pictures and their corresponding theatres will come about a better understanding of exhibitor and producer, to the end that the product will be greatly enhanced in value. Literature is addressed to many, many classes. There are books with universal appeal, to be sure, that are works of art. But a writer has a clearly defined audience. So when pictures are no longer a compromise, they will be on the upward grade."

Mr. Miller believes that the artistic test of a picture is found in the amount of thought it accomplishes on the part of the theatre goer.

"The artistry of a picture is not a matter of spectacles, mobs of thousands of people, big sets," he declares. "The subject matter of a painting can be most simple but its treatment will make it immortal. So the artistic motion picture excels through form. Chaplin's 'A Woman Of Paris' is a notable illustration of an artistic picture. No picture has aroused so much discussion for old paths were left in the handling of the theme. And above all it made you think!"

Mr. Miller also presents for consideration among the artistic pictures he has seen, Seastrom's "Mortal Clay," Nazimova's "Salome," Henry King's "Tol'ble David," Charles Brabin's "Driven" and Griffith's "Broken Blossoms." These pictures, he says, are most significant of the signs of the times for artistic advance.

"Another good sign is the eminent foreign director," says the actor-artist. "The foreign director, such as Seastrom and Lubitsch, have grown up amidst artistic influences. They believe in art, reverence art and have the courage of their artistic convictions. They have come untrammeled because in Europe freedom of expression is tradition. They have the touch. The foreign touch on a picture has its counterpart with that note imparted to a Parisian gown by a French costumier. We may buy the same goods, follow the same style but when it is made up it will not be a Parisian model. Our own directors have been hampered. The box office has been the prime consideration of the producer—or rather the exhibitor—and so th tor is not the freest man in the world, comes to registering on the screen the ca art he holds dear. So it happens that th many good pictures, but few marvelou When this present year ends we shall able to forcast the turn pictures will ta this is the crucial year. I believe, thou pictures will be shorter and presented wi finesse.

"Everybody is talking about pictures, body is mightily interested. On the set one who has anything whatsoever to d the production of a picture is 'on his give his best. The electricians manipula switches with scientific knowledge of thei ness and pride in the lighting effects when they are distinguished. The dra carries with keen interest his responsibili the 'prop' man feels he is an important indeed he is. Last but not least the a intrigued with making his work a creatio day it is an honor to belong to the moti ture profession, for there is an opportun everyone in whatever capacity."

Mr. Miller was recently named with actors who have accomplished brilliant the past year, his performance in Chapli Woman of Paris" being designated a tinguished." The young actor, who playing opposite Marie Prevost in "Onc Blue Moon" adapted from the "Rose Ghetto" bears his honors modestly, for h pictures he says, to learn and give.

"One cannot learn too much. One cann too much," says Mr. Miller, who was time divided in his ambitions between h dio and the screen. Sculpture will als some portion of his off time, but the silv has won him, for its possibilities, he sa infinite.

Casts of the Week

Famous-Players-Lasky
Sam Wood Productions
Present
"BLUFF"
Directed by Sam Wood
Photographed by Al. Gilks
Story by Willis Goldbeck
CAST

"Billy" Hallowell	Agnes
Peter Fitzmaurice	Antonio M
Norton Conroy	E. H. C
Waldo Blakely	Clarence
Mr. Kitchell	Fred
Doctor Curtiss	Jack G
Fifine	Pauline Pa
Jack Hallowell	Roscoe
Algy Henderson	Edgar

Famous-Players-Lasky Corp.
Present
"WANDERER OF THE WASTELA
Directed by Irving Willat
Scenario by Geo. C. Hull
CAST

Adam Larey	Jack
Magdalene Virey	Kathlyn Wi
Mr. Virey	George
Ruth Virey	Billie
Dismukes	Noah
Guerd Larey	James
Collishaw	Richard R.
Alex MacKay	James G
Merryvale	William C
A Camp Doctor	Willard

The New Filmplay By LANNING MASTERS

the original screen story is rapidly in favor among discerning producers belief of many film observers who see selection of three new scripts by C. r Sullivan, veteran photoplaywrit litorial director for Constance Tal- for the filming of special productions, recognition of the value of the story especially for the box office, in com- with adaptions.

three pictures upon which work is now way are, "Judgment," which has been d by Fred Nible as his next special to be made for Louis B. Mayer; st the Rules," written in collaboration Frank Adams being produced by s H. Ince, under the direction of John Wray; and "Love and Lies," which ing as the second co-starring vehicles mes Kirkwood and Lila Lee, and is d by William Beaudine for the W. W. nson Corporation at the Ince studios. e productions, it is understood, are to mong the most ambitious offerings of espective sponsors, and their purchase oducers of such recognized resources gacity, at prices heretofore prevailing r the most sought literary and dram- st sellers, is regarded, not only as a tribute to the drawing power of the of this widely-known film writer, but e as a decided boost to custom-made

Against the Rules," the Ince organiza- is declared, believes it has a story that ual 'Anna Christie," also directed by Vray, in its prestige-making qualities. entirely different in theme and treat- than the celebrated South Sea Island lay, "Rain," the story by Mr. Sullivan r. Adams has the same locale, and a on is predicted for it on the screen rable with that received by "Rain" on ge.

lgment" is a story of the sin of self- usness and the atonement thereof. In originally for the stage, the author is have spent more time in its develop- than any story he has ever written. incerity of his effort, it is stated, is ed in a drama that is sweeping in its and revolutionary in its treatment. In rength of its theme it is said to have potentialities for arousing audiences t other sensational stage success, "The although entirely dissimilar in sub- latter.

connection with the purchase of these s, it is an interesting sidelight upon the occupied by their author in the film that their production will mark the hundredth and eleventh feature pic- earing his name to be exhibited.

s record, which disregards innumerable ts written during Mr. Sullivan's ap- ce days, is believed to be unrivalled in e of an author's output to actually the public, not only among screen s, but among novelists and playwrights ll.

l to the credit of Sullivan, it will be ed by those who have followed his that the quality of his cinema crea- has never been subordinated to their ity.

hough far-reaching in the variety of subjects, ranging from the two-fisted, n dramas of the early screen successes illiam S. Hart, such as "Hell's Hinges," icate love motifs and emotional themes, ictures for which this able screen crafts- has been responsible have been unfailing peal and popularity.

twithstanding the sustained industri- ousness of Mr. Sullivan, there is no evidence of any diminution either in the quantity or quality of his output. Rather, his work is constantly increasing in scope and influence.

Although the advocates of the original film script find encouragement in the simultaneous picturizing of these important productions from the pen of Mr. Sullivan, he himself, attaches no particular significance to the selection of his scripts, despite the fact that the majority of this writer's contributions to the screen have been written especially for the box-office.

"The only thing that counts," he declares, "is the value of the story itself—not who wrote it, or what it was taken from.

"There have been just as many good pictures made from adaptations as there have been from originals. It is necessary only to mention 'The Marriage Circle,' 'Secrets,' 'Anna Christie,' and 'Thy Name is Woman' among recent releases, and to recall 'The Miracle Man' and 'The Four Horsemen' to estabblish the fact that the source of a story isn't as important as its substance.

"The same rule should prevail in the selection of a story for the screen, in my judgment, that applies in every good newspaper office; namely, Is it human, is it true to life, is it sincere?

"If you can consequently satisfy yourself on these things, you may be certain that you can satisfy the publis. Human nature is pretty much the same, and picture-goers will respond to whatever is true and sincere."

In the olden days the language of a nation underwent changes as frequently as the invading enemies conquered the homeland. The armies of the invader sometimes despoiled the pure (?) tongues spoken in the subjected areas; more often it enriched its language, both in structure and vocabulary. To this day the English language is being changed in many ways. Foreign invaders have long [illegible] Great Britain and America. But the change is going on just the same.

The two great agents which have taken the place of the numerous "barbarians" of the dim past are the motion picture and the dalio. Have you ever noticed that the chronic kicker against subtitles on aphotoplay film is usually a true or pretended intellectual? The "man in the street" has no difficulty getting the sense of a photoplay title, no matter how banal the text. The average photoplay title writer is just as intellectual as the kicker, but his job is to entertain and to reflect the mood current when the photoplay is titled, and how often the American mood changeth! Motion pictures present showmanship in the *nth* degree. And showmanship is not, and never has been, a classic calling. There is an educational element in showmanship, none can deny but the bitter pill of knowledge must have a sugar coating of varying thickness to make it palatable and easily digested. People go to the theatre to be amused, not to take enforced lessons in grammar. True, good English is always necessary, but it would be rank folly to place the words of pedagogues in the mouths of Getto costers.

As a result of this mirroring of current idiom and phrase, and sometimes a few vulgarisms, the photoplay is not only aiding the change in the English language, but is enriching the language through the publicity given studio jargon and semi-scientific terms used in production. Witness cut-back, fade-out, close-up.—back-light, long-shot, kileg eyes, static, baby star, newsreel, subtitle, silversheet, soft focus, release, preview, extra, fan, insert, hokum, photoplay, cinema, and many other words rapidly being adopted by the Ameircan people.

The words which have their roots in radio's fertile field are being adopted more slowly.

George Larkin, star of "Yankee Madness," just completed at the F. B. O. Studios, and also featured in the current releases "Flames of Passion," "Saved By Radio," and "The Apache Dancer." Mr. Larkin has brought to the screen in his latest role a rollicking romantic character that is irresistible.

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Phonofilms

By JAMES M. FIDLER

Continued from Page 13

poplar stars of today will go because they lack proper speaking voices. Who will replace them?"

"Players from the legitimate stage," answered the director, without hesitation. "Because they have the trained speaking voices already.

"And something else. There is considerable talk about salaries in motion pictures being too high. I believe they will be much higher after phonofilms become general. The reason salaries are high is that only a few people have the requirements for screen success. When these requirements are made more difficult by the necessity of a go speaking voice, which is not possessed many, demand will be greater than ev Then salaries will rise again. It is inev able."

"And you believe, Mr. Melford, that this will take place within three years?"

"At a rough guess, yes," replied the pr ducer. "No definite time limit can be s fo course. But many master scientific min are now engaged in perfecting talking moti pictures. When American minds get start on a matter, the solution usually com quickly."

Peace

By ERIC MAYNE

Eric Mayne

Ex-Prsident Woodrow Wilson is at Peace.

He went to Europe with the Idealist's vision of Peace, but he did not find it there.

He found the bitterness of Conflict, heard the babble of antagonistic tongues, saw the Spirit of Peace in a steel shroud.

In the midst of shattered ideals, and disappointed hopes he has found the serenity of death.

After life's fitful, restless struggle he has found the Peace that passeth understanding.

There is no need for solemn chant, and the mournful dirge and the depressing black because a great man has ceased to be mortal and has become immortal.

Death seeks youth; but age seeks dea Woodrow Wilson was tired; the machine w worn out—he was ready to go.

Death is a mystery. We think it destro but it may save. We think it is a loss—it m be a gain. We think it is the end—it may the beginning. All we know about death that it is a mystery.

Death has no terrors for the man who h lived a straightforward life, and served generation to the best of his ability.

The best preparation for Death is to lea to live.

When a man, who has worked for the u lifting of humanity, passes on, his work mains, and his spirit lives in his work, and t ture generations will rejoice in the fruits of labors.

A great worker, a great Idealist, who, for time meant more to the world than any oth man of his generation, has passed on,

"From the winter's gray despair,
From the summer's golden langour,
Death the lover of Life
Frees us forever."

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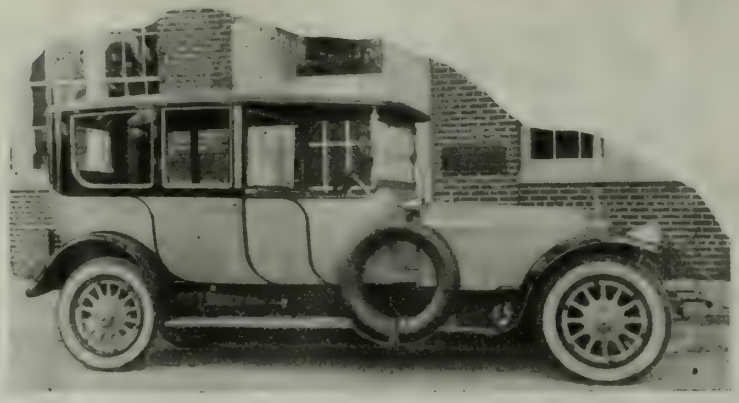

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THE WORLD'S GREATEST FILMPAPER

...e VI — SATURDAY, FEBRUARY 16, 1924 — No. 44

ASTOR ASKS ARREST OF SHULER ON LIBEL CHARGE!

...B. O. FORGES AHEAD; GENERAL EXPANSION BEGINS WITH APPOINTMENT OF FINE-MAN AS HEAD; NEW SERIES

...nett, St. Clair, Johnson, Sacramento and Carlos Units Keep Pot Boiling; Fight For 1924 Leadership

...ncident with the arrival of ...president J. I. Schnitzer ... New York and his appoint... of B. P. Fineman as the ...general manager, produc... ...ctivities at the big F. B. O. ... at Melrose avenue and ...r street, have undergone ... expansion.

...e slogan "1924 belongs to ... O." has been adopted by ... the lot from Mr. Schnitzer ... to the humblest artisan.

...st to get underway was the ... "Telephone Girl" series ... on the H. C. Witwer ...s glorifying the telephone ...nd which are now appear... ...n monthly installments in ...f the national magazines.

...l St. Clair, who directed the ...series of "Fighting Blood" ...prang into prominence as a ...or as a result of his good ..., is also directing "The ...hone Girl" series.

... the cast is Alberta Vaughn, ...erly with Mack Sennett. ... Vaughn has the leading role ... Gladys Murgatroyd — the ...t-souled and sophisticated ...hone operator in a big town ... Others in the cast are the ..."Fighting Blood" comedy ...ites Kit Guard and Al ...e. A new comedienne of ... promise also has been ...d to the cast in the plump ...pleasing person of Gertrude ...ht.

...ch episode of the twelve ...feature a new leading man ...lay opposite Miss Vaughn, ... will retain stellar honors ...ghout. Eddie Hearn, pop... ...young actor under contract ...F. B. O. plays the leading ... role in episode No. 2 while ...ge O'Hara serves in a like ...city in episode No. 3.

... Hara will also be starred in ...oduction to be directed by ... Santell, who recently made ... mystery comedy-drama ...hts Out." Melodrama and young romance will be the outstanding elements of the plot of O'Hara's first full-fledged starring vehicle. Mr. Santell is now co-operating with the author in the preparation of the continuity. Production will begin in a few days.

Emory Johnson is shooting some of the scenes of "Swords and Plowshares," his next attraction for F. B. O. Returning recently from Santa Barbara, where his company stayed three weeks, Johnson will devote the next two weeks to interiors on the lot, after which he will take his troupe to San Francisco to photograph the battle scenes under the auspices of the U. S. Government at the Presidio—the government army reservation flanking the Golden Gate. Soldiers, cavalry horses and other army equipment embracing airplanes, motor lorries, big guns and tanks, will be used in the battle scenes. Johnnie Walker and Mary Carr are the leading members of the cast.

Chester Bennett will start a new Jane Novak production within the next week or so. He has not yet determined upon a story but the choice has narrowed down to two. A big cast will support Miss Novak in what Mr. Bennett predicts will be his most ambitious effort to date.

The widespread popularity of H. C. Witwer stories as reflected by the unusual success of the "Fighting Blood" series has also impelled the F. B. O. executives to prepare for early production the new "Alex the Great" series. These will get under way at an early date.

Independent producers are also camping in large numbers on the F. B. O. lot. William Seiter will soon finish the editing of "Listen Lester" for the Sacramento Pictures Corporation. Scotty Dunlap, director-producer, is at work on a new picture with an all-star cast. Carlos Attractions are at work on a new feature for Richard Talmadge called "In Fast Company."

Mickey McBan, four-year-old film actor, recently completed the role of a Limehouse waif in George Melford's "The Dawn of a Tomorrow" at the Lasky studios. This was his forty-fifth picture.

Dorothy Mackaill in Frank Woods Feature

Dorothy Mackaill has been selected by Frank E. Woods to head the all-star cast of the big feature, as yet untitled, which he has just started to produce.

Virginia Davis, child screen player is completing the third of her series of twelve cartoon comedies for Walt Pisney, local short-subject producer.

Brower Cast in Cummings Picture

Robert Brower, screen actor of long and varied experience, has been cast in a character part in "When Johnny Comes Marching Home," the Universal feature that Irving Cummings is making from the racing story of the same name by Gerald Beaumont. Brower has appeared in "The Beauty Market," "Held by the Enemy," "The Jucklings" and "What Every Woman Knows" and many other film stories that are well and favorably known.

Richmond Enlists Aid of Prosecutor

In reply to a libelous article printed by Bob Shuler in his magazine Rev. George Chalmers Richmond swore to a complaint against the reform fanatic at City Prosecutor Friedlander's office late yesterday afternoon.

He gave the prosecution a copy of the magazine containing the article and asked for immediate action, which will probably be taken within the next day or so. This is the first real evidence of the contempt in which the clergy hold the masquerading Shuler.

Shannon Day in Universal Serial

Shannon Day, versatile featured player, has started work at Universal City in a new "Information Kid" special featuring her with Billy Sullivan. Miss Day will interpret the title role of the picture, which will be called "The Fiddling Doll."

Hampton Pockets 5 Scripts For Spring

Jesse D. Hampton, who produced Rex Beach's novel, "The Spoilers," for the Goldwyn Pictures Corporation, has purchased five stories for production in the spring. Hampton has the film rights to four more Rex Beach stories.

Continue Plans For Stedman Picture

The plans for presenting Myrtle Stedman and her young man son, Lincoln Stedman, in the same picture, have not been abandoned, but have been necessarily delayed by Lincoln's injury sustained while completing his scenes in "Captain January." The Stedman case is the only instance in which mother and son appear in the same vehicles, and due to her astonishingly youthful appearance, Mrs. Stedman often portrays a character only a few years more mature than the character delineated by her son.

Kid Instinct Still in Cullen's Makeup

They know him when they see him, for on the spare tire of his car is this bit of reading, "The Ridin' Kid from Powder River." But when the "ridin' kid" clad in blue jeans and Stetson hat, dashes by on country roads a horseback, there is nothing to indicate, unless one knows his habits, that it is Cullen Landis. Now Cullen has a phonograph, a portable affair that goes with him everywhere. The other day it was with him, when he paused to rest at the wayside. When he started it going, a crowd collected, with children in the majority and everybody was happy, for the young actor loves the kiddies and the kiddies loved his records. And the nicest thing about it to Cullen was that nobody knew who he was. One of these days Cullen is going to produce "The Ridin' Kid," and probably there will be a scene just like this in the picture, for the kid is a regular kid and a regular kid doesn't grow up!

Big Italian Stage Built by Brabin

The largest motion picture stage in Europe is being constructed in Italy, for the making of Goldwyn's production of "Ben-Hur," according to messages received from Charles Brabin, the director, and his staff.

A stage 175 feet long and 100 feet wide is being built at Cines, Italy, for the interiors for "Ben-Hur." In reality, an entire studio is being built, from dressing rooms to wardrobes and carpenter shops.

Brabin is supervising the preparations for "Ben-Hur," assisted by assistant director, cameraman, electrical expert, business manager and art director.

Would Picturize Italian Romance

Fred Malatesta, well known "heavy" who is one of the featured players in Universal's "The Reckless Age," is interested in the plans of a Hollywood film company to produce Dante's "Divine Comedia," an opus which was part of his education as an Italian student, much of which he learned by heart. Being an Italian and knowing well his country's literature, Mr. Malatesta sees here a rich source for big spectacles and productions of high artistry. He names "I Promesi Sposi" (in English, "The Betrothed), as having marvelous possibilities; Tasso's "Jerusalem Delivered" as another, then there is the intriguing story of Francesca da Rimini, the works of Serao and D'Annunzio among the moderns and countless others. Among the roles he says he would like to play is that of Paolo Malatesta, the ill-starred lover of Francesca, who existed in reality and who belongs to his branch of the family.

CHRISTIE WILL MAKE BIG FEATURES FOR SPECIAL RELEASE; DOROTHY DEVORE SELECTED FOR FIRST

Comedy Organization to Produce Limited Number of Longer Pictures; Christie Folk Aided by Others

That the comedy program from Christie's for the year will include several special feature pictures, was announced last week at a trade luncheon in New York.

Contracts for the distribution of these pictures were completed last week, and production of the first offering has begun at the Christie studio. Dorothy Devore, one of the popular stars heretofore in the Christie two-reel comedies, will be the first star to head the cast of one of the feature pictures, it is announced. In leading supporting roles will be several big "names" from outside of the studio ranks, while other important parts will be played by Christie regulars.

The plans for producing a limited number of feature-length pictures have long been formulating in the Christie organization. It is said that the film market at the present time is demanding features of the type which a comedy organization is best fitted, by experience and facilities, to make.

"The selection of Dorothy Devore," states Al Christie, "to play in the first of these pictures, was made after carefully considering the field at our own studio as well as on the outside. She has stood out as one of the most consistent and appealing comediennes in the two-reeler this past year, and on several occasions she has been loaned out to play leads in feature-length pictures. This is the first time, however, that she will head a feature under our own banner."

Scott Sidney will direct the first offering. His work has already started, and he is drawing on a long list of comedy players for the production. The title has not been announced, but it is said that the story is one which has a generous sprinkling of the so-called "gag" comedy, with thrills and speed incident combined.

ROACH KEEPS STEADY PACE; PLANS FOR INCREASED PROGRAM; HAS EUROPEAN FUNSTER

Success of Short Subject Confirmed by Activity of Comedy Outfit; "Our Gang," Rogers, Jackman Continue; Big Films

Hal Roach has announced a new production schedule for his studios at Culver City. The program includes the making of two feature length pictures, as well as short comedies.

Most important of these is the new comedy drama in six reels, the story for which Mr. Roach is preparing himself. Glenn Tryon and Blanche Mehaffey will be featured. This pair of screen novitiates make their debut in "The Fighting Tylers," which has just been shipped to Pathe Exchange in New York for national distribution. This story also was written by Mr. Roach and directed by him and Roy Clements. In the second of this series of feature length productions, upon which camera work is now starting, Tryon will be seen as an unsophisticated youth who comes to New York and meets a chorus girl for whom life retains few illusions.

Mr. Roach is also starting a new two-reel comedy unit to replace the series starring Stan Laurel, which has been completed. James Finlayson, who has been appearing with Laurel, will have a prominent part in these and other comedians under contract with Roach will be used. Among these will be Charles Puffy, a 350-pound funster recently from Europe who is receiving his first picture experience at the Hal Roach Studios. George Jeske is directing the first of these.

Will Rogers, with Rob Wagner directing, has finished a two reel political satire in which he is elected to Congress. These two famous humorists are starting at once on another two reel comedy.

The little rascals of the "Our Gang" company are continuing their schedule of two-reel comedies under Bob McGowan's direction. The "Spat Family," with Frank Butler and Laura Roessing, again are embroiled in their two reel domestic difficulties, with Jay A. Howe directing. Charles Chase is continuing his one-reel comedies with Ralph Ceder directing and Fred Guiol is directing Earl Mohan and Billy Engle in a series of one-reel fight pictures.

Following the completion of "King of Wild Horses," which Fred Jackman directed with a magnificent stallion in the leading role, Mr. Roach is planning another feature production with this same horse under Jackman's direction.

"Peach" Writes Finis to Century Part

Beautiful and youthful Hazel Williams, one of the most attractive 'peaches' in Mack Sennett's relent success, "Picking Peaches," directed by Erle Kenton, has just finished playing the feminine lead in a Century comedy, directed by Noel Smith, featuring Harry McCoy.

B & H Suicide Not So Good, Says Go

Stabbing himself with the fe a tripod hasn't proved so sati tory an enterprise in his y life, says Frank B. Good, camera-man for the Jackie Co Productions.

It happened on the last "shooting" at the Metro St and it completed not only "A of Flanders," but Mr. Good tivities. The expert camera was moving his tripod hastily, one of the metal-footed legs o camera struck through his cutting into the flesh. A va fight for two weeks manage save the leg from amputation the camera-man is still confin his bed. His physician reports he'll be ready for work in course of another week.

"Which is time enough," Mr. Good, "for we don't begi Jackie's next picture for sev weeks to come, and I'm tryin 'kid' myself that I'm having a cation."

Schertzinger Music "Dorothy Vernon

Mary Pickford has confirmed announcement that the mu score of "Dorothy Vernon of don Hall" will be written by V L. Schertzinger. The picture been completed and those who seen it seem absolutely certain it is the high spot in Mary's ca both as a production and in star's characterization of the h spirited Dorothy.

Schertzinger is one of the versatile men in motion pictu having directed many producti and in addition has made a r tation as a musician and compo Among his notable picture so was that for "Robin Hood," w his Spanish ballad, "Marcheta, one of the outstanding song hit recent years.

Louise Keeps Up Joyous Spi

Louise Fazenda, a year ago day was doing practically her well-seasoned dramatic role. was a small part, that of a fact girl in the Graf Production, " Fog." But when the picture released, the comedienne sha stellar honors. Following this ture before she was signed Warner Brothers, she appeared a number of pictures, but time, no matter, the role's dim sions, she was conspicuous in cast. Since she signed on the d ted line, she has played only feature roles, and has had ma flattering offers, for she is the r ognized piece de resistance as co edy relief. While her name to hibitors is significant, Louise g blithely on her way, work harder in each production and w such enthusiasm as if it were first appearance before the ca era. She has just finished "I ten, Lester," said to be a riot a the Fazenda in her most joy mood.

APTAIN JANUARY" COMPLETE; OW IN CUTTING ROOM; PREPARE NEXT BABY PEGGY FILM

e Completes First of Starlet's Principal Pictures; Second Production Slated For Near Future

y Peggy's first big feature ction for Principal Pictures ration, is completed. Final were made last week and m is now safely housed in the cutting room.

ptain January" is the title s offering. It is regarded as f the most popular of chil- books.

s is the first of a series of ctions Baby Peggy is to make. picture was directed by Ed- F. Cline.

ording to Sol Lesser, presi- of Principal Pictures, no defi- lans for distribution have as en made, but announcement ding the manner of release be forthcoming in the near ure.

ptain January" is a human -interest story and gives Baby every opportunity to display ability before the camera. effort has been made to give ublic one of the finest pro- ons possible and those whose ure it has been to see the film n the studio projection rooms, claim it will be one of the outstanding offerings of the coming season.

The feature is in six reels and practically all of the episodes were made 'on location.' Preparation on the second of the Baby Peggy series for Principal is now being started and announcement of the next story will be made within three days.

el Advanced on erit and Knowledge

tor Potel, prominent screen dian, commenced his film ca- by educating himself in every of the industry. Thirteen ago, Potel was scenario edi- business manager, assistant tor and featured actor for G. Anderson's branch of old Es- which was then located at , California.

ories about studio gatemen been so rare of late that Pat alley, male lead in "Fools way," believes it about time ring one.

re's Pat's latest story and he res he will stick by it.

t and Tom Forman look alike. t, on entering a studio the morning inquired of the gate- as to whether or not Mr. For- was on the lot. "He looks me," said Pat, by way of des- ion, "so when he arrives ask to give me a ring."

he next day Pat entered the o again. The gateman ap- ched and said: "Say, Mr. For- Pat O'Malley was looking for

x Seeks Story Value in New One

nis Fox, in editing his produc- of "A Woman Who Sinned," tting the different episodes ac- ing to the audience values in picture; disregarding entirely ther or not the stars are in the es that run the longest. Finis liting his picture with the the- that the audience is interested he dramatic phase of the story er than pretty close-ups.

Baggot Praises Film Editor

The film editor is coming into his own, or rather her own as it is in this instance.

King Baggot states that whatever success "The Inheritors" may score, a great share of the credit should go to Dorothy Arzner, who has been assigned to edit it in collaboration with the director. It was she who cut and edited "The Covered Wagon" and Lasky officials give her much praise for her work. "The Inheritors" will be a Super-Jewel and the biggest production King Baggot has yet made for Universal. It stars Mary Philbin in her first sophisticated role.

SWICKARD UNIT WILL FILM "SAN FRANCISCO" FOR GRAND-ASHER; JULANNE JOHNSTON PICKED FOR ROLE

Fairbanks Feminine Lead Will Have Dual Role; McDonald, Leong Rurye, Whitson, Munson in Cast

Julanne Johnston's transition from a Princess of Bagdad in the big Douglas Fairbanks spectacle, to a French danseuse in the Swickard production, "San Francisco," has been accomplished. Gone are the gorgeous trappings befitting an Oriental princess, and in their stead Miss Johnston wears a wide ballet skirt of old time character with a tight fitting basque-like bodice. Yet she is as charming in one as the other, lithe, dainty, almost a sprite despite the crude nature of the set in the Grand-Asher picture which Charles Swickard is directing and which started the picture. It is a dressing room for "La Petite Colomb," in the days of 1850 and connecting with the cafe proper, the stage and the bar, just as they used to be in the days when people from every clime thronged westward to the siren-call of gold. Josef Swickard, Francis McDonald, Ian Ruryc, Byron Munson, James B. Leong, Frank Whitson and others will have important roles in this film which was written by Harvey Gates.

Goldwyn Bid is High for "Tarnish"

Samuel Goldwyn, in behalf of himself and George Fitzmaurice, has purchased the screen rights to Gilbert Emery's play, "Tarnish," which has created a sensational success in New York.

Motion picture producers have been after this play, now appearing at the Belmont theatre ever since its first night. On that night one offer was received in the second act intermission by Charles Miller, manager of the company, and the offer was doubled after the final curtain.

Competition for the screen rights has been keen ever since and Mr. Goldwyn finally obtained the play for films last week at a price of $100,000.

Aside from playing one of the principal supporting roles in "Triumph," Cecil de Mille's production for Lasky, Spottiswood Aitken, who is an expert cartoonist, is drawing a series of cartoons for a big newspaper syndicate.

Lewises Product of Griffith School

Vera Lewis, and her husband, Ralph, are both products of the Griffith school of screen acting.

They left the stage at the same time and made their first screen appearance at the old Biograph company when D. W. Griffith first began putting art into pictures. Their first screen appearance was in the master's first picture, "The Thief."

When Griffith reorganized the Triangle, Ralph and Vera went with him and were in his first five-reel production in his new organization, "Home Sweet Home." In "The Escape" Ralph was the politician while Vera enacted the difficult role of the landlady.

In "The Birth of a Nation," Ralph portrayed his great role of Senator Stoneman, while Vera was the southern mother. In "Intolerance," Lewis was the governor with the Mrs. in the role of the philanthropic sister. They appeared together in several other Griffith features and indications are that they are going to appear together real soon in a big feature, the scenario of which is now being prepared.

Since the release of William Fox's "You Can't Get Away With It," which featured Percy Marmont and Betty Bouton, Miss Bouton has had many offers to appear in a series of current productions. She expects to sign a contract within the week, that will mean a starring role in a feature proudction, with one of the big producing companies.

Carries Out Spirit of Comedy Title

Fred Hubbard, director of Lloyd Hamilton in "My Friend" and in his latest comedy, "Going East," has done that very thing.

He left last week for a business trip to New York, expecting to spend several weeks in the metropolis. Lloyd Bacon succeeds him as Mr. Hamilton's director.

John Fox, Jr., after finishing his part in "Barnum, Jr.," started work at Pomona under direction of Arvid Gilstrom in a new Jack White comedy as yet untitled.

Picturize Life of Jail Inmates

"When you've got the ball and chain around your ankle" is the official song this week of the Cameo comedy troupe directed by Al Ray.

No, it isn't a picture of married life, but a jail comedy, with Cliff Bowes in stripes, Bobby Burns in uniform, and Virginia Vance in crisp organdy as the jailer's daughter.

Bonnie Barrett, two-year-old athletic and swimming marvel, has a chance to do her first diving before the camera in Lloyd Hamilton's current production.

Huge Increase in Beal Chest Inches

Scott R. Beal, production manager and assistant director to Maurice Tourneur, discovered Saturday morning that his hat had suddenly become several sizes too small for his head.

The reason was traced to the fact that a few minutes prior to the discovery, Mr. Beal became the father of an eight-pound son who lustily proclaimed to the world that he was full of vim and vigor.

Both mother and Scott R., Jr., are doing splendidly whilst Scott, Sr., smokes big cigars with chest expanded and looks down upon his studio co-workers with reasonable condescension.

For the first time in three years, Jean Hersholt, who epacts the role of a saloon keeper in First National's "The Woman on the Jury," plays a part where he does not have a fight with the juvenile.

Goldwyn Gives the Air to Scenarios

The Goldwyn studios are attempting to discourage the submission of amateur manuscripts. The department read 4000 amateur manuscripts in 1923 without finding one that it wanted to buy. Some of them had an occasional good idea, but the interest was not sustained, it was stated.

The economic situation is also against the amateur original because such a story has not the prestige of a published book or play or a story by a well-known author.

For Week Starting Monday, Feb 18th, 1924

Pulse of the Studios

For Week Starting Monday, Feb 18th, 1924

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Prod. Mgr.						Holly 31
Ben Wilson Productions.						
Ben Wilson	Wilson-Daw	Gosden	Geo. Carter		"The First Notch"	Editing
Dick Hatton Productions.						
Dearholt Productions.						
Francis Ford	All-Star	Gosden			5-Reel Western	1st Week
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.						593-9
Fred Caldwell	Muriel Reynolds	Hollister	Ray Rounsaville	J. S. Moorehouse		1st Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						432-1
Chas. Chaplin	Charles Chaplin	Wilson-Totheroh	Sutherland	"Chuck" Reisner	"The Gold Rush"	2nd Week
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternbck, Casting.						Holly 0(
Al Herman	Buddy Messinger	Wm. Hyers	Robt. Tansey		"Playing Hooky"	1st Week
Noel Smith	All Star	Harry Forbes	Chas. Lamont		"Their Neighbor's Wife"	1st Week
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 31
Harold Beaudine	Jimmie Adams		Hageman		2-Reel Comedy	Schedule
Scott Sidney	Dorothy Devore		Clemens		5-Reel Feature	2nd Week
Al Christie	Neal Burns	Nagy	Hageman		2-Reel Comedy	1st Week
CHARLES RAY STUDIO. 3700 Beverly Blvd. A. A. Kidder, Jr., Gen. Mgr.						Drexel 21
Hunt Stromberg Productions.						
	Bull Montana				2-Reel Comedy	Preparing
Hunt Stromberg	Harry Carey				"Desert Rose"	1st Week
Butterfly Comedies.						
Sherwood MacDonald	All-Star	John Thompson	Art Hilton		2-Reel Comedies	Schedule
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.						431-1
Independent Pictures Corporation. Jesse J. Goldburg, Pres. & Gen'l Mgr.						
J. P. McGowan	Franklyn Farnum	Walter Griffin	Mack V. Wright		"The Man Who Never Smiled"	2nd Week
F. B. O. STUDIO. Melrose and Gower, 780 Gower St.						Holly 77
Mal St. Claire	Alberta Vaughn	Lee Garmes	Lonnie Dorsa	Zanuck	"William Tells"	6th Episode
Emory Johnson	All-Star	Ross Fisher		Mrs. Emilie Johnson	"Swords and Plow Shares"	Editing
Carlos Productions.						
Jimmy Horne	Richard Talmadge	Wm. Marshall			"In Fast Company"	Editing
Douglas MacLean Productions.						
Jess Robins	Douglas MacLean	Jack MacKenzie	Geo. Crone		"Never Say Die"	2nd Week
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cleethorpe, Casting.						598-1
Jack White Corp. (Educational Release) (Mermaid Comedies)						
N. Taurog	Lige Conley	Geo. Mechan	Ben White	Staff	Comedy	Schedule
Bob Kerr	Lee Moran	Victor Schevrich	Robt. Dewar	Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Cameo Comedies)						
Al. Ray	All-Star	McGill		Staff	Comedy	Schedule
Jack White Corp. (Educational Release) (Juvenile Comedies)						
Arvid Gillstrom	John Fox, Jr.	Ken McLean	Jack Collens	Staff	Comedy	Schedule
Lloyd Hamilton Corp. (Educational Release)						
Floyd Bacon	Lloyd Hamilton	Corby	Sharpless	Staff	Comedy	Schedule
FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.						Holly 30
Seiler Carruth	Chimpanzees	R. Tennant	Mark Sanderich	Staff	Comedies	Schedule
John Ford	All-Star	Schneiderman	Ed. O'Ferna			7th Week
Jack Blystone	Tom Mix	Dan Clark	Eugene Forde		"Fine and Dandy"	Final Week
Jack Conway	Tom Mix	Dan Clark	Eugene Forde		"The Trouble Shooter"	Preparing
Wm. Wellman	Buck Jones	Broghevgon	Horace Hough		"The Circus Rider"	1st Week
GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.						Holly 01
Monty Banks Productions.						
R. Wm. Neill	All-Star		Josef Von Sternberg		"Rose of the Ghetto"	5th Week
Swickard Productions.						
Chas Swickard	Jos. Swickard	Art Reeves	A. C. Eddington	Harrey Gates	"San Francisco"	1st Week
GOLDSTONE STUDIO. 1426 Beachwood Dr.						Holly 26
Phil Goldstone Productions.						
Al. Neitz	Wm. Fairbanks	Roland Price	Ralph Dietrich		"Where the Heart Lies"	Editing
Alvin Neitz	Wm. Fairbanks	Roland Price	Ralph Dietrich		"Sagebrush"	1st Week
Leo Smith	All-Star	Selander			"Down By the Rio Grande"	2nd Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City						761-7
			M. K. Wilson		Feature Drama	Preparing
Tiffany Productions.						
Robt. Leonard	Mae Murray	Ollie Marsh	David Todd		"Mademoiselle Midnight"	8th Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.						Holly 14
Priscilla Moran Productions.—O. M. Baker, Bus. Mgr.						
M. Webb	Priscilla Moran					Preparing
Hysterical Histories Comedies.						
Bryon Foy	All-Star	McGann	Wallace	Foy	1-Reel Comedies	Schedule
Madeline Brandeis Productions. H. S. Bucquet, Prod. Mgr.						
Renaud Hoffman	All-Star					Preparing

RGESHEIMER'S "CYTHEREA" BEGUN AT UNITED STUDIOS; EASTERNERS FOR VEHICLE

maurice Establishes Permanent Headquarters Here; Competent Staff, Augmented by United Folk, is Engaged

orge Fitzmaurice, following e rrival here of Lewis Stone, Rubens, Irene Rich and Con- Bennett, started "shooting" lebrated Joseph Hergesheimer "Cytherea," a few days ago United Studios.

ccordance with Samuel Gold- recently announced policy of ing his production to the Pa- Coast, Mr. Fitzmaurice has ished permanent producing uarters at the United plant the majority of western- First National pictures are ced.

new adaptation of "Cythe- as been finished by Frances n and the picturization will ged in its entirely in South- alifornia where the necessary s of the story can be repro- effectively.

ert Schable continues with aurice as business manager Arthur Miller, chief photo- er and Sheridan Hall, assist- irector. Ben Carré, recently rector for Joseph M. Schenck ctions, has been engaged by aurice in a similar capacity.

ken Art Has Dual Qualities

ttiswoode Aitken, who plays f the important roles in Cecil lille's production of "Tri- ," has the rare faculty of per- blending whimsical humor pathos in his screen -por ys.

ken for years was one of the itays of Griffith's original company. Griffith used to say Aitken was the only actor on reen who could enact before amera what David Warfield n the stage. Aitken's por- of the old whimsical uncle iffith's "The Avenging Con- e" and the southern gentle- in "The Birth of a Nation" been conceded by dramatic to be among the finest of kind ever seen in the silent a.

his present role in "Triumph," n has a role that gives him opportunities for showing his kable versatility in screen ti .

ll Completing "Rose of Ghetto"

William Neill is bringing his roduction for Grand-Asher, of the Ghetto," to a close. ive work of late has resulted me very powerful dramatic enacted in a big interior series of connecting sets, de- g the home of Simon Ard- on the Hudson. A raid by ed convicts results in a veri- battle and the furniture is to barricade the doors and ows.

The technical experts of the United Studios will augment the producer's staff. Other members of the cast are to be drawn from the ranks of the Los Angeles film colony.

Samuel Goldwyn, associated with Mr. Fitzmaurice in the latter's productions, will arrive in Los Angeles shortly with new producing plans involving the picturization of future Fitzmaurice-Goldwyn pictures.

"Cytherea' 'is one of Joseph Hergesheimer's most popular sellers and is being produced on an ambitious scale.

Tourneur Realizes Wish; Signs La Marr

The casting of Barbara La Marr for M. C. Levee's, "The White Moth," is the realization of an ambition cherished for over a year by Maurice Tourneur, to direct her in one of his productions.

Mr. Tourneur has admired Miss La Marr's screen work for some time and has endeavored on several occasions to obtain her services but each time other contracts prevented her appearance in his pictures.

"Miss La Marr in my opinion, is one of the foremost screen artists of today," said the director recently. "I look forward with keen anticipation to her performance in 'The White Moth' which will afford her a part that I believe could not have been improved upon had it been written exclusively for her portrayal.

"Samuel Goldwyn proclaimed Miss La Marr one of the first in his selection of the thirty-three talented players in Hollywood and that expert knows whereof he speaks. Despite her triumphs in the past Miss La Marr has not yet fully disclosed her greatest acting capabilities and I believe that in 'The White Moth' she will accomplish this."

Hobo Airs Views for Conrad Nagel

Jeff Davis, the most famous hobo in the world, visited the Goldwyn Studios this week, and called upon the various stars.

Conrad Nagel asked Davis for his opinion on what the public wants, thinking the noted tramp would have an interesting view of the subject, through his wide peregrinations.

Davis replied:

"The public doesn't know what it wants. After they've got it they don't know they've got it. When they have it they don't know what to do with it. And if they miss it they don't know it's gone.

"In fact, the majority of the public is nutty."

Rapf Bakes Clams Under Kliegs

Pages have been written about gorgeous sets, cathedrals and entire streets reproduced in their entirety on studio stages and "back lots"—but neber before the filming of "Broadway After Dark" has a beach party been held on a studio stage under the lights of the "kliegs" instead of the moon.

A sequence in this production provided for a beach party on the sands adjoining a spacious Long Island home, and inasmuch as it was not practicable to build the house on the waterfront, the beach was brought to the house! The technical department provided the setting for the Long Island home, a beautiful mansion vine covered and surrounded with shrubbery and rose bushes—and then the work of preparing the beach began. Tons of sand were brought to the big stage on the Warner Brothers lot and spread over half of the immense floor area. Beach tents, chairs and umbrellas were laid out —and when the cast appeared in their bathing suits, the illusion was complete.

The night scenes included a bon fire and marshmallow roast—and is one of the many colorful incidents in the picture, a story of New York night life.

Every city and town—and for that matter every country claims that it possesses a "Mary Pickford."

And, now that American producers are showing all their productions in the foreign countries, the managers of Europe, endeavor to select some member out of the cast to be featured. This member is usually one who was born in that particular country.

For example, Miss Beth Kosik, one of filmland's coming stars, who has been appearing in a score or more of feature productions, playing parts, and special character delineations, in Europe, she is featured above the real star of the production. Because Austria-Hungary is her home. And over there Miss Kosik is considered a real star.

Newspaper clippings from Europe prove that Miss Kosik is beloved by her countrymen, and they endeavor in their own way to show their appreciation of her great success in her adopted country—by giving extra space and special mention to every photodrama in which she appears.

No one might know Beth Kosik in Kokomo—as yet—but in Austro-Hungary she is a star—and a featured star at that.

That's what happens when your home town remembers you.

Maybe It's the Last Trip, Too!

George Hackathorne, of screen fame, recently took his maiden trip to Tijuana, although he had lived almost continuously in Hollywood or Los Angeles for the past five years. His new picture, "The Turmoil," in which he plays "Bibbs," the lead, will be released late this month.

War Vet Scripter On White Scenarios

John Goodrich, scenarist and author of successful screen originals, has become a member of Jack White's scenario department, his avowed purpose being to learn comedy methods and values.

Mr. Goodrich holds with Rupert Hughes and Conrad Nagel a common allegiance to Keokuk, Iowa, whence they all hail. He started writing as a newspaper reporter, and soon progressed to writing articles and fiction.

The author's entry to pictures was interesting. Wounded four times while serving in the English army, which he joined before the United States entered the war, he was at last invalidated and ordered on convalescence leave to Cannes, south of France. He asked to be allowed, instead, to recuperate in his native America, and was sent to Southern California.

Goodrich had known Milton Sills very well, and the latter introduced him to many motion picture people. He began writing stories intended for the screen, and found that his ideas were readily salable. So he returned to his Chicago home, but only to make arrangements for returning to Los Angeles, to stay.

His most recent work has been as co-author with Lenore Coffee of their original stories, "Thundering Dawn" and "Daytime Wives," and one the screen adaptation of "The Meanest Man in the World." In his new association, he will be engaged in title-writing and editorial work on the four brands of two-reel comedies produced by Jack White, and directed by Fred Hibbard, Norman Taurog, Albert Ray, Arvid Gillstrom and Harry Edwards.

Neilan Gets Dope For Ivory Ticklers

Marshall Neilan, Goldwyn director, is the author of "Don't Forget," a popular song, which shortly is to be introduced to vaudeville by the famous Nora Bayes. Neilan also collaborated on the now popular song, "Wonderful One."

The director is not the only song writer among the Goldwyn celebrities, however. Lew Cody recently had two songs published by a Los Angeles music company: "Lady of the Orchids" and "Wait for Me."

Polish Delicacy for Irish Palate

Something new: an Irishman whose favorite food is a Polish dish!

John Rand, of Jack White comedies, sheepishly admits a weakness for "perogies." These are made of a boiled dough, in which are expertly enclosed cottage cheese, caraway seeds and other mystic ingredients, and the whole then fried to make a delicacy that, John says, beats corned beef and cabbage four ways from Friday!

And he ought to know, because he eats enough of both.

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HORSLEY OFFICE BLDG., 1442 Beachwood Dr.						
Bob Horner Productions Independent release). 1442 Beachwood Drive.						
Lewis King	Jack Perrin	Paul Allen	Carl Guthler		"The Sheriff's Roundup"	1st Week
Sanford Productions.						
INCE STUDIO. Patricia Foulds, Casting. Clark W. Thomas, Gen. Mgr. Culver City.						761-7
Thomas H. Ince Corporation.						
Lambert Hillyer	All-Star	Howard Anderson	Lester Manter	Arthur Statter	"Those Who Dance"	10th Week
Regal Pictures, Inc.						
Wm. Beaudine	Kirkwood-Lee	Ray June	Tenny Wright	C. Gardner Sullivan	"Love and Lies"	Editing
BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting						Holly 28
Buster Keaton	Buster Keaton	Elgin Lessley	Walter Reed	Jean Havez	"Sherlock Junior"	13th Week
LASKY STUDIOS. Tom White, Casting. 1520 Vine St.						Holly 2
Dimitri Buchowetzki Productions.						
Dimitri Buchowetzki	Pola Negri	Alvin Wyckoff	Cowen	Paul Bern	"Men"	3rd Week
Cecil DeMille Productions.						
Cecil DeMille	All-Star	Bert Glennon	Paul Iribe		"Triumph"	6th Week
Herbert Brenon Productions.						
Herbert Brenon	All-Star	Bert Baldridge	Harold Schwartz	Verne-Bingham	"The Breaking Point"	Editing
Irving Willat Productions.						
Irving Willat	All-Star	Special Color	Otto Brower	Geo. C. Hull	"Wanderer of the Wasteland"	4th Week
L. B. MAYER STUDIO. 5360 Melrose Ave.						431-
Fred Niblo Productions.						
MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.						Capitol 2
Louis B. Mayer Productions. (Metro Release).						
Reginald Barker	All-Star	Percy Hilburn	Harry Schenck	Cowan-Higgin	"Broken Barriers"	Preparing
B. P. Schulberg Productions (Preferred Pictures Release).						
Gasnier	Ethel Shannon	Karl Struss	George Yohalem	Olga Printzlau	"The Breath of Scandal"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Pierre Hungate, Casting.						Holly 4
Sawyer-Lubin Productions.						
Clarence Badger	All Star	Rudolph Burquist	Chas. Hunt	Winnifred Dunn	"The Shooting of Dan McGrew"	7th Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7
Frank Woods Productions, Inc.						
John G. Adolfi	MacKaill-Harron	Joe Walker	Chas. Kerr		Untitled Feature	2nd Week
PRINCIPAL PICTURE CORP. 7250 Santa Monica.						Holly 2
Louis Tolhurst				Walter Anthony	Microscopic Motion Pictures	Schedule
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-
Rob Wagner	Will Rogers	Robt. Doran	Hennecke	Staff	2-Reel Comedy	Schedule
Len Powers	Animals	B. Currigan	Vreland	Staff	1-Reel Comedy	Schedule
Ralph Cedar	Chas. Chase	Robt. Doran	Lloyd French	Staff	1-Reel Comedy	Schedule
Bob McGowan	Our Gang	Frank Young	Leo McCarey	Staff	2-Reel Comedy	Schedule
Geo. Jeske	All-Star	Frank Young	Leo McCarey	Staff	2-Reel Comedy	Schedule
J. A. Howe	Spat Family	Nick Barrows	Hamilton Kinsey	Staff	2-Reel Comedy	Schedule
Fred Gloul	Earl Mohan	Len Powers	Lew Foster	Staff	1-Reel Comedy	Schedule
Roach-Clements	Glenn Tryon	Fred Jackman		Staff	5-Reel Comedy	Beginning
RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.						Holly 7
C. W. Patton Productions. H. F. MacPherson, Mgr.						
Seitz	Allene Ray	Walker-Cooper	Doc Joos		"The Fortieth Door"	6th Week
Maloford Productions.						
Maloney-Williamson	Leo Maloney	Badoracco	Stratton		"Payable On Demand"	Editing
H. J. Brown Productions.						
Al Rogell	Fred Thompson	Walker	Don Duncan		"The Silent Stranger"	2nd Week
SELIG STUDIO. 3800 Mission Road.						Capitol 0
Paul Hurst	Hedda Nova	Frank Cotner	Chas. Hall	Ewert Adamson	"Were Tigers"	2nd Week
SENNETT STUDIO. 1712 Glendale Blvd.						Drexel 1
Roy Del Ruth	Harry Langdon	Spear	Gray			Editing
Del Lord	All-Star	Billy Williams	Stevens	Staff	"Turn to the Left"	1st Week
STUART MACK STUDIO. 1329 Gordon St. Stuart Mack, Gen'l Mgr. Wm. Muench, Casting						Holly 1
Stuart Mack Productions.						
Stuart Mack	Lola Patti		Harry Crawford	Staff	"Everyday Mystery"	6th Episode
Stuart Mack	All-Star	Longnecker	J. Cunningham	Staff	"Out of the Dark"	3rd Week
Geo. Ezra Crane Jr. Productions.						
	Geo. E. Crane		J. Cunningham			Preparing
SUNSET PRODUCTIONS. 7425 Sunset Blvd. A. J. Xydias, Pres. and Gen. Mgr.						476-(
Jack Nelson	Kenneth McDonald		Harry Fraser	J. Ingman Kane	"After a Million"	Editing
J. B. Warner Productions.						
Robt. Bradbury	J. B. Warner	A. MacManigal	Jack Pierce		"Wanted by the Law"	Editing

...gh-Luck Players in ...nsieur Beaucaire"

...lph Valentino's "Monsieur ...ire" will have in its cast, ...ovie celebrities who have ...n common.

... are Valentino and Helene ...ick, who will portray the ... "Lady Mary" opposite the ...

... players have had mana... troubles which have kept ... off the screen for months. ...no's difficulties with Famous ...s-Lasky, now at last set... ...revented Rudy from appear... ...fore the camera for nearly a ...

...ne Chadwick, for over a ...as been trying to obtain her ... from the Goldwyn contract ...still had months to run. For ...months, while the courts ...ld a decision, Miss Chad... ...as restrained from appear... pictures. With the final ...ent in Miss Chadwick's ... the star promptly left for ...ork where she was selected ...s. Valentino for the part.

... production will be started ...st of March in New York ... the meantime Miss Chad... ...s portraying the title role in ...Masked Dancer" for an in... ...ent company in Manhattan.

... Lewis is receiving many ... of congratulation from fans ...gland for her sincere per... ...ce of the austere arch... ...s in Jackie Coogan's star... ...roduction, "Long Live the ... Many of the letters say ...acted the difficult role like ... the manor born.

Alice and Anna Trip Along Together

Playing together has become sort of a habit to Anna Q. Nilsson and Alice Calhoun. They but recently completed work on Richard Walton Tully's "Flowing Gold," and now Miss Nilsson has signed to play the lead in Vitagraph's "A Woman Between Friends," opposite Lou Tellegen, and Miss Calhoun is also in the cast of this story.

Hangs Crepe on Sheiking Stuff

Desert sheiks, who romantically sweep out of the night on swift moving camels to kidnap pretty maidens, are welcome to their life, says Frank Currier, who is playing Asad-ed-Din, the Basha of Algiers, in Frank Lloyd's "The Sea Hawk."

"I rode one of those beasts for six days when touring Australia years ago with Neil Burgess' "The Country Fair," said Currier, scowling at the camels who were lazily chewing their cuds between scenes on the Algierian set. "And believe me, I felt like a rag and a bone and a hank of hair when we reached our destination."

The town was a tiny settlement, Currier says, and he had visions of playing to a baker's dozen at the opera house. But soon the streets swarmed with natives who came in on bicycles and horses and in oxcarts from the vicinity. A record breaking business was enjoyed. But even that couldn't erase the memory of the ride from Curriers' mind who says the only kind of camels he likes now are those one smokes.

... little vamping now and then, is relished by the best of men," as ...onstrated by the accompanying scene from "Yankee Madness," in ... George Larkin is starred for F. B. O.

PLAN TO STOP SILLY STUDIO RUMORS; GREAT DAMAGE CAUSED BY IDLE TALK; IS EXAGGERATED

Absurd Chatter About Griffith's "America" Expenditures Leads to Stringent Move by Hays Group; Studio Lectures

The motion picture industry is starting an educational campaign amongst the studios to suppress silly and harmful rumors which despite their falsity gain the dignity of facts through wide and repeated circulation.

Talks will be given in all studios by representatives of the Will Hays organization, pointing out that motion picture people are by nature imaginative and therefore receptive to interesting rather than accurate news.

In illustration, it is pointed out that recently a story gained circulation in the press that D. W. Griffith was forced to spend $200,000 in retakes in making "America" because of some complication in costume period. The basis for this report was the fact that during the taking of a scene, Mr. Griffith asked the studio costumer to make a change in one costume because a certain panel in the skirt was typical of a period other than the Colonial period which prevails in the picture.

When that incident reached the press, it had swollen into a $200,000 catastrophe, all through idle gossip.

Another incident occurred in taking the Revolutionary battle scenes at Lexington, when two cases containing six thousand feet of negative were mislaid for five hours. The story later appeared that 180,000 feet of negative had been stolen and secretly sold.

So much exaggeration of this nature arises among the actors that the lectures will be designed to impress them with the harm such looseness may cause the industry.

THEODORE ROOSEVELT TO BE THEME OF U. P. D. HISTORICAL PICTURE ALF GOULDING TO DIRECT

Will Screen Life of Famous American; Letters and Telegrams Evidence Enthusiasm; Ready to Start

Theodore Roosevelt and his illustrious career will be made into a screen epic of unusual proportions, according to an announcement just issued from the Hollywood offices of the United Producers and Distributors, which concern has signed final contracts for the sponsoring of the making of the Alf. Goulding production as well as the world-wide distribution of it.

The actual photographing of this picture will be started at once, all of the preparations covering a year's time having been completed. Every effort has been made to assemble much data heretofore unheralded, pertaining to the deeds of valor and distinction of the celebrated and revered Teddy, and, all the high lights of his career, from his earliest school days to his final adventures as an explorer in the jungles of Africa and South America, including the thrilling episodes of his Spanish-American war days when his regiment of Rough Riders occupied such a conspicuous place in the public eye. Much of his political life will be presented in a most romantic manner, this portion of the production to include his first noteworthy public service as a Police Commissioner of New York City, as governor of New York and finally as president of the United States.

"Of all the great men of history, we believe Theodore Roosevelt offers the widest and most interesting field for photographic effort of any of them and we shall certainly spare no expense to make this motion picture of his romantic career an American epic in all the term implies," declares W. F. Wood, vice-president and general manager of the United Producers and Distributors. "We fully feel our responsibility in essaying to thus perpetuate the memory of this great man through the medium of the screen, and, in clinging tenaciously to the facts we find we have assembled material of a nature far more impressive than any conceivable fiction could be, for his was a life of extraordinary events and deeds."

Recent inquiries in all parts of the country as to the desirability of making this Roosevelt feature at this time has brought a veritable avalanche of telegrams and letters, enthusiastically endorsing the whole plan and pledging unlimited support, all of which endorsements, Mr. Wood says, are obviously inspired by genuine patriotism.

John Steppling in Dennys 'Reckless Age'

John Steppling, who is playing an important role with Reginald Denny in "The Reckless Age," new Universal-Jewel production directed by Harry A. Pollard, is one of the best character men which the stage has contributed to the screen.

UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Holly 40

Joseph M. Schenck Productions. (First National Release).

First National Productions.

Harry O. Hoyt	Sylvia Breamer		Dan Keefe		"The Woman On the Jury"	5th Week
Laurence Trimble	All-Star				"Sundown"	5th Week

Frank Lloyd Productions.

Frank Lloyd	All-Star		Harry Weil		"The Sea Hawk"	Schedule

Fitzmaurice-Goldwyn Productions.

Fitzmaurice	All-Star	Arthur Miller	Sheridan Hall		'Cytherea"	2nd Week

Maurice Tourneur Productions.

Tourneur	All-Star	Arthur L. Todd	Scott R. Beal		"The White Moth"	1st Week

UNIVERSAL STUDIO. Fred Datig, Casting. 433-1

Universal Film Manufacturing Co. (Universal Release).

Harry Pollard	Reginald Denny				"Love Insurance"	5th Week
Edward Laemmle	Billy Sullivan				"Information Kid" Series	Schedule
Marchant	Luciano Albertini		Ray Taylor		"The Iron Man"	11th Week
King Baggot	Mary Philbin		Barry		"The Inheritors"	8th Week
			Holland		2-Reel Comedy	Schedule
Wm. Watson	Bert Roach		Harmer		2-Reel Comedy	Schedule
Robt. Hill	Laura La Plante	Jack Rose	Wm. Rau	Hugh Hoffman	"An Old Man's Darling"	Editing
Wm. Duncan	Wm. Duncan				"The Free Trader"	4th Week
Edward Sedgwick	Hoot Gibson		Chas. Dorian		"Forty-Horse Hawkins"	4th Week
Clifford Smith	Jack Hoxie		Nordlinger		"Ridgeway of Montana"	2nd Week
Irving Cummings	All-Star		Woolstenhome	Gerald Beaumont	"Johnny Comes Marching Home"	1st Week
Tom Forman	All-Star		McDonough-Kohner		"The Throw-Back"	1st Week
Herbert Blanche	Herbert Rawlinson		Brandman		"High Speed"	2nd Week

Ben Wilson Serial Productions.

Jaques Jaccard	Gerber-Cobb	Nobles	McGaugh	Coolidge	"In the Days of '49"	4th Week

VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr. 598-1

J. Stewart Blackton	All-Star	Reggie Lyons	Albert Dorris		"Between Friends"	2nd Week

David Smith Productions.

Dave Smith	All-Star		Dagwill		"Borrowed Husbands"	Schedule

WARNER BROS. STUDIOS. 5842 Sunset Blvd. Holly 41

Warner Brothers Productions.

Harry Beaumont	All-Star	David Abel	Frank Strayer		"Babbitt"	1st Week
Wm. Beaudine	All-Star	E. B. DuPar			"Lover's Lane"	Preparing

WALDORF STUDIOS. 6070 Sunset Blvd. Al. Brandt, Gen Mgr. Holly 79

Disputes Ugliness Honors of Filmdom

Charles Conklin, who appears as the bus driver in Jack White's football comedy, "Pigskin," disputes with Dick Sutherland and James Farley the distinction of being the homeliest man on the screen.

(*Note: This refers to their usual screen characters, not to their appearance when "being themselves.*)

Are Your Vows Anything Like This?

Estelle Taylor, who plays "Miriam" in "The Ten Commandments," made a vow a week ago that she would take a vacation regardless of what happened.

In the past few days Miss Taylor has refused several attractive offers from producers. Some were very reluctantly refused, 'tis true, but Estelle states she has never broken a vow even though it be with herself.

Miss Taylor has been continuously engaged in picture work for over a year and has postponed taking a rest with every new offer that came up. At the suggestion of her physician she has been taking a rest and has refused to even enter a film studio.

Monte Carter, well known producer and comedian, who far the past fifteen years has been at the head of his own musical comedy companies throughout this section of the country, has at last heard the call of the camera, and it wouldn't be a big surprise, if the ever popular an dcongenial Monte would be at the head of his own producing organization, located at one of the local studios within a short time.

Buck Black, filmland's five-year character specialist, is rapidly taking his own place in Hollywood studios, where the little fellow is in constant demand.

His work in Gene Stratton Porter's production "The Girl of the Limberlost" will stamp little Buck as a real actor, and the release of this production should increase the demand for the services of the little lad.

Predicts Stellar Rise of Characterists

Nineteen twenty-four will see the sensational rise of character men.

Many of the larger productions to be released and produced during the coming twelve months will feature the dirty-dog villain who, until recently, was "one of the cast."

Theatre-goers will learn the names of those heretofore hidden persons and will connect their career with the success of scores of pictures.

The "rough 'un" of the outfit will, to a great measure, replace the adorable ingenue and the slick-haired juvenile.

So says J. C. (Jack) Fowler, stage and screen favorite and, of course, a character man.

"Think back a few months," says the actor, "and you will remember that in nearly every production of any consequence, the villain or character man has really "stolen" the picture. The average person is more interested in crime and villainy than in virtue and for that reason the character man, if given half a chance, can bring his work to the core of their hearts much more easily than the leads. That's only one reason. There are many more.

"The real character man of today will be the star of tomorrow!"

Kenyon Sounds New Note of Warning

According to Charles Kenyon, the eminent playwright and screen author, who is now adapting "The Mark of Cain" for John Gilbert, Fox star, the Hollywood Chamber of Commerce did not cover enough ground in its recent warning to Easterners about the over-crowded condition of the motion picture industry. "In discussing the motion picture field out here," says Kenyon, "too much stress is always placed on the acting end of the work, and as a consequence many Easterners believe that, while this field may be over-crowded, there is a tremendous demand for writers and other departments of the industry. Especially is this true of the writing field, since every man, woman and child who can pound a typewriter or wield a pen, thinks he has within him the possibility of screen authorship.

"Of course," continues Kenyon, "the screen is always in need of writers with new ideas and new stories; as the road to scenario success is fully as difficult as to the glittering heights of acting stardom. It requires just as many sacrifices and just as much preparation."

It pays to have a good press agent, for it is first aid to the postoffice authorities in locating your address.

William V. Mong believes so at any rate.

A fan letter to him for some reason or other was just addressed "William V." character actor, Hollywood, California. And it happened that the P. O. clerk had read the P. A.'s stories about Mong's new Beverly home, and the missive was delivered to the actor without delay.

Wins Plaudits of Newspaper Critic

Peggy Cartwright, ten-year- screen actress, without doubt least according to no less author than the leading stage and scr critics of the Los Angeles pre 'stole the show' in Hobart H ley's "A Lady of Quality" n showing at a local theatre.

Each and every criticism something worth-while to say ab Peggy's characterization of Cl inda, at the age of nine, later p trayed by Virginia Valli.

Peggy is now cast in a series Jack White productions and early ascension to roles of stel prominence has been prophesied

Actors Have Own Little Theat

Hollywood now has its "li theatre' 'but the organization unique in that it does not cater the public. It is a private insti tion, according to James Morris well known leading man of screen and one of the founders the novel enterprise.

The new "little theatre," wh is conducted in the private ho of a popular cinema star, is c ducted in the private home of popular cinema star, is conduc by, for and in the interests of acting profession and the public barred from its semi-monthly ga erings. Only recognized artists stage and screen are eligible participate in the functions benefits of the novel institution.

King Baggot, well known dir tor, and William V. Mong, f ured player of the screen, are sociated with Morrison in the c duct of the actors' own "little t atre."

Comes to Parting in Cinema Road

After eight weeks, Kathryn McGuire has finished her role as Buster Keaton's leading woman in "Sherlock Holmes, Jr.," his latest comedy production. Coming after her portrayal of the leading feminine figure in A. K. Mozumdar's metaphysical movie, "Beyond the Veil," the Keaton engagement, according to Miss McGuire, was "a sort of safety valve, or, to change the similie, like a change of diet!" The termination of the Keaton engagement has brought Miss McGuire again to the necessity of deciding whether she will specialize in comedies or the more dramatic features. Originally, she got her start in the Mack Sennett comedies, but as a matter of fact, the picture which brought her to the front and won her selection as a Metropas star-of-tomorrow, found her featured in a dramatic picture rather than in a multi-reel comedy. These were respectively "The Silent Call," which also served to introduce Strongheart to the screen, and "The Shriek of Araby," in which she was co-starred with Ben Turpin. Since that time, most of her work has been in such dramatic features as "The Flame of Life," with Priscilla Dean, and "The Woman of Bronze," with Clara Kimball Young, and an occasional foray into comedy, such as the engagement she has just concluded with Buster Keaton. Some players find themselves consistently cast in one or the other type of picture, but Kathryn McGuire seems to fit equally well either in drama or comedy. Her next picture reflecting her probable decision between the two types of entertainment, will undoubtless be of much interest.

Adapting Next Norma Talmadge Production

Frada Cowan and Howard Higgin, filmland's best known team of collaborating scenarists, have been signed by John W. Considine, general manager of the Talmadge companies, to adapt Norma's next picture. This will be based on "The House of Youth," a popular novel which has run through several editions, and will be directed by Frank Borzage.

By the time Miss Talmadge returns from Palm Beach, Cowan-Higgin will have completed the script, which they declare one of their most ambitious undertakings. They have just completed the adaptation of "Don't Doubt Your Husband," their own original, for Metro, and "Broken Barriers" for Reginald Barker.

Give Reason for Directorial Seat

Why do directors stand or sit beside the camera when a scene is being taken?

"Not in order to be handy to give directions," says George Melford, producing "The Dawn of Tomorrow" for Paramount, "but to be in a position to see exactly how the scene will appear on the screen." Jacqueline Logan is featured in his present picture.

Lewis Company Will Make Four Features

Arrangements have just been definitely concluded for the making of a series of four feature pictures by the Ralph Lewis Productions, Incorporated, which will star this favorite character actor. Of these the first will be "The Country Doctor," based on an original story by Albert G. Kenyon, who will also co-direct the series with Henry McCarty. Charles Mack is production manager for the new organization, which will commence actual filming about March first.

Anna Will Referee for Snow Frolicers

Anna Q. Nilsson, who has just completed her work in the leading role of Richard Walton Tully's screen production of Rex Beach's "Flowing Gold," has been selected as the first 'Queen of the Snow Country of Southern California."

Arrangements are being completed for California's first snow festival and carnival, to be staged at Camp Baldwin, in Big Bear Valley, and Miss Nilsson will reign during the entire festival. She expects to have Strongheart, the famous motion picture dog as her mascot. Beneath the sway of her sceptre will perform the country's greatest skaters, ski-jumpers and tobogganists.

Abandons Politics for Motion Pictures

Abandoning what his friends and relatives thought to be a wonderful opportunity for the sake of entering upon a screen career, Kenneth Gibson, prominent juvenile, is today glad of the decision he made in 1920 to discontinue his services as secretary to Attorney-General Mitchell Palmer.

Upon the completion of his schooling in Chicago, Gibson determined to fit himself for the diplomatic corps and studied abroad with this end in view. Finding, however, that only young men with millionaire fathers should follow this profession and learning that he would have to pay more for his dress clothes than he could earn for the first four or five years in the service, he returned to America to make his home in Washington where his family resided.

He then accepted the position to Attorney-General Palmer, who was in the midst of his pre-convention campaign for the Presidency. Gibson accompanied the politician on his trip to San Francisco for the Democratic National Convention, expecting to return to Washington immediately following.

An excursion trip to Los Angeles, however, somewhat changed his mind and the desire to enter motion picture work won over his previous ambitions.

Starting at the bottom as an "extra," in which ranks he toiled for three months, Gibson is today one of the most prominent of "coming juveniles."

His most important work to date was done in Norma Talmadge's "Ashes of Vengeance."

NOTICE

To the Readers of "Camera!" and Members of the Motion Picture Profession in Particular

Dear Friends:

Upon numerous occasions recently it has come to my attention that there is prevalent in Filmdom an erroneous impression regarding the editorial and advertising customs of "Camera!" and The Film Tribune, which is included therein, and it is with the desire to correct any misunderstanding that I am publishing this.

FIRST, and foremost, there is NO CHARGE OF ANY KIND WHATSOEVER for reading matter published in our paper. It is true we do not make cuts; these must be supplied with news copy or we will prepare same for you at engraver's charge and after finishing with same they become the property of the purchaser. ANY PUBLICATION THAT MAKES ANY KIND OF CHARGE FOR EDITORIAL MATERIAL IS SUBJECT TO FEDERAL PROSECUTION AND REVOCATION OF POST-OFFICE MAILING PERMIT! You, individually or otherwise, are as welcome to our columns as the next person, provided your news is timely and interesting. We draw the line nowhere; WE ARE NOT AFRAID TO PUBLISH THE TRUTH.

SECOND, there has been much talk of late as to the duties of the "press agent" or "publicity manager." The press agent functions as an entirely independent unit and no reputable publication has other than the usual affiliation with him, which is this; the press agent is one who, as a general rule, has served time in newspaper or magazine offices or on the staff of an advertising agency. He is paid a monthly retainer by persons or organizations desiring to be publicized. This retainer is usually in the form of a cash appropriation. NO PRESS AGENT CAN *GUARANTEE* YOU STORIES IN ANY PAPER. The money he is paid is for his time and effort in writing suitable news paragraphs and stories for distribution to newspapers and magazines everywhere. You don't necessarily need a press agent; he is for the man or woman who is too busy to write his or her own stories or who doesn't possess the particular knack of preparing copy for journals. Insofar as "Camera!" is concerned mail or bring in your news to me; it isn't going to cost you a thin dime now or at any time. We'll revamp your copy if it's necessary, free of charge.

THIRD, certain antagonistic interests of low moral caliber have been spreading a lot of bunk and hokum about "Camera!'s" financial condition. This isn't John D.'s hangout, we know that, but we're still meandering along despite the false alarms of a lot of fair-weather-friend competitors. Whenever you hear any of that stuff let it go in one ear and out the other. These particular birds have a line of gab that would put shame to the champ small-town gossips. Just consider the source, my friends, and if you want to know if we're still on the map come on up and shake the mitt. You'll find us here night and day.

Yours for a Greater Filmdom,
FRED W. FOX, Editor
"Camera!" and The Film Tribune.

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Volume VI. SATURDAY, FEBRUARY 16, 1924 No.

THE SPIRIT OF FAIR PLAY

[*In the Case of Gaston Glass*]

By Fred W. Fox

How fickle the public is! Quick to condemn and as quick to forget . . . and oftimes forgive. In the giddy whirl of hasty judgment based on circumstantial evidence it very rarely recedes to a sensible survey of things.

* * * * *

I refer in this instance to the case of our fellow-actor Gaston Glass who was unfortunately implicated in a recent affray that provided lurid headlines for scandalous metropolitan dailies from coast to coast. Since that time Gaston has not fared so well, cinematically speaking. The other participants are permitted to pursue their own paths unmolested, but it seems that Gaston has been made "the goat."

Evidently some of those interests so bitterly antagonistic to the motion picture profession are of the opinion the mental anguish that must have ensued in Gaston's case is insufficient punishment. For not so long ago as I sat in the stronghold of our flighty friend Shuler I heard this ultra-rabid member of the obnoxious "reform" element make some very insulting references to the unfortunates of Filmdom. Arbuckle, of course, was mentioned and so was Mabel Normand. But Gaston Glass was no doubt Shuler's pet peeve. In the course of his maligning he avowed he was a strict advocate of those measures intended to definitely bar Glass and the others from the screen. His reason was that the screen was the greatest of today's factors in molding thoughts and ideals and that it would be mentally and morally injurious for any of the coming generation to see Arbuck Normand, Glass and the others continue on the silv sheet after such unsavory publicity had been linked w their names. Yet he did not give any consideration that old saying, "to the pure all things are pure."

Naturally if one goes to the theater for the expr purpose of seeing Glass or the others because "th were the ones in that Hollywood wild party" that thoug will permeate the mind throughout the entire pictu But if one goes to see Gaston Glass, the actor, it is appreciate him as an artist and not as a personality.

* * * * *

This is not an attempt to excuse any of these folk their indiscreet conduct; it is just an appeal for a s survey of the matter. At the time of the Glass incide even the newspapers intimated that interests antagonis to those who figured in the party had "framed up" the avowed purpose of blackening their reputations the eyes of the national public. If there be any tru whatsoever in that it certainly has not met with even t most mediocre success for reports from all parts of t country seem to indicate that Gaston Glass still reta a spot in the hearts of those who seek romance at t motion picture theaters of America.

* * * * *

Louis J. Gasnier, who also figured in the incident, h experienced no halt in his activities and his productio

Edited by FRED W. FOX

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The Spirit of Fair Play

parently are meeting with the same good-will that they re accorded heretofore.

In a recent article in his "Something to Think About" partment Bruno Lessing, eminent Hearst feature writer, inted out that many of the accepted artists and niuses of the world's history had been addicted to bad bits of some kind. One famous poet was a drug fiend, ., etc. Physical and moral frailty in every instance s associated with mental strength. It is but indicative the freakish trend of some of Life's order of things.

* * * * *

Taking into consideration the number of people en-ged in film labors and the relatively greater emotional ain imposed upon the players as compared with the itude and hermit-like existence of those geniuses of gone days the moral trend has been for betterment.

In other words, it is my contention the motion picture ople are established on a much higher plane than some those great figures of music, art and literature who have won premier positions in history and who are often pointed out by the ardent exponents of narrow-minded reform as worthy examples for the present day artists of the cinema to emulate.

* * * * *

It is quite possible that the kiddies of the world can still laugh at the antics of that avoirdupois actor Roscoe Arbuckle and giggle at the mimicry of Mabel Normand. It is equally possible that the young ladies of the world can still get a thrill out of the shadow stage wooing of Gaston Glass. For it is not them that they are interested in so much as the characters they portray on the screen. And maybe after all they're not so bad themselves. Maybe they're just human beings like the rest of us, just unfortunate fellow-creatures who have been victimized by intolerant bigots. One thing I'm sure of, however. If they ever make a picture about reform I'd suggest some kind of fairy tale, with Bob Shuler as the big goblin. For as a modern leading man he'd be the bunk. I'm afraid I'd fall asleep.

They are coming by the scores!

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The New Directors

By George Landy

The new directors will probably come as much from the ranks of the scenario writers as from the field of actors and assistant directors. This is the startling assertion of Sada Cowan and Howard Higgin, unanimously conceded to be among the top-notchers in this field. Coming from them, this statement has weight as well as interest, and leads the way to a new goal for the budding screen author.

Cowan-Higgin point out that, more and more, the scenario writer is taking his place alongside of the director, not behind him or beneath him. More and more, the author is consulting with the director about the picture, not only before it starts, but also during its shooting, and then during its cutting and titling. More and more, the director is coming to look on the author as a co-worker and not as a mere assistant or intellectual underling.

"As a matter of fact," say Cowan-Higgin, "this is not as surprising as it might be on first glance, when one stops to realize that those very qualities which make a successful screen author, need only a certain logical development and the benefit of practical experience, to turn him out a successful director. The man who yelled at his actors through a megaphone and who stormed around the set, is classed with other antediluvian fossils; the present-day director discusses things with his actors, and having talked things over, each goes about his business to secure the desired result.

"There are, to our minds, nine attributes which are necessary for the successful director: humanness—a sympathetic understanding of people—observance of detail—an innate sense of drama—the power to think in pictures rather than words—thought continuity—an artistic training which enables him to group and compose, not only aesthetically but also dramatically—a practical knowledge of the making of motion pictures—the power to draw from his players a response to his own thoughts.

"These are the requisites for the successful director——and even the slightest inspection of this list shows that they are ust as essential to the successful author. Perhaps the last named power, viz.: the ability to draw a response from the player, is not quite so necessary to the author, but outside of this one factor, he must possess absolutely every qualification that the successful director owns. Given these qualifications, add thereto the practical experience of the studio and the contact with the actor, and your scenario writer has every opportunity to be a director. That is whence the directors of the future are coming—and the very near future, at that! This tendency is expressing itself, not only in the teams of director-author which have sprung up of late in the motion picture world, and which work together consistently, but also in the evoluttion and growth of nopularity of several men who write and direct their own stories. This method is not, however, as good as the team method, since two heads are never as surely better than one as in a film studio

"In fact, that is one of the advantages of scenario collaboration at the present time. If the right basis for collaboration exists in the partnership, the team will automatically evolve a director-author combination for the future, since one of its members will surely work out the possession of that added faculty which the director needs beyond the scenario writer. Then you will have that ideal combination toward which the making of pictures is now definitely advancing, of an author and a director who are used to working together."

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A Touch of Nature

By EDITH M. RYAN

CREIGHTON HALE

eighton Hale's interesting life and
r bring to the fore that truth—"a touch
ature makes the whole world kin!" He
es on the screen with friendliness and
ness registered on his open face. He is
lly found in the role of a friend, who
enses a ready flow of sympathy — the
pathy that heals, that rehabilitates, that
ngthens. It's the kind that rings true
so leaves the impression that it has been
ed out of his own experience.

eighton Hale has been characterized as
t charming fellow who is the gentleman
friend alike in silk hat and evening dress
the well meaning chap, who is a little
less, in his small town attire." He's the
w in high life, who saves the country
from feeling awkward and uncomfort-
when the rest of his companions are
s. He's the happy philosopher, with a
y face, when there isn't a nickle in his
ets. But withal is that persistent touch
ature that fairly heralds his presence.
as played many roles on the screen, but
one is lighted up with happiness and
quility. There may be dark, draggy
es in a picture, where the plot is murky
then Creighton Hale appears with his
halant ease and a ready sympathy, a
estion of humor which fixes him grate-
with theater goers as a thoughtful piece
omedy relief.

e has broken up no homes. He never
ters or raves. He has never waved a
gage over innocent heads. Violent, he
never been. He is nothing that is in-
al to sympathy. As a man thinketh, so
e. Creighton Hale is too definitely the
chap to ever be anything but a misfit in
in hard boiled roles. He prefers char-
acterizations that reflect his own ideals. He would feel, he says, too much out of character, if he specialized in underworld roles, or came forth as a he-vamp, or a man that was utterly ruthless. He admires these types as creations, but in his own life, broad as his experience has been, he has not rubbed shoulders with them. They are not real people, he maintains.

"The realest person is the average person, even as you and I," he laughs. "The everyday fellow, whose life is the simplest affairs."

Wide contacts, with the silk hat as one pole and overalls, the other, have been the lot of Creighton Hale, who was born in Cork, Ireland of "well to do parents" as the authorative biography always begins. His father was an actor-manager, who had considerable prestige, but who had planned to give his boy a generous college education, then apprentice him to some important London banker and when he had learned through books and experience all about banking, send him to China to establish a bank there.

Creighton faithfully pursued his college courses, but before he graduated he discovered he wanted to be an electrical engineer. In some way he got a lot of practical experience, but the pay was small and when he found he could make more money at acting and newspaper reporting, he would follow these long enough until he had a little money laid by when he would go to his favorite occupation. Had he had any encouragement and help, he would probably never have entered the acting profession. This was a season of storm and stress in the way of conflict of desires, but he was laying a broad foundation for motion picture art. For he mingled with all kinds of people from the artisan and day laborer class, to the best bloods of England. As dramatic critic, he came in contact with every noted writer, as actor with the greatest artists in the profession. The struggle side, with these contacts, had its compensations, and he knows it has increased a thousand fold his sympathies and understanding of character and a feeling that a touch of nature makes the whole world kin.

"Struggle and disappointment should make one more sympathetic and I believe usually they do. But sympathy is a quality more often that with which a person is born," says Mr. Hale. "One has to feel it in order to portray it. If one simulates it, quickly is it detected."

Mr. Hale has joked about the number of sympathetic roles he has played, but nevertheless, he knows it is his line and so he is happy to be always consistently cast.

Forgotten, almost, are the London days, when he was called the "boy stage manager." Now facts of the long ago was his own fling at production, when he went on tour with several worthy melodramatic shows which he presented in the provinces. Then his advent as actor with Beerbohm Tree, Oscar Asche, greatest Othello, the world has ever known and other English favorites. Later, his coming to this country with "The Dawn of a Tomorrow" which he produced and appeared in. Before this, was his association with Fred Karno, in one of whose many companies he toured as pantomimist, dancer and sometimes singer. His first public appearance, it might be interesting to note, was as a choir boy in St. Paul's cathedral, London.

He had a long run on Broadway with "The Dawn of a Tomorrow," later toured with it, following this tour with another with the Ben Greet Players. When he returned to New York, he became interested in the progress of pictures and was offered his first opportunity with Pathe. This connection lasted a long time, the actor appearing in several serials in which he was co-starred with Pearl White and became known as stunt man and serial king. Before he left serials, he won a popularity contest, so that his name was a familiar one all over the world.

Desirous for broader fields for his art, he made his exit from serials and began work in feature pictures. For about three years he was a member of Griffith's company. Following this, he went back on the stage and it was the Broadway successes "Just Suppose" and "Little Old New York" which brought him to the Coast. When his engagement in San Francisco was completed, he came to Hollywood to see what the film colony looked like, as he expressed it, was offered the lead in "Tea With a Kick" and the rest is history familiar to all. One offer followed another, and the actor, whose life hitherto had been bounded by New York and Great Neck, Long Island, (where he still retains his beautiful home, but which he says he will never occupy again,) is in Hollywood, (which he vows is the one place,) to stay forever.

Pleasant contacts, as you look them over. Perhaps there were lean days when he was the "boy manager" and the ambitious electrician who wired newspaper offices and banks, but there was always conspicuous some high artistic venture, refined influences and the cultural things.

Creighton Hale is among those actors who are solidly for their art. He loves motion pictures for their human side as they touch the public. He rejoices when a great picture makes its appearance, for he quickens to the responsiveness of the public.

"The public is a part of each successful picture," he maintains. Which brings us back again to a doubled assurance that "a touch of nature makes the whole world kin."

Just now the actor whose work was conspicuous among the enconiums offered for "Name the Man" and "The Marriage Circle" is filling the role of a small town boy, who is so well meaning, but quite unsophisticated in "When Johnny Comes Marching Home," an Irving Cummings production for Universal. Here there is comedy and heart appeal, in the kind of nature you and I and the whole world knows. There is no silk hat this time, just the "well meaning" hick clothes that the village blade would pick out for his colorful adventures, but Creighton is having his own adventure out of it, with all the small town stage, for the time being, his world!

If your living is in motion pictures you need CAMERA! every week-

Flashes from Frisco

By AGNES KERR CRAWFORD

Lon Chaney came to San Francisco last week to enjoy a little well-earned vacation in our Northern city, and is still a guest at the St. Francis.

Tom Gibson and the company working under his directions on a picture for the Rinella Productions, spent last week at Monteray on location. During their stay they shot one of the big scenes of the film, a fight in the sea between a man, and a giant octopus weighing over ninety pounds, that ought to put a real thrill into the picture. On account of the rain the company came back to town on Saturday, and are hard at work doing interiors at the Gerson Studio on Page street, they expect to return to Monteray later on to complete their exteriors, as the story is one of the fishing fleet. Ted Oliver is the latest addition to the cast, and Walter Bell is handling the camera.

"Bumpers," the first of the series of comedies being made by the El Dorado Productions, was previewed in Santa Rosa, where it was filmed, last Wednesday before a delighted audience. Work on the second picture, "A Rural Roustabout," was begun on Thursday, nearly all of it will be shot on the White Ranch, supposed to be the finest model ranch of Sonoma County. Earl Olin is directing the series, with Frank Alexander as the featured player, and Troy Brown at the camera.

Sol Lesser and A. L. Gore were here for a few days last week on a tour of inspection of the holdings of the West Coast Theatres of Northern California. Gore is president of the organization, and Lesser one of its vice-presidents. Lesser being also president of the Principal Pictures Corporation had a special interest in seeing how the audiences liked "When a Man's a Man" one of the companies latest films which was shown last week at the Warfield Theatre.

Quite a bit of excitement was caused in San Francisco a couple of weeks ago by the reported loss of the sailing ship Narwhal, which set sail about a year ago with a crew of some twenty gentlemen adventurers, for a voyage to the far islands of the South Seas, in search of thrills, and also to make moving pictures. Anxiety was allayed, however, by the cabled report a few days later of the ship's safe arrival after a long and stormy voyage of fifty-three days from Sydney, Australia, to Noumea, New Caledonia. About sixteen thousand feet of film has already been received in San Francisco from the expedition, some of it in bad condition from being kept too long in the tropics, but the rest very good and most unusual, none of it will be released, however, till after the return of the party, now headed toward home, as they expect to bring quite a quantity more with them.

Denison Clift and R. G. Folwell arrived in San Francisco last Wednesday on the Tenyo Maru, enroute to Hollywood, after an extended tour of twenty-seven countries including India, China, and the Orient with a view to making motion pictures. After a short stay here they left for the South where they will begin work this week under William Fox on the picturization of John Galswoth's "Loyalties."

Mademoiselle Judah, who is reputed to be the Mary Pickford of Russia's film world, spent several days here last week enroute to Australia.

Max Graf, head of the Graf Films, has already signed for his forthcoming production of "The Wise Son," from Charles Sherman's widely read novel of the same name, the following well known stars, Alec Francis, Bryant Washburn, Eugenic Besseser, Frankie Darrow, and Peggy Bronson. Several others are still under consideration for the other parts, and will be settled within a day or two. Mr. Graf, his director Phil Rosen, Lyman Broening, head camera man, and fourteen members of the cast and staff, will arrive in San Francisco on Friday to be ready to begin work on the actual filming of the picture Monday morning. All stud work will be done at the beautiful Pacif Studios at San Mateo.

Much local interest is being taken in the fir showing in San Francisco, this week at t Strand theatre of "Defying Destiny," first pr duction of the Rellimeo Productions, a local o ganization, although they do their studio wo in the South. The film is a fast moving mel drama, starring Monte Blue and Irene Ric and met with a ver ywarm reception in t East when first released through Selznick se eral months ago.

The San Francisco Photoplays expect to beg production March 15th. Just now Wayne Mac supervisor of production for the organizatio is very busy installing lights, having paintin done, and getting what used to be the large ca of the Van Dorn Hotel, into shape to be us as a studio.

Lieut. Bert Hall, well known to the fil world, spent a few days last week callin on friends in town, having recently returne from the Orient, where he went thru all th horrors of the Japanese earthquake.

Pauline Lord closed her very successful ru in "Anna Christie" at the Alcazar theatre la Saturday night, and Wallace Eddinger came on Sunday with his big Broadway hit, "Capta Applejack," in which the star is supported b an unusually capable cast.

Lionel H. Keene, who for nearly tw years has been Pacific Coast representativ for Marcus Loew has been called East, an left for New York a few days ago. Whe Mr. Keene came to San Francisco he ex pected to be here only for the opening o the new Warfield Theatre, but various bus ness matters have conspired to keep him he till he has grown to love California, and no leaves with real regret. He will probabl have charge of the opening of the new Loe house in St. Louis.

Palmborg's Paragraphs

(Being one of a series of impressions of film folk and cinemaland anecdotes as written by a motion picture insurance man. By C. F. Palmborg, special analyst and Hollywood representative of the New York Life Insurance Company).

Doris May and her husband Wallace MacDonald are splendid examples of matrimonial happiness in the motion picture colony. This interesting, talented young couple pull together in double harness—they work and play together—and the result is success in life and days filled with the joy of doing what one likes to do and doing it well.

Both are home lovers and after the day's work is done, they have their happiest hours in their own home nestled in the quiet of one of the canyons that lead into Hollywood. A canyo n that is cool and green with many shade trees—a restful spot that radiates the feelings of the country, while in reality, the city is just around the turn of the road ahead. So they have their fingers on the pulse of life on the outside yet their fireside is withdrawn into a little nook of their own, where life goes on and plans are made just as hundreds of other happy, young folks are doing.

I had seen Miss May in many pictures—"The Common Law," "Conductor 1492" and "Tea with a Kick" and had pleasant memories of her long before when she played opposite Douglas MacLean. What royal entertainers those two were! So I was not surprised to find her a sweet, dainty little girl. She is only a little girl in the true sense of the word for an insurance man needs to know the correct age of his client, and I know that in years Miss May is very young.

The general public is apt to shrug its shoulders in doubt when an actress is said to be of tender years, but I have found that usually the correct age has been given. Often the actress starts her career when a child and as her name has been before the public a number of years, the public takes it for granted that she is much older than she is.

Miss May has quite a few years of good acting to her credit, but she too started when she was almost a child.

Wallace MacDonald is a wholesome, athletic type, a fine looikng upright chap. He is devoted to his charming wife and proud of her success.

He has a very fine record as an actor and is probably one of the youngest actors who has so many entirely different character roles to his credit.

I particularly remember his work in "The Day of Faith" and "Thy Name is Woman," but his characterization of the kid gambler in "The Spoilers" is to me one of the finest things he has done.

They are two earnest, serious workers enjoy ing life as they go along and planning for day to come. Although young in years, they hav level heads and keen judgment in business a fairs as I learned when we discussed their in surance problems.

Both took out policies through me and in do ing so they feel they have created an estat which will always prove a comfort to them.

Cast of the Week

Selig Studios

Present

"WERE TIGERS"

Directed by Paul Hurst

Photographed by Frank Cotner

Story by Ewert Adamson

CAST

Hedda Nova	Jewels Cowels
J. Frank Glendon	Al. Hallett

PUBLIC OPINION

February 6, 1924.

or, Camera!,
3 Hollywood Blvd.,
lywood, Cal.

Sir:

rmit me to express a few thoughts re-
e to that commercial cleric Bob Shuler.
is high time that some action be taken
n organized civic body such as proposed
red Niblo to help bring about a number
dical changes in our city ordinances, in
r to elevate Los Angeles from an over-
n country village to the position of a
opolitan as well as cosmopolitan city,
h it rightfully deserves.

rely no broad minded thinking person,
d pause and seriously consider the bom-
ic, misleading and unjust, utterances of
ndividual especially of a cleric who seem-
y has political aspirations.

ch utterances should be classed as a
hea of words, meaningless, uncontrol-
and emanating from a mind of mediocre
legence.

his class of individual is dangerous, and
tic action should be taken to warn and
those who consider him a seeker after
and truth, or one worthy to uplift by
or deed the morality of the com-
ity.

igh sounding words, bombastic state-
ts, unless backed by honorable deeds
sincere action can only bespeak of a
that dwells in shadow and shame.

Yours very truly,

Signed: ERIC R. WILSON

The Folks O' the Silver Screen

By JACK McCREADY

When the finger of charity beckons
For help in her hour of need;
When some famine-swept country reckons
How her starving souls to feed;
When the heart of humanity quivers
With pain from some sword thrust keen,
Not last on the list of the givers
Are the folks o' the Silver Screen.

When the roar of catastrophe thunders
By quake, or by flood, or by flame,
Or mayhap some engineer blunders,
On land or on sea, it's the same.
When the dirge of disaster distresses,
When the scythe of Old Time cuts too keen,
The prayer of some sufferer blesses
The folks o' the Silver Screen.

January 7th, 1924

Editor "Camera,"
Hollywood, Calif.

Dear Mr. Editor:

Referring to the malignant attack of Mr. Shuler on the motion picture people, to which we, in common with all interested in this great industry, have taken such great exception, I would like to ask this pretended exponent of the doctrines of the gentle Nazarene whether he can see any connection between this unbecoming spirit of the licensed persecutor and slanderer and the wave that seems to be sweeping so many of our young men into the abyss of crime and anarchy.

The two unworthies, Shuler and Briegleb, seem to have cast aside the sheep's clothing and "in naturalibus puris" are ravening the flock of the unfortunate film people.

I am reminded of the thrice-wise monkey of the Japanese who "hear no evil, see no evil, speak no evil," and would commend this heathen morality to their notice. But if the Sermon on the Mount says nothing to them, surely they would not heed the teachings of Shinto or Buddha!

It is hard to understand how these two persons can be permitted to misrepresent the God whom they pretend to serve and still be permitted by their congregation to retain their pulpits.

Mr. Briegleb advertised that he would preach on "Slanderers of God." Well, this is a subject on which he should be well informed!

Congratulations on the vigor with which you have taken up the cudgel for a much-maligned profession!

Faithfully,

(Signed) GEORGE SLOAN,
3851 So. Hobart Boulevard.

Jeanette Hood (Jeanette Lajaunesse), well-known film ingenue who has been seriously ill for three weeks following an operation for appendicitis and who has now returned to the hospital for a second operation, has asked "Camera!" to scribble a line or two so her friends will know she is still on the map though inactive at the present time.

Miss Hood has played many parts in various productions during the past three years and has endeared herself to scores of friends whom she hopes to rejoin soon "on the lot." "Camera!" will be more than delighted to convey any message you may have or Miss Hood can be reached at Apartment 311, 835 West 9th Street, telephone Main 3488. Here's a chance for you to send a word of cheer to a fellow-professional. Give her a call or a buzz on the phone now! You know yourself how much a little encouragement means when you're on the "blighty" list!

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Lon Chaney
Hallam McDonald — Jack Mulhall — Evelyn Mulhall
Doris May — Charles Buck Jones
Jean Hersholt — Malcolm McGregor

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Pat O'Brien, whose recent arrival to the screen marks a contribution from the distributing end of the film world.

He has been associated with various distributors in Detroit for the past seven years, and was prominent in that city's motion picture circles since the industry's infancy.

Millers Prophesies O. Henry Film Style

"One reel and two reel features are coming. They will be the O. Henrys in style and subtlety!"

Carl Miller is authority for the above prophecy. He says that the short snappy vaudeville number has created a habit of mind for tabloid forms of expression.

"Long features bring on with many, weariness of the eyes, a strain on the attention and a consciousness of the long time spent in a picture house," argues the actor. "Many people would welcome shorter features. This would not mean that there would no longer be big productions that would consume two hours or more on the silversheet. But the screen eventually, will have more forms of expression, just as literature has. There are those who prefer the discursive novel, while others like the perfection of form as in the short story. But the short feature is bound to be popular."

Mr. Miller is now filling a feature role in "The Rose of the Ghetto" for Grand-Asher.

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MOVIE MONEY By Jack McCready

A satirical novelette of movie life, as written by an extra man.

As the great D. W. once seriously remarked to a group of interested spectators who were watching him "shoot," "Into the lives of people that attempt to make a living in pictures, comes a blue Monday."

Johnny Porter had spent most of a very uninteresting life in a small town in the Middle West, and was acclaimed by numerous friends and relatives, as being a very wise young man. A stray publicity pamphlet had caused him to join an ever increasing stream of pilgrims, who were journeying to that sun kissed mecca of Pictures and Prosperity, locally called "Los."

With Johnny when he reached his destination was his recently acquired wife named "Min," and his means of moving, whom he affectionately referred to as "Liz." She was fed on gas, that is "Liz" was.

Johnny was a jack-of-all trades, and when, after becoming suitably groomed he went out to seek a position to provide the necessary means for subsistance, he was very disagreeably surprised to find that "Los" was a perfect haven for jack-of-all's and if his appetite kept normal it would be necessary to specialize in one particular line.

On returning home, he called a council of war and with Min as an advisory board, tackled the supply situation, for their financial standing was, in a manner of speaking, run down at the heels.

Min had been reading the evening paper and in looking through the "Help Wanted Male" columns, had found an ad which she could not clearly understand, but which she hoped to solve with Johnny's aid. She pointed it out to him and he read—Wanted: Thursday A. M. 50 extras, between 25 and 30 years old. Well dressed and clean shaven. $5.00 and lunch. Apply Hokum Studios.

Johnny fairly shouted, "Gee, Min, I'm it. Here's' where you dear loving John gets his primary education in the business end of inducing photographs to wiggle, so remember Min, in the days to come when I am being catered to by all and sundry, that you gave me the hunch that brought success."

Before they fell asleep that night, it was very definitely arranged that a five-roomed bungalow and open car would serve them in the beginning of their new state of riches.

Johnny was on the job, bright and early the following morning, and was picked as one of the fifty supers, and inoculated with the "movie money" bug, shortly after.

When the fifty chosen ones were allowed to enter the studio, they were approached by a dapper young gentleman, who after calling them together and handing out pay checks, informed them that they might not have to work that day, as the leading man had been to Watts the night previous and was slightly indisposed. If he did not reach the studio by 10 a. m. they could cash their checks and go home, but be certain to be there the next morning at 8 a. m. sharp.

The bug was starting to work, for Johnny was thinking how surprised Min would be, when he returned home so early, with a day's pay for doing nothing.

When the time limit expired, and the leading man had not arrived, the half hundred supers charged the cashier"s window, and received their pay. Johnny lost no time in reaching home, and throwing his arms around Min, said, "Girlie, my maiden effort was a bye, but I got a day's pay O.K. and I hereby faithfully promise and vow, that I am prepared to abide by all the rules and usages of Pictures, if the lodge will keep on paying benefits like today, and Min, I've got to go back tomorrow."

The next day Johnny spent on a rather pretentious cafe set, listening to the trials and tribulations of a blonde young lady, who, seing he was new to the game, told him her so-called professional history, from the time that Griffith picked her out of the mob, to do a close-up, until last week when she was almost cast with Charley Ray, only that the part called for a brunette. Johnny at that time believed the young woman, but later discovered that she was only one of a thousand similar young ladies who dreamt. When he got home that night he did not mention anything about the blonde to Min. Women are so suspicious.

However, he had learnt how and where to apply for work, and had a list of casting directors and employment agencies that supplied atmosphere to the studios.

Beginners in Pictures are usually lucky, and Johnny was kept busy at the different studios for over a month, by which time he was more or less acquainted with a dozen casting directors, and in his own estimation had advanced to the regular stage of the game. So much so that his personal cards of which he had five thousand printed, read —Jack Porter, Cinema Artist.

At this particular stage he began to experience how it felt to be a "regular," for he did not get any work for a week, and the following week he only worked a couple of days.

This condition of affairs kept up for several weeks, Johnny just making sufficient money to barely subsist, but the "movie money" bug was firmly entrenched, and he insisted to Min that his ship would dock presently. Finally it became imperative that work of some sort must be obtained, for they were getting down to their last dollar.

They could always depend on Liz as a sinking fund, though they hated the thought of parting with her, as she meant so much to them, for on Sundays they "took in" the mountains and beaches in the vicinity, nor could Johnny part with the wardrobe which he had accumulated, and which was partly the cause of their lack of funds, for a skilled mechanic must have proper tools.

II.

It should be explained that the house in which they roomed was the rooming place of a score of other regulars, and it was part of the duty of the picture-wise landlady to receive and record the studio calls of her guests in their absence.

Johnny and Min had decided that the first move to be made, until conditions improved, was to find a cheaper place to sleep, so they went out together, and spent the evening, looking at rooms, but could not find any that would help them to cut expenses. It was late when they returned, and on entering their room and switching on the light, Min noticed a piece of note paper lying on the floor, which had evidently been pushed in under the door. She picked it up, looked at it, and said, "Gee, Johnny, here's all kinds of work." Johnny took the note out of her hand and read:

Artograph, 7:30 a.m., Miner; Defiance, 8:00 a.m., Waiter; Bronson's, 8:30 a.m., Full Dress; Ardsley, :00 a.m., Pyjamas or Night Shirt; Uniformal, 9:30 a.m., Indian.

"Suffering mackerel, it never rains but it's wet, well what do you know about that," Johnny shouted, "Say, Kid, I've got to figure this out. I wonder which one would last the longest time? The Uniformal is too far away. Bronson's' no money until next Friday, Ardsley on Monday only, Defiance pays next day, and the Artograph, your dough when you're through.

"Guess I'll take the ready money one.

"Hang on a second. Say! We need the money bad, Min. D'ye think I could pull the bunch? Listen, girlie, it's like this, they give out the pay checks when you enter the studio, and the assistant doesn't sign them until the day's work is over. Now, since five of them have called me, it's likely they're all using a bunch of people and if I could show up at all five studios and collect my checks, I could beat it afterward, and go back and get them signed when work is over, and no one would get wise to it. I can keep in touch with you on the phone and if anyone inquires about me you can tip me off and Liz will have me Johnny-on-the-spot. I can frame some kind of alibi to get by. What do you think of the idea Min?

(Continued Next Week)

This is the *first* installment of "Movie Money". Subscribe now so you won't miss any copies

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Knowledge

By ERIC MAYNE

Eric Mayne

Knowledge is the intellectual recognition of facts; and the mental companionship of truth.

The first step to knowledge is to know that we are ignorant.

Real knowledge, like everything worth having, is not easily acquired. It must be worked for, thought for, studied for, but it is worth the investment.

True knowledge is the foundation of individual and national liberty.

A little knowledge may be a dangerous thing, but much ignorance is far more dangerous.

Knowledge develops the strength and increases the value of our opinions.

Knowledge gives us the power to be of service to our fellowmen.

Unless wisdom accompanies our knowledge, we are in danger of vanity and arrogance.

Knowledge enables us to practice what we know and to know what we practice.

We often try to gain a knowledge from books which we can learn only from experience.

We are so far removed from the Garden of Eden that we are beginning to perceive the infinite purpose of the serpent's suggestion.

We know good and evil. We need knowledge that will enable us to cherish the good and conquer the evil.

A Quiet Way

By A. H. SHIRK

Methods of directing motion pictures differ as much as do the methods of stage directors, but after several years it has become more or less the accepted custom to employ a calm and confident demeanor. This, it is generally conceded, reflects itself in the acting of the players, whereas an excitable, nervous manner is pretty likely to get the actors on edge and consequently result in jerky acting.

R. William Neill, who is now producing high class screen dramas for Grand-Asher is regarded as one of the pioneers of the profession. He directed many of Dorothy Dalton's earliest successes for Thomas H. Ince, released by Paramount; he did much of the actual megaphonic work on "Civilization." H went to Italy and made "Toilers of the Sea" and other productions. Recently he produced "By Divine Right" starring Elliott Dexter for release by F. B. O. Now he is to make a series of five pictures for Grand-Asher, first of which is "Rose of the Ghetto" with an all star cast.

Neill, on starting a picture, gets his continuity well in hand. He studies it conscientiously and in this particular picture collaborated with Jos. von Sternberg on the script. He draws his own sets—that is he roughly sketches the sets with their angles and favors very large settings, with rooms which are conjoined. This of course obtains where the interiors are of sufficient richness to warrant great size and luxurious furnishings.

When he directs, he does so with quiet courtesy. Usually he rehearses a scene pretty thoroughly bfore taking it and while working almost invariably sits in a rocker and rocks violently back and forth. This is his only exterior sign of concern; otherwise he is calm and self-possessed and seldom lifts his voice unless necessary to summon some actor on the set above the noise of the studio.

Mr. Neill is a stickler for detail and attaches much importance to the smaller touches, little intimate scences, and bits which approach the whimsical. He would be an admirable interpreter of Barry on the screen; he possesses the same instinct for the quaint and out-of-the-ordinary.

Mr. R. William Neill was born in Dublin, Ireland, but his parents were Spanish. This combination undoubtdly is responsible for his artistry and his sense of proportion.

In handling mobs and big scenes, he seems to hav almost a magic quality,, getting the most out of every individual in the atmospheric crowds, finding some whom he can bring out for a moment in closeup, to get over a point; working up to the culmination by adroit use of dramatic tension and that greatest of all the dramatists' wapon-suspense.

Oddly, in "Rose of the Ghetto," it is not a person but an inanimate, if articulate, thing which helps along this suspense—a siren whistle. Its frequent blasts, interspersed and illustrated by the jets of steam escaping from the valve, in closeups, keeps the spectator rigid with anxiety for the outcome.

Mr. Neill will next make the following four big features for Grand-Asher releases:

"The Furnace of Life," "Back of the Beyond," "The First Violin" and "The Way of All Flesh." Each will have an all star cast.

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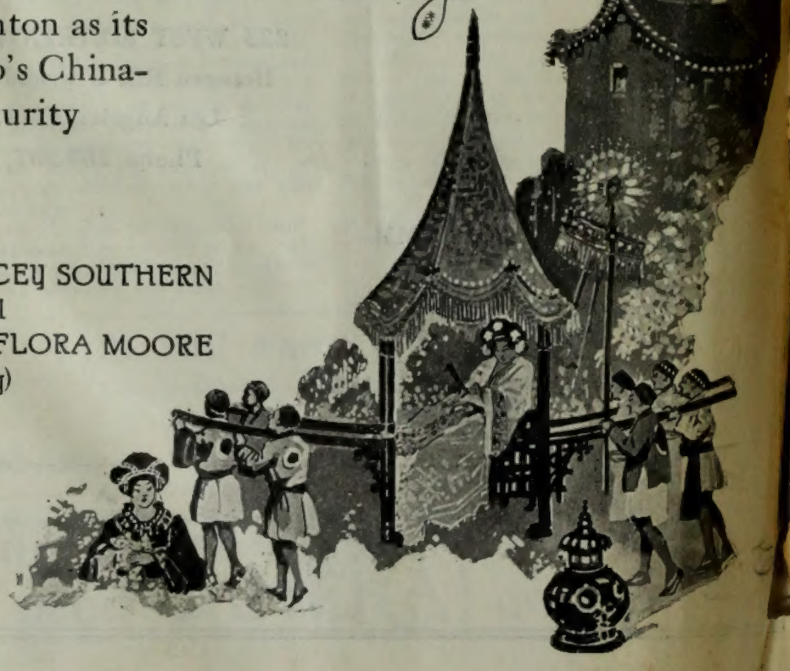
FORREST B. CREIGHTON